

Cardcaptor Sakura

Dubs

- This is Caitlin's color
- Sometimes Robin remembers to use this color
- Lucy will use blue!

Intro

A mystic adventure, a quest for all time!

We're Lucy and Robin, joined by our Cardcaptors Correspondent Caitlin Like, and we'll be your guides through CLAMP's Wonderland!

Intro

- Hello everyone! We are very excited for today's episode. It has been a long time coming! Not only are we going to be talking about Cardcaptors, which many people have requested since we started our Cardcaptor Sakura journey. This will also be our final episode on Cardcaptor Sakura!
 - At least until we get to Clear Card, but shhh, no stargazing.
- Before we jump into all this, I want to first make it clear that we are not here for the age-old sub vs dub debate.
- Both have their uses, and their pros and cons, and as long as both are made easily available, I don't see the need for the debate. Watch the shows you like however you like to watch them!
- But, we are going to discuss our personal feelings about the English-language dubs of Cardcaptor Sakura (and yes, there have been more than one).
- Robin and I both prefer subs and almost never watch dubs unless they hold specific nostalgia for us...and even then, we'll probably pick the subs.
- But, there are plenty of people who prefer dubs! Which is one of the reasons we're joined today by our friend Caitlin Like, who routinely watches dubs and grew up on the infamous Cardcapturs dub.
- Welcome, Caitlin!
- Happy to be back as your Saturday Morning Dub correspondent.

Background

- So these days in the US, if you want to watch Cardcaptor Sakura dubbed (on, say Netflix) you'll encounter what we call the Animax dub, produced by Animax, which is a Singapore-based TV channel that showed a lot of anime with English subtitles and later

produced dubs for a dub feed as well; this version was broadcast in Hong Kong and a lot of Southeast Asian countries.

- As far as I can tell, it was made in-house by fabulously multi-lingual folks, but not necessarily professional voice actors? So it has its own foibles—not quite capturing the original voice actors' performances or making it completely their own, but instead giving you a serviceable translation.
- I did watch some of this version when we were doing our watch of the series, because my fiance Happy likes dubs and was using it to catch up with us.
- It's pretty rough around the edges, but it's got an interesting mix of accents, and it leaves all the original names intact. If you're looking to watch the series with your kids, I'd recommend this version if they're not ready for subtitles. But even your dub-loving friends may find it a bit hard to stick to.
- But we're here primarily to discuss Cardcaptors!
- Cardcaptors is an edited version of Cardcaptor Sakura which technically covers the whole series but is condensed down to 39 episodes (about half of the original 70.) After doing some research I still can't quite narrow down whether the studio who dubbed it also edited it, but I think perhaps not because Lucy found out something that blew my mind.
 - There are a full 70 episodes with this particular dub that were released on DVD and VHS! And isn't edited! It is usually branded Cardcaptors, but since most people encountered the highly edited 39 episode version on tv, that's what we'll mainly be discussing here.
- Yeah, we don't normally cover dubs as a separate entity at all, but this one...is a special case.
- It ran on the now-defunct Warner Brothers Entertainment Network channel's similarly now-defunct 'WB Kids' block, aimed at 7-12 year-olds (the whole channel was very youth oriented, shows mostly for teens) from June 2000 till December 2001—so it overlapped when the original aired despite how much post-production work went into it!
 - That post-production work was done by Ocean Studios, contracted by Nelvana who had licensed it for American market.
 - And they did...a lot of work.
 - It did also run on Cartoon Network's afternoon anime block, Toonami, but VERY briefly, like June 4th-22nd in 2001.
 - So people may have caught it there, but definitely more viewers caught it on WB Kids'.
 - I watched it on the WB but I was a religious Toonami watcher at the time, so it's highly likely I caught it there too during its very brief run.
 - A little bit about Ocean Studios! And a PSA that like...it was a different time and a difficult job and we're not actually calling out anyone in particular for these choices that were made back then even if we're righteously (or self-righteously) ticked off by them.
 - Ocean Studios is the dubbing arm of Ocean Production inc.

- They're a Canadian company and responsible for dubbing....so many shows. Anime, western animation—so many things you'd recognize for decades.
 - In just stuff I've seen, Ocean has dubbed work from Inuyasha to Ghost in the Shell. I've watched the Death Note dub too.
 - Their Dragonball Z dub is also well known, as it was the first one we got on Toonami, though it's not the version available today. (it's where the IT'S OVER 9000 meme comes from)
 - And like, when people joke about how all anime is dubbed by like 20 people in Canada, this is what they are referring to.
 - Like I said, I don't know how many decisions were made by folks from Nelvana versus folks at Ocean Production, but Ocean IS a localization company and as far as I could tell is pretty darned full-service.
 - Dubbing was done by the same 20 people in Canada, or if you were me, the same 20 people in Dallas, Texas! I live in Oregon now but I grew up in Texas, where the anime scene was huge in the 2000s, especially in Dallas. Funimation's headquarters was in Flower Mound, which is in the Dallas metro area. I have possibly a unique fondness for dubs due to where I grew up, because Funimation was in the area and heavily influencing the scene, to the point of my friends and I only watching dubbed shows even in college when we had access to the original versions. Funimation would have screenings to show new dubs of anime, and A-Kon was one of the biggest anime cons in the country at the time.
- So...this is technically a localization—but it's so heavily edited that my guts want to call it a bowdlerization.
 - On the one hand...it's a commercial product. Making things viable in a different culture's market is just part of the deal when you are in the business of licensing IP. It's completely practical.
 - On the other hand....with the huge, fundamental changes they made, that was a lot of people who were not the original creators making decisions that compromise the work on an artistic level.
 - You mean Syaoran isn't the protagonist of Card Captor Sakura?
 - YEAH. They did in fact specifically try to refocus from a female character and that is inherently sexist.
 - But that's only part of what they changed—and it's so fundamental it ripples through the whole thing.
 - We'll come back to some discussion about like...what is allowed in the American kid media market, how much its changed, and how anime figures into our own thoughts about it—at the end. Because that could derail everything
 - We have a lot of thoughts, since all 3 of us work in kid lit
 - The thing is...if you follow the twitters of translators and folks who work in localization...things have changed a lot in the last few decades, but they're also

not that different—people in that industry have to work to balance making something accessible to the new audience it's supposed to reach with keeping the original work's integrity intact.

- And it is the case that due to decades of nerds caring, the “Japanese-ness” of anime is more valued now
- An article was flying around talking about how Disney's investing in anime, and another article was talking about how American entertainment companies are flailing to understand why anime and manga are outpacing their own stuff...
- Caitlin and I have a variation of that conversation constantly when refining our kid lit comic pitches, and we'll...get to that eventually.
 - I do what to acknowledge that those articles are like all entertainment news, not showing much of the picture and probably pretty overblown for sensationalism's sake.
 - But it's also really ironic for those of us who were considered weird hobbyists 20 years ago just for enjoying like...this very commercially produced, pre-existing entertainment!
 - And even for LIKING that it came from another culture and required some amount of education (even if it was just learn-as-you-go rather than research).
 - But we all grew up in a time where that was considered an impenetrable barrier for entry.
 - And...they were probably even right. So many details about how school works in Japan, which foods kids eat, how independent kids are allowed to be...a lot of things can really make anime feel confusing to non-Japanese kids with no, well, anime background.
 - ...or do they? Does any kid watching a fantasy series get so fixated on what a rice ball is that they need it to be called a jelly donut?
 - Will kids try to drink booze because an unappealing old man character in a cartoon does?
 - Is romance so inappropriate for American kids' cartoons—or at least, is anime romance so inappropriate when American cartoons frequently include long or short-term crushes between characters?
 - In a market where most if not all cartoons with action in it in the US in the 90s were aimed at boys, romance tends to get shoved to the side. Even talking with modern elementary schoolers, I can tell you that a lot of media literate kids will complain a lot about romance in the tv shows and movies they watch, but they can't really articulate why it bothers them. People have a strong reaction to romance as a plot, kids included, and even in media literate kids there tends to be a reflexive embarrassment over caring about a romance plot “too much”.
 - Interesting—so even the ones who are drawn to the romantic plots feel pressure to distance themselves from it?

- In group discussions, yes. For young girls the complaints can come down to perceived lack of agency on the part of the women in the stories- for a lot of kids, if the girl isn't actively and literally fighting, the character can be perceived as weak. Sakura doesn't exactly have this problem as a literal magical girl, but there's still an audience bias against any perceived passivity in female characters, especially ones in a romance.
- **Culture** is wild. Speaking of which. Inherent to our discussion is our bias towards believing that anime is both art and culture as well as a commercial product. We care about the creators' original intentions, vision, and hard work. We feel cheated when what we get differs from the original because we feel like we're being lied to or misled! We want to learn about the culture anime comes from—not just '~Japan~' but the subcultures and artists' circles that the humans who made these things come from. The same way we treat anything else we nerd out over.
- The thing is, the tradition of completely localizing Japanese animation (and French, for that matter) into something very different from the American market (or Italian, or Mexican, or Brazilian, etc) is very entrenched.
 - Astroboy (Osamu Tezuka's masterpiece Tetsuwan Atomu) aired in the US nine months after it aired in Japan (though only the first chunk of it, it didn't run as long)--but not because it was a big deal to simulcast anime, just because it was A CARTOON WE COULD PUT ON THE TV IN 1963 when programming was expensive to come by.
 - But there was no interest in keeping its original Japanese-ness intact in the 60s. America had such entrenched racism towards Japan fanned by WW2 there was no way they wanted to highlight that connection.
 - And post Star Wars, all-around TV guy Sandy Frank started a new boom in bringing over anime to fill a market for sci-fi action with Battle of the Planets, and super edited version of Gatchaman
 - And the fiasco that is Robotech which you can watch many youtube videos about because it will TAKE OVER THIS DISCUSSION.
 - I still call Testuwan Atomu Astroboy, Testsujin 28 Gigantor, Macha Go Go Go is Speedracer--though Gatchman isn't Battle of the Planets to me. I watched Maya the Bee (an anime based on a German children's book) on Nickolodeon and piles of other cute animal 80s kid anime trash that was re-fitted for American kids without realizing it was originally Japanese.
 - That was intentional. Entertainment companies were mostly interested in either selling existing toys to an expanded oversea market (and cartoons were the marketing material that expanded the plays tory etc) or needed to fill out programming blocks with something cheaper than animating a whole dang series themselves.
 - The POINT was to take something pre-existing and make it work for whatever your money people thought would sell in your market.
 - The point was not to preserve a piece of art, its original intentions or flaws or strengths, etc.

- And that...has changed as now the value of anime isn't a cheap filler license or just a toy commercial, but also as something that drives subscriptions to streaming services! Yay?

Summary (changes?)

- We're not doing an episode-by-episode summary, and we're not going to give an exhaustive list of changes, but we can give you a picture of what they were going for.
- They wanted this show to appeal to little boys, "not just" little girls—and the received wisdom in kids media has long been 'girls will watch boy shows but boys won't watch girl shows.'
 - This is obviously very sexist and stems from how we teach kids that 'feminine things' (which we make up anyway) are inferior and laughable or even shameful.
 - It is of course completely subjective and culturally determined, but we sure make it real!
- So Cardcaptors (even the title tells you what's up) begins with Shaoran's introductory episode, rather than establishing Sakura as the main character first.
 - In general the editing centers his reactions and actions more than hers.
- That is already such a fundamental change from the original intent that...you can imagine it is a very different experience to watch.
- Everyone's names are changed. The Kinomoto family are the Avalons now, so Sakura is SaKYUHra Avalon.
 - Touya is Tori, Yukito is Julian Star, Tomoyo is Madison Taylor (and she's a valley girl I guess because that was a rich girl stereotype at the time? Thanks to the movie CLueless???)
 - Li Shaoran is Showron Lee, so...that's kinda close? His compass/rashinban is called a "lasenboard" WHICH OKAY SURE
 - Li Meilin is Meilin Rae for some reason, I guess so they're distanced as cousins?
- The names are changed because the setting was changed. Instead of the Tokyo suburb of Tomoeda, they lived in Readington! Because the Book of Clow (Well, Book of the cLOW)--get it? Book? Reading? I guess.
- Beyond that, basically all of the romance is stamped out (if it is gay) or REALLY downplayed, even the central one between Sakura and Shaoran, which takes up a LOT of runtime.
 - Hence why the show technically covers the whole series but is half the length.
 - We should maybe mention that the original anime ALSO downplayed a lot of the more controversial relationships—especially between Rika and the teacher, but also between Touya and Kaho, and even Touya and Yuki to some degree.
 - But not....completely excised them.

Lucy's Raw Cardcaptor Reactions

- So, in preparation for this episode I tracked down some old Cardcaptors episodes. This is how we discovered that there was a full 70-episode version of Cardcaptors—with that

same cast and everything—that still used the new character names, but keeps the majority of the plot the same as the original.

- I couldn't find ANY info about how this happened but I guess that they dubbed the whole thing THEN it got edited, rather than dubbing an edited version? We're leaving this as a plot twist instead of re-writing the entire episode with this new development Lucy discovered.
- I didn't watch the whole thing, but from spot-checking, I was able to confirm that they seem to leave in a lot of the gay stuff...Shoaran is still unhinged around Yukito at first, and there's definitely some sexual tension between Touya and Yukito.
- I have some raw reactions here, but bear in mind these are for this less-edited version. In this version, the first episode is actually the first episode, and Shoaran doesn't enter until like episode 8.
- Thoughts!
- They do that thing where they add lots of extra exposition because they don't think kids in the US can handle quiet moments or make general observations
 - As someone who chronically misses any information given in voiceover, this has always frustrated me
- I do appreciate that they didn't give Sakura the Annoying Anime Girl Voice™
- Her voice isn't bad actually! I think I prefer her voice here than in the newer dub.
- Honestly the acting is not as horrible as I remember, especially for Sakura and her friends
- They changed all the names but Sakura, for some reason...at least she got to keep her name (I honestly don't hate it, though)
- This also fits the theme of late 90s into the 2000s anime dubs of the protagonists getting to keep their given name, at least in part. I do wonder if the advent of the internet had something to do with this. But the way they pronounce "Sakura" meant that I was confused about the way it was pronounced until Naruto hit the US.
- This is definitely the reason so many people mispronounce Clow and Sakura
- Well, I hate Kero's voice...which I don't mean to be a diss on the actor, I think he's giving it his all, but it feels like such a weird choice for me. He sounds kind of like a surfer bro. I guess that was how they were recreating Kero's accent? But it just feels so off to me.
- It is amazing that they kept in Kero's Corner, though. This voice is definitely not something you expect to hear unironically talking about fashion, and it almost makes up for everything. I'm guessing that was not included in the tv version, though.
- The opening theme is definitely stuck in my head now, it's got big Pokemon vibes
- The opening theme is honestly great and fits well with its class of dubbed kids action anime
- All in all, this version is not a horrible introduction to the series...I just wish they'd shown this version on tv.

Discussion

- Alright, so, we know that they made a lot of changes to Cardcaptors, but we also know that the people who found it on tv weren't aware of these changes (for the most part).

And those changes didn't stop it from connecting with a lot of people. It's still beloved to this day! So, let's talk about Cardcaptors.

- Robin and I didn't have too much exposure to it, so Caitlin we're going to rely on you a lot for this perspective.
- I did watch it a little bit. I was already familiar with CCS from the manga and subbed anime, so while I was really excited for it to be on tv, I remember feeling really let down and kind of betrayed by the changes they made...especially how they tried to make Shoaran more of a main character than he already is. That actually kind of colored my opinion of him for years. I got over it (especially as more of the manga came out), but for a long time I thought of him as this upstart trying to steal Sakura's thunder.
 - But, I do distinctly remember having a friend who didn't watch much anime, but loved Cardcaptors. It surprised me at the time because I honestly thought of the dub as irredeemable. But it showed me that the good bones of the show were still there, and obviously this version still connected with a lot of people.
- Robin, did you watch it at all at the time?
- I am pretty sure I did see some of it, and it was too embarrassing for me to sit through much, but I know my brother and his friends did watch it? I do remember a kid saying 'Sloth" instead of "sloth" but that's my only real memory of it. And I understand that is correct in British ENGLISH and that's fine, this still left an impression on me because we were big sloth fans. I read the comic and had a VHS tape of like, the first 3 episodes of the show subtitled that we watched a LOT.
- But Caitlin, I understand Cardcaptors figured into your childhood very strongly!
- I watched Cardcaptors on Kids WB! If I remember right, it was in an after school time slot at one point.
- Yeah, finding anime when you're a kid with a family TV is wild. Remind us how you got into anime—was it Cardcaptors?
- It was Pokémon! I was a connoisseur of the Kids WB programming block—I was aware of anime on Toonami at the time, but I wasn't home when Sailor Moon was on, and was eating dinner during most of the time Dragon Ball Z was on, and whenever I caught an episode they tended to be charging an attack the whole episode, so I never found out about Vegeta. By the year 2000 I was able to finally watch Gundam Wing irregularly, but I wasn't able to get the hang of anime regularly until the year 2001, when Yugioh came out on Saturday mornings, and Cardcaptors came out around the same time. Yugioh was much longer so it stuck around for me for years, that was immediate appeal, but Cardcaptors grabbed me around the same time as something that felt more explicitly for me.
- The fact that it was a girl's show wasn't lost on me though, it did make it harder to find other people my age to talk to about it. I would have been in the fourth grade when Cardcaptors came out, and I did not have friends I could talk to about anime at the time, much less an anime for girls. So I lost the social aspect of anime that happened with Yugioh and Pokémon, because that became a social activity with boys. Despite all the

attempts at editing, Cardcaptors was just too girly to talk about openly after soccer practice.

- And just for a reminder to some of our younger listeners, this was 2001. The culture at the time was hostile to queer people and media for girls in a way that's hard to describe because it was so ingrained into the culture. We're talking about being called gay when you wear pink, so if you were a boy who was into something considered "girl's media" it made it very hard for you to talk about it openly before the internet became more available.
- **Did you like the changes? That is, did the names appeal, did the action/lack of romance appeal?**
 - Here in "dub memories corner" nothing about the dub struck me as particularly odd at the time. Sakura Avalon was a perfectly acceptable name of a kid hero in an after school cartoon! In the year 2001 most of the cartoons I was interested in at the time were shonen action, so it was nice to have an action cartoon that was pretty.
 - I know that I caught some of the romance stuff, because I somehow knew that Toya and Yuki were gay but I can't remember how I found out? I was into romance plots even as a kid, so I got enough from Cardcaptors from what crept through.
- **How do you feel about them now?**
 - I sure do wish I got the version that was good! But I did discover the manga around the same time, so I managed to get The Experience anyway. Honestly, it was nice to have a Shonen action show with a girl in the lead who was fun and interesting, even though Card Captor Sakura is NOT Shonen.
- **Caitlin: where do you see the Cardcaptors influence on your own work?**
 - So I've talked about this in other interviews and panels before, including with other cartoonist friends, but the effect on Cardcaptors specifically on my work cannot be understated. Watching the trial between Sakura and Yue fundamentally changed me as a person, and this is NOT A JOKE.
 - I'm not that much younger than Lucy and Robin, I'm 33, but if you were a kid growing up in the 90s, if you were into literally pretty cartoons and comics, like aesthetically beautiful, there was not much for you to read or watch. You could do Disney programming, and trust me I watched a lot of Aladdin, but most of the time you were playing "lets hope this is kid appropriate" roulette at Blockbuster or Borders. We talk about what's technically kid appropriate or not, but like most folks my age who were into anime and manga, I read a LOT of stuff that was for adults as a tween because it looked pretty.
 - Yeah, the prettiness factor is so powerful, I know how much—even as a fairly androgynous, butch-leaning child I was obsessed with pretty things! WHO wouldn't be! Oh, yeah—if you're told they're dumb and lame since birth, you might get used to eschewing them simply for the escape from shame, etc.
 - I think Caitlin and I both spend a chunk of time over-thinking how pretty any given book project we work on should be.
 - Or how pretty the book will be allowed to be if it sells!

- Enough to be exciting, but not so much that it looks like something parents would only buy for a very femme daughter???
- I've kind of been under the impression that the hyper-pretty-girly media market is super competitive because its slightly over-served and parents feel weird about it???
- There's a lot of 4D mental chess happening on all ends of the publishing spectrum over how feminine a book is allowed to be, which is wild to actually talk about. It feels a bit like complaining over nothing, like *let girls be girly again* or some nonsense, but everyone is overthinking things at the same time.
- Plus you have to escape the bias that its simply not as good as something with a strong, tough, even violent framework—or just an extremely primary-colors kind of aesthetic
 - My theory is that in the West we cannot separate 'beauty' from 'sexy'—like, your bride is beautiful. A sunset can be beautiful, etc—we know there's like, rugged natural beauty sure. But elegant, detailed, sensitive—if it is what an idealized pretty girl is, it gets a little horny for people so it can't be actually child appropriate—and certainly can't cross gender lines.
 - I think this is why so much of the beauty trends in the US come from overseas influencers—they're exploring types of beauty that aren't as mainstream here so it kind of feels new, like its exploring things we maybe haven't gotten to explore as much?
 - This is a messy topic I could go on forever about how that's not 100% great since every beauty standard you encounter just fucks you up more BUT
 - In terms of like, the aesthetics of pop culture...you see more pretty stuff now than you did 20 years ago
 - And I'd say anime is pretty involved in that.
- I have a very vivid memory of watching the trial between Sakura and Yue as a kid, and watching Yukito, who was called Julian in Cardcaptors, who was already my favorite character transform was life changing? Like I didn't know boys could look like that on the tv? I had seen shonen versions of bishonen before but that's shonen, like obviously if you think about shows like YuGiOh, Bakura would count as a bishonen, and trust me I was obsessed with him too. I want to be super glib here and say that Cardcaptors changed my life by introducing me to the concept of bishonen, but it's the truth! Talk about one episode of tv that changes the way you look at art forever.
- I discovered the manga around the same time, so I did get a more genuine version of the story pretty quickly (I still have that copy of the first volume, flipped and pages falling out and everything) so I did get a grasp of the sincere storytelling that would become very influential, but I also just didn't know cartoons and comics could look like this.
- (Also, I can talk about how I think the term Bishonen has fallen out of the cultural conversation in online discussion of media? There's a cultural divide in online media

discussion, especially in fandom, which we don't have to get into, but it feels like the term bishonen was lost somewhere in the past few years to gen z and younger fans.)

- Its true, I hear GEn Z kids calling everyone a twink and like...language evolves but that term meant something pretty specific and the humor of calling any waifish pretty boy a twink was so powerful that a generation missed the joke and understood it to be sincere terminology I think???
- Every beautiful man animated not being called a twink is hilarious to me.
- There is a lot of American Anime Fan terminology that has fallen off. Some of it simply because it isn't as relevant to anime made now that doesn't use some honestly trendy-in-the-80s or 90s tropes any more, and some I THINK because people wanted to distance themselves from embarrassing youths.
- And to be honest, a lot of that changed simply when Western anime fans had any exposure to anime fans from the rest of the world. Not only trying to glean how the domestic audience for anime actually interact with their pop culture and VERY specific fandom subcultures, but just...seeing a wide variety of reactions and learning a wide variety of terms.
 - ALSO I WILL POINT OUT the average male anime character is drawn drastically more pretty than they were in a lot of 90s stuff, so the distinction is honestly less important I think XD
 - I think we get more granular about characters now. I'm not...into the '-dere' suffix/every character sorted into arch 'types' kind of discussion but it is so prevalent in how character are written and marketed now, not just fan interpretation, that I think it's inescapable.
- Yeah I think you're right, in general anime art is much prettier now...I think the "shojo" look has spread into the other markets
- I remember being really confused a few years back, when everyone was into Magi, because it felt really shonen when I watched it, but just seeing the art I had clocked it as shojo
- And I mean, thinking back to the popular titles in the 90s, the art was so angular outside of shojo. Think DBZ, Slayers, Gundam titles...but now even when those get rebooted or have new seasons, the art is more rounded, more softened.
- So...let's talk about what you can and can't do in kids' media in the US and how it has changed or not XD And like...what do you think would be censored now versus what would be left in?
 - I mean, I'm actually going to start with—bathing scenes
 - In the US we don't have public bath houses (gay bath houses aside, those are sex clubs for grown ups and not family joints) and families don't tend to bathe together at home—kids under 5 we don't bat an eye usually but any older we just don't think it's appropriate. We don't do hot springs in the same way either (we...do have them, they're not the same huge industry.)
 - So like, Digimon cut out a hot springs episode when it was aired in the US
- Can we talk about the Gay Stuff? It always has been and can continue to be difficult to tell queer stories for kids for a variety of reasons, but censorship is a huge one.

- Yeah. A HUGE chunk of what was excised from CCS for Cardcaptors was the Gay Stuff. Meilin having a played-for-laugh crush on Shaoran and hints that Shaoran and Sakura would get together someday did linger, but everything else was downplayed or edited out pretty thoroughly. Not enough for people to completely miss it if they were very perceptive, but enough for plausible deniability with WB Standards-And-Practices staff.
 - I know Lucy and I just rewatched all of Steven Universe, which was a huge milepost in seeing anything like gay characters be actively in queer relationships on screens meant to be watched by children.
 - And people who grew up with this...probably don't understand how different things were beforehand.
 - Pearl and Rose, Ruby and Sapphire—and around the same time Adventure Time had Marceline and Princess Bubblegum together—before this, you basically had gay stereotypes played for laughs and nothing else on American TV for kids.
 - Sometimes special episodes for teens in teen programs would deal with 'issues'—but never just normalized characters living their lives, and never as leads.
 - There is such a huge contingent of folks in the US who think queerness is inherently inappropriate for kids. Dangerous for them to hear about let alone see in cute characters on TV.
 - Every book that dares include anything that touches queerness will be challenges in some states, and will face the possibility of fewer marketing channels as companies like WalMart, which sell a lot of books, may not carry a book for kids with queer characters.
 - And mind you, Japan has not had a great track record with rights for queer people either—but has a long tradition of beautiful queer tragedy selling the fuck out of books for all ages, to the point where its a joke that middle school girls just want to read sad bl manga.
 - Lucy and I have mentioned many times that to see non-gender-conforming characters, queer characters, girls or boys kissing—we kinda feasted with anime and manga as queer kids, and had a bit of a famine (not total starvation) with domestic pop culture.
 - Also need to side tangent on the Gender Stuff- Another big episode that stuck in my brain as a kid was the Sleeping Beauty Play episode. Already a classic, but something specifically about Sakura dressing up as the prince and not having it be a joke really meant something to me.
 - There's something strange that comes up in the dub world, especially in the late 90s-early 2000s, where the voice direction at the time just didn't know what to do when bishonen characters? Not to make everything about Yugioh, but it's how you get Yami Yugi with a really deep voice to counteract the prettiness of the character, or Bakura being British for some reason like it explains him being beautiful, or just straight up calling a boy character a girl because he's pretty.
- Basically, what Caitlin and I end up with whenever we talk about 'why does manga sell so well even compared to domestic graphic novels for kids' the answer is—it has sex and violence and raw cute/pretty appeal that American publishing does not consider

appropriate for kids! That can mean simply 'the cards fight and use powers to put the hero in a dangerous position' instead of just working out issues between friends with words, and it can mean 'big brother and my crush are actually dating' instead of 'we think boys are gross!'--and of course it can be the full bloodiness of Demon Slayer or the erotica-for-kids sexuality of like....half of all anime.

- But like...beyond just the 'kids like an ongoing story where characters grow (in power levels if not as people that's hard for a 9 year old to understand)' and also 'its great to be able to pick up volume one and know its the actual beginning and just KEEP READING and the art always looks consistent and it never reboots itself' (I'm looking at you, super hero comics)...the content of manga covers stuff that American media is squeamish about. That's why it gets challenged so much, and also why it is coveted.
- The thing is, everyone wants to Protect The Children. We just don't all agree about what we're protecting them from, and how to do that. Different cultures--between countries or even in the same country--have completely different ideas about what is appropriate for kids and so we butt heads a lot.

Conclusion

- So, in conclusion...
- Cardcaptors has a particular place in a lot of people's hearts. I imagine it lives on for people who never actually got into anime, but still enjoyed this series on tv, and I think it's great that a CLAMP series had a way to connect to a wider audience like that.
- Despite the changes, it sounds like it kept the heart of the series the same.
- It still stays with me as an example of how not to do dubs, but even saying all that, it did still work for a lot of people.
 - I mean, the same can be said for the original Sailor Moon dub (cousins and all), but it is still beloved to a lot of people.
- Caitlin, as our Cardcaptors Correspondent, any closing thoughts
- Hey friends. Look. I know some of you might still be allergic to dubs due to the Saturday Morning Cartoon localization that I grew up on. But I'm gonna ask you to give new dubs a chance. The dubs for Pluto and Dungeon Meshi are really good! If you're interested in dubs, give them a chance.

Outro

Next time, we will begin discussing Clover! I am so freaking excited! However, I am also getting married on May 4th, so everything is currently chaos, and I'm not sure if we will manage to start working on Clover until June. But it is coming!

Please congratulate Lucy! We're so excited! Until then, you can follow us on Twitter, Tumblr, Bluesky, Threads, and Instagram @Clampcastpod, and on Facebook as Clampcast in

Wonderland. We currently do not update social media very regularly, but we do try to post whenever new episodes are live.

You can support us on Patreon (which we do try to update every week or so), by making purchases through our Bookshop.org store, or just by writing a review or sharing this podcast with your friends. Reviews in Apple Podcasts are especially helpful.

Caitlin, where can people follow you?

You can find me on Twitter, Bluesky, and Instagram under caitlike and tumblr at jeanne-de-Valois. My website is caitlinlike.net. You can also read my graphic novel *The Hundredth Voice* now! It's got a Yue in it.

A really, really good Yue in it. Please buy and read Caitlin's book, absolutely wonderful and should be readily available from Barnes and Noble or anywhere that sells Dark Horse comics! Thanks for coming with us on our journey through CLAMP's Wonderland!

Until next time, remember that everything will definitely be alright—

—and try not to lose an eye!