

Still Buffering 217: "Edward Scissorhands" (1990)

Published May 30th, 2020

Listen here at themcelroy.family

[theme music plays]

Rileigh: Hello, and welcome to *Still Buffering*: a cross-generational guide to the culture that made us. I am Rileigh Smirl.

Sydnee: I'm Sydnee McElroy.

Taylor: And I'm Teylor Smirl.

Rileigh: This is... [imitates air horn] *Hamilton* Watch 2020! [laughs quietly]

Sydnee: Oh, whoa! I didn't know that was happenin'.

Taylor: What?

Rileigh: This is a surprise to everyone on the podcast except for myself. How is everyone feeling? Um, at the time we're recording this, *Hamilton the Musical* will be available on Disney+ starting in two days. Less than 48 hours. I personally cannot wait.

Sydnee: I'm excited.

Rileigh: Teylor?

Taylor: I—I am also excited.

Rileigh: Just checking in, making sure everyone's excited. That's really all the watch is is just, you know, now we're about two days out and I just wanted to make sure everyone was very excited. [laughs]

Taylor: Well, the next time we record we will have had it available, so.

Rileigh: Yeah! Yeah, next we record I would've watched it probably at least seven times, one for every day of the week until we record.

Taylor: O—okay.

Sydnee: Uh, we are—

Raleigh: [laughs quietly]

Sydnee: —we are planning—Tey, you'll appreciate this. We haven't told you this yet. We are planning, uh, to all watch it together and to make, uh, a cocktail theme for the event.

Taylor: Oh!

Raleigh: Yeah, the fancy cocktail they sell, like, in the lobby at the Broadway show.

Taylor: Nice! Why can't—I don't know if I—did I have the—I might've had wine. I don't know if I had the cocktail.

Raleigh: I can't remember. It's called a Founder's Fizz.

Taylor: Oh.

Sydnee: I don't think I had it.

Raleigh: I couldn't tell you what's in it, because I... don't know alcohol. But I know that's what it's called! [snorts]

Sydnee: I—I don't think I have—it's been so long ago.

Taylor: I was gonna say, I saw that with you, Raleigh, and I definitely—I was drinking wine. I was not drinking the cocktails.

Raleigh: Yeah.

Taylor: Sometimes, those—those cocktails at the Broadway shows—they, uh—they are not shy about packin' a punch. And if it's—especially a show like *Hamilton*, which I want to relish every second of, I'm like, "Mm..." [laughs] Stick to—not maybe get the double size, like, Broadway cocktail.

Sydnee: It was also, for me... I think the first... was that the first Broadway show I went to?

Rileigh: Really?

Taylor: Really?!

Sydnee: Or, no. *Spider-Man* was.

Taylor: Oh, okay, alright.

Rileigh: I was gonna say! Yeah, that's a good first one, yes.

Sydnee: Yeah. [crosstalk]

Taylor: Easily—easy to confuse the two, I understand.

Sydnee: [laughs] No—

Rileigh: [holding back laughter] They're very similar, *Spider-Man: Turn Off the Dark* and *Hamilton: an American Musical*.

Sydnee: [holding back laughter] Spi—*Spider-Man: Turn Off the Dark* was the first one I saw, and we did drink the Spider-Man cocktails.

Taylor: A lot of Green Goblins, yes.

Rileigh: Of—of course you drank the Spider-Man cocktails at *Spider-Man: Turn Off the Dark*! There's no great, like, character scene work you need to stay vigilant for! [laughs]

Taylor: Yeah...

Sydnee: I remember—well, I remember, like, yes of course I wanted to stay—like, have complete control of my faculties to see *Hamilton* the first time. Um, because I had heard—I had heard how great it was, of course, from Justin, who had already seen it. But I had not listened to any of the music or anything. I went in completely, like...

Rileigh: Taylor did too, I think.

Sydnee: You know, clueless.

Taylor: Yeah, yep, I did not—

Sydnee: I wanted to—I wanted to just have the experience. Um, so—but beyond that, I was also very intimidated. Like... I don't know. I didn't want to buy a drink, 'cause I was very—I wanted to, like, do it right.

Raleigh: Yeah.

Sydnee: Like, be a proper... Broadway theater goer. [laughs].

Raleigh: Yeah. [laughs]

Taylor: Whereas with Spider-Man, uh...

Sydnee: [laughs] Yeah.

Raleigh: [laughs]

Sydnee: That felt a little looser to me.

Taylor: [crosstalk]

Raleigh: Spider-Man—we—we—we sat in the fly zone—

Sydnee: Uh-huh!

Raleigh: —so we were constantly surrounded by various Spider-Men. And, um, we also—

Sydnee: I loved it!

Raleigh: —had just gone to Dylan's Candy Bar, so we—I remember I sat in the middle of you two and we just passed back and forth the, uh, you know, forbidden bag of candy that we brought into the theater. [laughs]

Taylor: Yeah, there was a lot of candy. There were a lot of bright green drinks. Uh, 'cause that was definitely one where after we left I was like, "I don't know if that musical was really good, orrr if I was maybe drunk." [laughs] Or maybe both!

Sydnee: It was great.

Taylor: I think it was both.

Raleigh: It was both. Yeah, for sure.

Sydnee: I'll defend it forever. I think it was so much fun and I loved it. Um, yeah. I have—I have no problems with that.

Raleigh: [laughs]

Sydnee: I will say, though, that I think, um... [through laughter] *Hamilton* is better.

Taylor: Yeah, we can all agree on that.

Raleigh: [sarcastically] What?!

Sydnee: [simultaneously] Shockingly!

Taylor: I think we will all agree on that.

Raleigh: [simultaneously] Unpopular opinion! [laughs]

Sydnee: Shockingly. I know, I loved—I was reading the New York Times review of the *Hamilton* movie, you know, that we're all about to watch. And, uh, it was funny reading it, like, 'cause parts of it are just about how good *Hamilton* is. And it's kinda like... well, yeah. [laughs] I mean...

Raleigh: Yeah.

Sydnee: ... yeah.

Taylor: We're aware.

Sydnee: Like, it's—it's—it's quite good. [laughs]

Raleigh: That's what everyone said when the musical happened, yeah.

Sydnee: Yeah, it's—it is quite good! I d—we can all agree. You don't have to write that, 'cause we're all there. It's quite good.

Taylor: [stammers] I'm glad that this is coming out to give a little boost to musical theater, or theater in general. Because wow, what a—what a—it's a... pretty hard knock to hear that Broadway is closed until *January* of next year.

Raleigh: Yeah.

Sydnee: Yeah, it is.

Taylor: Um...

Raleigh: Which is, uh... the longest Broadway has ever been dark, I believe, which is just so sad.

Taylor: Yeah.

Sydnee: Um, it is sad, but it is—it is a smart and, you know, it is a good decision. It is a safe, smart, caring decision, as hard as it is.

Raleigh: I do hope, though, there are more Broadway shows that will maybe follow suit. Because from what I understand from a few Broadway actors I follow on Twitter, it's pretty common for a Broadway show with the original cast to have a pro shot done, just to have in, you know, a secret vault somewhere. Um—

Taylor: [laughs]

Raleigh: So maybe, I don't know, other Broadway shows will follow suit and—and, you know, sell the rights to their pro shot.

Sydnee: I mean, I will tell you that we watched the, uh, *Spongebob the Musical*—

Raleigh: [laughs]

Sydnee: —that was shot on Nickelodeon live. Um—

Raleigh: I have seen that too many times.

Sydnee: We watch that... not quite daily, but almost daily in this house.

Raleigh: Almost daily!

Sydnee: It's also excellent.

Raleigh: It is excellent, yeah.

Sydnee: Um... and I feel—I feel very—I don't know if I've said this on the show before. *Spongebob the Musical* feels, uh, like there is a lot of queer culture in there.

Taylor: Well, you—I mean—

Raleigh: Yeah.

Taylor: —canonically, I guess Spongebob is somewhere in... in the LGBTQ. I—there was a post that Nickelodeon put out saying "Happy Pride" on Twitter, and it had framed a bunch of their queer—like, canonically queer characters, and Spongebob was on there. Everyone was like, "Wait. Spongebob? Sponge—"

Raleigh: If I remember correctly, like, a long time ago, the creator said he was asexual? Which I think is—

Taylor: Sponges are. [laughs]

Raleigh: —'cause sponges are, I think was the thing.

Sydnee: Apparently some sex—some sponges can sexually reproduce.

Raleigh: Huh.

Sydnee: I—after I read that I looked it up to see, like, what was he trying to say about Spongebob with this statement? Did he mean asexual or did he mean like the creature, a sponge? So I read about sponges for a while. Uh...

Raleigh: Hi, welcome to Spongebobering. This is where we talk about the differences between sponges that sexually reproduce and asexually reproduce. Sydnee, what species of sponge do you want to talk about today? [laughs]

Sydnee: I can only—I can only deduce that he meant that Spongebob is asexual as in... we are using it in the LGBTQ community. Asexual, yes.

Taylor: That's—cool, alright! Like... I—I—

Sydnee: Anyway—

Taylor: —I welcome our square-shaped brother. [laughs]

Raleigh: Yeah. [laughs]

Sydnee: Pr—[laughs] pride has—the pride month has technically ended, but he—we are—we can still celebrate Spongebob.

Raleigh: Spongebob lives on in our hearts.

Taylor: Yeah, every—every day of the year.

Sydnee: Spongebob and... the Babadook. [laughs]

Raleigh: [laughs] Oh, the two queer icons of this generation. [laughs]

Sydnee: Um, but watch *Spongebob the Musical* while you're at it. It's really good. [laughs]

Raleigh: I know every word now.

Sydnee: So, uh... we're not gonna talk about Spongebob. [laughs] I hope.

Raleigh: Or *Hamilton*.

Taylor: No.

Sydnee: Uh, no. I mean, I'm—I am very excited about it.

Raleigh: Yeah.

Sydnee: I am... very much looking forward to it.

Rileigh: But we are, uh... oh, I guess this does open the door for us to talk about it in a future episode, though.

Sydnee: Hmm!

Rileigh: Hmm!

Sydnee: Yeah. We'll—we'll be the first people to ever discuss how great *Hamilton* is.

Rileigh: We'll be the first people to ever discuss *Hamilton*.

Sydnee: [laughs]

Taylor: Absolutely. That is un—uncharted territory. [laughs]

Rileigh: No. Uh, Tey, what are we talking about today? 'Cause we're not talking about any of these things.

Taylor: So, as I mentioned a couple weeks ago, um, I wanted to talk about the movie *Edward Scissorhands*. It came out in 99—1990, I believe? Uh, it's directed by Tim Burton.

And, uh—you know, like, it still—[laughs] it's still pretty popular in, like, the... Hot Topic goth merch world. Uh, but was definitely in—in my day, one of the... one of the things that, you know—*Edward Scissorhands* and *The Crow* and, you know, your—your staples of when you were a—a mall goth in the 90's.

Um, but al—also a movie that I... I very much love, and I think holds a very special place in my heart.

Sydnee: Why—uh, why do think in particular this one?

Taylor: Um... you know, it's funny. I didn't know the backstory to it until I was doing some research, and it—

Sydnee: Mm-hmm?

Taylor: —it—it makes sense, 'cause I feel like everything behind it is what I was feeling from it without knowing it. Uh, because *Edward Scissorhands* came from

just actually a—a drawing that teenage Tim Burton did to kind of encapsulate how he—his feelings of, like... like, unable to connect to people and feeling isolated and, like—just, you know, like... being kind of alone as a young teenager.

Like, he—he had this quote relating—like, he did a drawing of this, like, you know, thin, pale, like, lonely, solemn figure that had these sharp blades for fingers to kind of represent his inability to, like... touch other people, or reach other people. And he said, like, "I get the feeling people just get this urge to want to leave me alone for some reason. I don't know exactly why."

And I think that's what I—that's what I related to in the movie was just that idea of, like, I don't have... the ability to connect with people. Whatever—whatever every—all the—whatever port everybody else has, I don't have that, and I don't know why I was built different. And I felt very much that way as a teenager.

Sydney: Do you—do you think—that reminds me, describing it, like, that way, that reminds me of you when you were young. Um, do you think similarly to the, uh, painting that you did of, I would say, also kind of a thin, pale figure, although not with sharp fingers, that Mom hung in the living room?

Riley: That is still hung in the living room.

Taylor: [through laughter] Oh no!

Sydney: Do you think Tim Burton's mom... [laughs] hung—

Taylor: No!

Sydney: —hung that in the living room? That is my question.

Taylor: I—probably not! And, I mean, that—that painting it—it meant a lot to me. It encapsulated a lot of feelings—

Sydney: It's beautiful.

Taylor: —of—of feeling lonely and sad, and like a scary thing that nobody wanted to look at. But, uh, also it's a scary painting. Uh, and—that Mom has just so lovingly, like, hung it in—in, like, you know, in every living room and—

Riley: Yep.

Taylor: —like—[laughs]

Raleigh: Well...

Sydnee: It's—I think it's beautiful. She is celebrating you exactly how you are.

Taylor: [crosstalk]

Raleigh: I think it is also a beautiful painting.

Sydnee: It is.

Raleigh: But I do—I do find it entertaining when every once in a while either Charlie or Cooper will, like, catch a glance of it and they're like, "... Hm. What, uh—okay." [laughs]

Sydnee: Well, they—they—I—yeah. Cooper's still a little scared of it. Um, I do—I did think it was better once it was no longer hanging in the living room of the old—their old house next to that big metal—

Raleigh: Naked lady?

Sydnee: —naked lady that Mom used to have on the wall.

Taylor: Yeah, the—the art in that room had a very much, like—

Sydnee: [laughs]

Taylor: —uh, to reference another Tim Burton movie—like, you know, the—the... the stepmom or the one that's the Dad's dating in, um—in *Beetlejuice*.

Raleigh: Yes.

Sydnee: Yes.

Taylor: She has all of her weird art that's kind of scary and, like, that—that living room felt a little like that. [laughs]

Sydnee: Yes.

Rileigh: With that old, like, floral pattern furniture—

Sydnee: Uh-huh.

Taylor: Yeah.

Rileigh: —that was all worn, and that naked metal lady, and then Tey's painting. It was all just like—it was an experience to walk into that living room.

Sydnee: It was an experience!

Rileigh: What happened [through laughter] to that naked metal lady?

Sydnee: I assume she's in your basement.

Rileigh: Well, that's scary to think about. [laughs]

Sydnee: I always—the problem with the naked metal lady is that she wasn't facing you. She was facing away, and in my nightmares, there was a face on the other side of that metal that we never saw, but that was just staring at that wall and waiting. And I would see that in my nightmares a lot.

Taylor: See, I—I don't know. There was some way in which my young brain perceived that piece that I saw the—'cause it's the back of her head with a long braid. But for some reason I saw that as her face, and I just saw her as this weird, like, backwards monster? I don't know. There was—

Rileigh: [laughs]

Taylor: —'cause I—[stammers]

Sydnee: [laughs]

Taylor: That's been in the—that was in the house from the time I was very young, and I just—the way I would perceive it was like, "Well, that's her face. Her face is just covered in hair." [laughs]

Rileigh: It's like an inkblot test! What do you see in the naked metal lady, and what does that say about your psyche?

Taylor: I don't know. I think we need to dig it out and, like, auction it off for charity. Because it's—

Raleigh: [laughs]

Sydnee: I think we do! We gotta—go look in the basement when you get home.

Raleigh: I will.

Sydnee: Alone, in the dark. Go look in the basement—

Raleigh: No. No.

Sydnee: —for the naked metal lady.

Raleigh: I'll make Dad go with me.

Sydnee: And fi—find her, and please take a picture to share.

Raleigh: I will.

Sydnee: So that people know what in the world we're talking about. Um, this has nothing to do with Edward Scissorhands.

Taylor: No, no. That—but you're right, that painting definitely, like—that was—I was—I've always been—I've had a lifelong obsession with monsters and scary things. And it's not because I—I like to be scared. I'm never really scared of them.

I think that there's a weird kinship I've always felt, but it's never more encapsulated than Edward Scissorhands, where you have the kind of monstrous creature also be the sympathetic one. 'Cause so often our monsters are kind of stand ins for just people that we other in society, because of something about them. So, you know.

Sydnee: Um, it's definitely one of those movies that, uh, left a big imprint on me. I don't—I don't think as much in that personal way that it affected you. But, um—but from, like, a visual standpoint, it's hard to forget the imagery from that film. It's just—I mean, the contrast between the colors of the community, the houses

and the people in it and their clothes and all of that, and then, like, the... the gothic mansion of Edward Scissorhands, and—

Rileigh: And man, that scene where he is carving the ice and the snow starts falling?

Taylor: So beautiful.

Rileigh: I can, like—I first saw this movie at least a decade ago if not longer, and I can always vividly remember that scene.

Sydnee: Mm-hmm.

Rileigh: Like, no matter how recently I've seen that movie, it just, like—it's very beautifully crafted.

Sydnee: All of it is kind of yummy. Um, even—

Taylor: [laughs]

Rileigh: [laughs] Wait, no. Hold on. [laughs]

Sydnee: It is! Even, like, the makeup that she has as an Avon lady?

Rileigh: Uh-huh.

Taylor: Yeah.

Sydnee: All of it is just, like... I don't know. [smacking noises] Yeah. It was just a little delicious for me. [laughs]

Rileigh: [laughs]

Taylor: Goopy pastels. Looks like melted ice cream. I—I agree.

Rileigh: [laughs]

Sydnee: Mm-hmm. Um, I—when I was reading about just, you know, kind of the history of the movie to, like, refresh my memory about all the details other than just the film itself. I looked at some of the people who were considered for the

role of Edward Scissorhands before it was cast. Tey, I don't know if you looked into this, but this—this really, uh, gave me a nice little giggle.

Rileigh: [laughs]

Sydnee: Um, so the studio really wanted Tom Cruise.

Taylor: [flatly] What.

Sydnee: Yes.

Rileigh: Which just... no.

Sydnee: Which, like, I think all parties involved went... "This maybe isn't..."
[laughs]

Rileigh: Yeah.

Taylor: You know, that was probably just the feel in the 90's. Like, every studio wanted Tom Cruise for everything.

Rileigh: Yeah.

Sydnee: I think that was very much it.

Taylor: It'll sell!

Rileigh: Um, but... [laughs] but there was another Tom.

Sydnee: There was another Tom that was also considered for the role.

Taylor: Hanks?

Sydnee: That was—Tom Hanks!

Taylor: Nooooo!

Rileigh: [laughs breathlessly] Oh my God.

Sydnee: Who—who, like, chose not to do it.

Taylor: Well, for good—everybody's best friend, Tom Hanks?!

Sydnee: [laughs]

Raleigh: Can you imagine Tom Hanks in the makeup and the wig?!

Taylor: Professional buddy? [laughs]

Raleigh: I can't just imagine his, like—his face in the—in the—I can't!

Taylor: No!

Sydnee: I know, I—that's all I could picture—I read that. I started laughing out loud, and then all I could picture was Tom Hanks in the Edward Scissorhands makeup, and the hands, and the hair, and the—the—the black with the, like, buckles and the collar around his neck, and the whole—the whole deal. And I just couldn't stop laughing.

Raleigh: Yeah, I...

Sydnee: Trying to picture Tom Hanks in that way.

Taylor: That would not have fit. I do—I mean, the costume of Edward Scissorhands, like... I get—there's a lot of costuming that makes that character. But—

Raleigh: Yes.

Sydnee: Yeah.

Taylor: —you gotta have the right person in that costume, [through laughter] I suppose. I don't—

Raleigh: Just a silent, sad Tom Hanks.

Sydnee: [laughs]

Taylor: That would just—I don't know. I'm trying to think—

Rileigh: [through laughter] I couldn't watch it.

Taylor: —of any role that Tom Hanks has ever done that's even approached something like that. Um... yeah. Ugh.

Sydney: I know.

Rileigh: I mean, a lot of—a *lot* of Tim Burton movies—I mean, *Beetlejuice*. Can you imagine Tom Hanks as Beetlejuice? [laughs]

Taylor: I can imagine Tom Hanks as Beetlejuice a little bit easier than Edward Scissorhands.

Rileigh: Than—than Edward Scissorhands, that's fair.

Sydney: That is very true. Well, it's just—I mean, Edward Scissorhands projects, like, isolation and, like, coldness and, you know, like being removed from society. And, uh, and that is just not... Tom Hanks.

Taylor: No.

Sydney: Who is, like, warm, and safe, and... [laughs] makes me feel better when he shows up. Not that I don't like Edward Scissorhands. But, like, Edward Scissorhands is supposed to make you a little nervous at first!

Taylor: Yeah.

Rileigh: Yeah.

Sydney: 'Cause—'cause he's got giant scissors on his hands.

Taylor: Yeah.

Rileigh: Right! He—he did—I remember watching—I was very young when I watched this the first time, and it made me very nervous. I was like, "That is not anything I wanna get near, but I can appreciate it from afar."

Taylor: And I—I kinda forgot how hard that costume went. Like, that is just leather and buckles and belts and, like, that is—I—I like that it's clearly just "This is aesthetically cool," because why, like, kindly old Vincent Price would put his,

you know, handmade son in this weird leather [through laughter] like, goth industrial fit.

Rileigh: [laughs]

Taylor: 'Cause, you know, you get the evolution as to why he has scissors for hands. He was one of the robots in the factory that, you know, Vincent Price—

Sydnee: Oh, is that why?

Taylor: I kinda—'cause I never really made that connection until I was rewatching it, and you see him—

Sydnee and Rileigh: Ohhh.

Taylor: —he looks at the little robot that's, like, slicing up the vegetables, and that robot has the same hands. So I—that's what I'm thinking, is he kind of used his—he built a robot and then he started refining each part of it. Uh, but the—just the—I don't know. The intense leather daddy outfit is just like, "Well, that just looks cool."

Sydnee: [laughs]

Rileigh: Yeah...

Taylor: We can all agree it just looks cool and leave it alone.

Rileigh: It just looks cool.

Taylor: And I'm fine with that. [laughs]

Sydnee: Well, because, like, my assumption is that it is, like, part of him, since he is, like, not necessarily—like, he's kind of humanoid.

Taylor: Yeah.

Sydnee: That, like, it's not like something you can, like, change, you know?

Rileigh: Right.

Sydnee: Like... I—I don't—he's one of the—he's—he's—he's like one of the dolls that my kids get that they get really frustrated when they can't change the clothes on them. And I'm like, "I don't know. It's—it's—"

Taylor: Oh, and they have, like, plastic clothes, yeah.

Sydnee: Yes, it's just, like, part of their skin. I can't—it's fused with them permanently. Um, but I—that—that makes so much more sense, 'cause one of my primary questions in this episode was going to be, why does kindly old Vincent Price give his son scissor hands before the real hands—like, why is he like, "Well, you don't have hands built yet. I could leave—you know, I could leave nothing there, or I could put literally anything on Earth there... "

Raleigh: Scissors.

Sydnee: "Scissors. Very sharp... [holding back laughter] multiple, long, uh, scissors are the—are my choice." And if that is the answer, that makes so much more sense.

Taylor: I—that's—I—I was—I—I—I mean, I was kinda down with it just being like, "I dunno, aesthetics! Roll with it."

But after rewatching it I'm like, "Ohh, okay." 'Cause he, like, looks at the little... machine that's choppin' up the stuff, and then he holds the heart cookie up and it's like, "Ohhh. He's gonna—he's gonna make a... make a boy outta one of his robots."

Sydnee: Okay. That—that—that helps a lot, 'cause that was always a question I had for the movie was, like, I—and, like, I—a further question is, like, at the moment where he holds up the hands to, like, indicate to the audience that clearly his intention was not to leave him with these scissor hands—

Raleigh: Sure.

Sydnee: —he was supposed to get hand hands. Um, at that moment when he holds up the hands and then, like, has a heart attack, I guess—we can assume.

Raleigh: Yeah.

Sydnee: And then, uh, like, Edward grabs at the hands and then slices them up with his scissor hands. I would also say that, like, the hands did not appear to be made of particularly strong... stuff.

Taylor: No, they—they seemed like sort of like a gelatin-like substance, perhaps.

Sydnee: [laughs]

Rileigh: A jello hand!

Taylor: Yeah...

Sydnee: [through laughter] They—they—which jello hands would be worse, I feel like, than scissor hands.

Rileigh: Edward Jellohands.

Sydnee: [laughs]

Taylor: Edward Jellohands. Everything I touch goes, "Ooh! That's wiggly and cold!" [laughs]

Rileigh: [laughs] "It's kind of slimy!"

Sydnee: That's a, uh—that's a, um, Shel Silverstein [laughs] poem.

Taylor: That definitely—that's the difference between Tim Burton aesthetic and Shel Silverstein. [laughs]

Rileigh: Yeah.

Sydnee: Shel Silverstein wrote a poem about somebody who everything they touched turned to raspberry jello.

Taylor: That—that is! That's right, yes. That is...

Rileigh: [sighs] Man.

Sydnee: Uh, yeah. But no, that—and actually in some ways the idea of somebody walking towards you with...

Rileigh: [laughs]

Sydnee: ... big [holding back laughter] jello hands... is somehow more upsetting?

Rileigh: [holding back laughter] I think I'd rather have someone walk towards me with scissor hands!

Taylor: Absolutely.

Sydnee: I know! Like, what are you—don't touch me! They look clammy!
[laughs]

Rileigh: Because—because think about everything—like, if you think about jello...
[laughs] everything sticks to it. Like, if you drop a piece of jello—

Sydnee: [bursts into laughter]

Rileigh: —on the ground, it's gonna get, like, hair and dirt and dust on it. Like, can you imagine, like, jello hands after, like—

Sydnee: Ohh, like the—

Rileigh: —two weeks?

Sydnee: —like the hands—like the, um, little, like—

Rileigh: Yeah!

Sydnee: —sticky hands that you would get out of a machine that you would throw at a wall? Imagine if that was your... jello hands.

Taylor: That would actually—I mean, you could grab things, at least. That would be more useful—

Rileigh: [through laughter] Just fling them!

Taylor: —than a scissor hand.

Rileigh: Yeah, that's true. That's true.

Sydnee: Alright. Teylor, I know that there are more, uh—[laughs]

Teylor: Yeah, there's more than—

Sydnee: There are deeper things we could say about *Edward Scissorhands*, um, than jello hands. But before we do that... [laughs]

Rileigh: Let's check the group message.

Sydnee: Uh, I always love the time of the week when I get to tell—

Rileigh: [laughs quietly]

Sydnee: —both of you, and all of our listeners at home, about my pants. [pauses] Are you all excited to hear about my pants?

Rileigh: I've heard about your pants very often.

Teylor: [simultaneously] love hearing about your pants.

Rileigh: But yeah, do it again.

Sydnee: You didn't "Woo hoo," so, uh—

Rileigh: Woo hoo!

Teylor: Woo hoo!

Sydnee: My pants! Um, I wanna tell you about Betabrand dress pant yoga pants, because I have been a big fan for a long time. As somebody who goes quickly from, like, working out in the world—well, not as much these days, but generally working out in the world in a job where I've gotta move a lot, I have to be able to, like, feel like my clothes aren't gonna wrinkle or get messed up every time I have to, like, kneel down to check out a patient's feet or, you know, check some reflexes or whatever.

And then as soon as I get home, I've got—I'm tackled by children, and I wanna play with them. And I don't always necessarily have time to change, uh, but I want to look professional and stylish at work. Uh, I wanna be able to go out for a lunch or perhaps a—a drink or something after work and still look nice, and I also wanna be comfortable when I come home, um, and play with my kids, and Betabrand's dress pant yoga pants have me covered in all of those settings.

They combine, uh, customer experiences with their expertise to make work wear that's as functional, comfortable, and as inspiring as your favorite workout gear. It's important to know, they call them dress pants yoga pants. They are not yoga pants.

Raleigh: Yes.

Sydnee: They are dress pants that *feel*... like they are yoga pants, because—

Raleigh: They are as comfortable.

Sydnee: Exactly.

Raleigh: Yes.

Sydnee: They're that—they're that comfortable. They're wrinkle resistant, stretch knit fabric, and, uh—and like I said, your long days at work or at home or at home-work right now, work-home—

Taylor: [laughs]

Raleigh: Mm-hmm.

Sydnee: Your home office.

Taylor: Ahh, work-home.

Sydnee: Your—[laughs quietly]

Raleigh: Ahh, work-home.

Sydnee: Work-home, where you are, uh—you—whatever you're doing, you're gonna feel more comfortable, more professional, and you're gonna like the way you look in your Betabrand dress pant yoga pants!

Taylor, if our listeners want to check these out, what should they do?

Taylor: Well, right now our listeners can get 25% off their first order if you go to betabrand.com/buffering. That's 25% off your first order for a limited time at betabrand.com/buffering. Find out why women are ditching typical work pants for Betabrand's dress pant yoga pants. Go to betabrand.com/buffering for 25% off.

Sydnee: So, Taylor. You probably didn't mean for us to spend this much time talking about—

Taylor: Jello, no.

Sydnee: —jelly hands, or jello hands.

Taylor: Um, I didn't know it was go in that direction—

Raleigh: I'm sorry.

Taylor: —I mean, I kind of welcomed it for a while, and then it... y'all, it just got a little silly. Um... [laughs quietly]

Sydnee: Yeah. Take us back.

Raleigh: Yeah.

Taylor: Uh—

Raleigh: I got carried away.

Taylor: —well, I mean, I think, you know—the—the—whatever reason—and I still agree that it's a little bit of a loose understanding as to why his—why his hands are like that. I think it falls back on aesthetics. But also, it's the central metaphor of the movie. Like, this is somebody that was born—or that is different than the rest of society.

And I just—I think it's—it's kind of... the idea that he's got these—this... thing about him that makes him scary and unable to touch people, like, unable to connect with people, like, normal society, but he uses them to make art.

'Cause that's the other thing, is Edward Scissorhands is an artist. Like, he starts with, you know, the bushes, and then it kind of—and this is on the rewatch. I didn't really think about this until I rewatched it.

Like, he kind of refines his art as he goes, which is so beautiful. Like, he starts on the bushes and then he, like, does, like, the—the hair and like the—the dog trimming and, like, styles hair. Then he gets to, like, the—the, um... the ice sculptures as kind of his final—his greatest form, or his greatest medium.

And that's—that progression of, like—that's something else that I think is true for... I don't know, I think a lot of artists, writers, can relate to that where it's like, "I can't connect to people like normal, so I have to find another way to do it. I have to find another way to say things and communicate," and that that's—that was his way of communicating something really beautiful.

Sydnee: That—that echoes one of the things I read that Caroline Thompson, uh, who wrote the screenplay, um, said about him. Is that he—what is—what was it? Her quote was something to the effect of, "He is the most articulate person who can't put together a sentence I've ever met." Something to that effect.

Taylor: Aww! [laughs quietly]

Sydnee: Um, yeah. And I think—I think that that was—I mean, i—in a very, like... like, good way. I mean, she said it in, like, a very loving way. Um, they had a great collaboration. Um, but I think, uh—actually, I think the movie was called, like, her love letter to him.

Taylor: Tim Burton.

Raleigh: Aww.

Sydnee: Yeah, to Tim Burton. Not, like, romant—you know. Just—they—they like—they're friends. They're—they're pals. [laughs quietly]

Raleigh: Yeah.

Sydnee: Uh, but anyway, point being that it was—it was a way of speaking and communicating without being able to speak and communicate. Um, which is—which is a big theme throughout the movie. I know, uh, Johnny Depp watched a lot of Charlie Chaplin to help prepare.

Raleigh: Ohh.

Taylor: Oh, that's interesting.

Sydnee: Yeah. To be able to communicate without words.

Raleigh: That makes sense.

Sydnee: You know.

Raleigh: Wow.

Sydnee: How to—how to send messages and—and convey emotion. And—and to develop sympathy for the character, which is the thing that, like, the movie does so well, is you—you're rooting for him by the end.

Taylor: Yeah.

Raleigh: Right.

Sydnee: You know, Edward Scissorhands, you—you want to be okay, you want to be accepted, you want people to stop harassing him. The little—the little high school punk. [laughs quietly]

Raleigh: The worst.

Taylor: Jim, right?

Sydnee: Yeah.

Raleigh: Yeah.

Sydnee: Jim. Um—

Taylor: Well, it's—

Sydnee: I, uh... I do think—it's really interesting, 'cause I had never thought about this in the times I had watched it in the past, but I think in light of everything that's happening right now, um, with the protests, uh, and with the—you know, with Black Lives Matter and everything, I started to think about some of the, um—some of the things that caused the undoing of Edward Scissorhands.

Who is—I mean, he is much more supposed to be, like, more of a movie monster kind of outsider character. It's very—there's very clear, like, fairy tale elements to this. But just to kind of see it in light of—of current events.

Um, there's the scene where Joyce, who is trying to help him set up his own hairdressing studio—

Raleigh: Salon, mm-hmm.

Sydnee: —salon, uh, where she comes on to him. And when he is not interested, when he rejects her advances, uh, she claims that he came on to her.

And it was just—it was—like... now I see that and I think, this is a very clear theme of, like, the weaponization of a white woman's tears and—and, you know, screams against someone who is considered an outsider, different, by their community.

Um, and I had never really seen it that way before, but I watched that scene and I thought, "Ah, yes. That—that is a perfect example of that."

Um, a way that we demonize this character who has done nothing wrong, um, and other him further than just his general being different already makes him other, you know?

Raleigh: Right.

Taylor: Right. Well, and that's—'cause he's never—he's never treated on the same level as the—the rest of the very homogeneous community, you know?

They'll—they'll take his art, they'll take what he can do for them, but as soon as—as soon as he doesn't do what they want him to or as soon as, you know, there's any inkling that he—I don't know, that he's a threat, it's like they—they turn

against him so... intensely. Like, it's very much like that's—I mean, that's—that's a narrative that I think fits a lot of—of the types of people we other in this world.

Rileigh: Mm-hmm.

Sydnee: Mm-hmm. Yeah. 'Cause he's not—he's not in any way given the benefit of the doubt. Um, at any point other than in the very beginning when, um... Peg? Is that her name?

Rileigh: Ye-es.

Sydnee: Is that right? The mom?

Taylor: The mom.

Rileigh: Yeah.

Sydnee: Where—when she first finds him. And in that moment you see that she's realizing, "Oh, he's not—he's not dangerous."

Rileigh: Yeah.

Sydnee: And, like, is kind—in that moment, she gives him the benefit of the doubt. She—she lets him show that he is not in any way dangerous, his hands just look that way.

Rileigh: Yeah.

Sydnee: Um, but throughout the rest of the film, none—people usually don't give him the bene—I mean, 'cause it—the big—he accidentally injures Kim, and because he has accidentally—and nobody ever even lets her explain or him explain or anything.

It's just assumed, "Okay, good. He's the monster. We—we needed him to be the monster 'cause he looked like what we think a monster looks like, and now he is the monster, and the world is right because everything makes sense again, and we can, you know, drive him out of the town with pitchforks and torches."

Rileigh: Right. And he does the same thing to the younger brother, correct? Like, everyone thinks he injured him, but really he was saving him?

Sydnee: He saving him, yeah. He was about to get, uh, hit by a car driven by drunk Jim, right?

Raleigh: Mm-hmm.

Taylor: The real monster in the movie. I mean, every—I mean, really, the—the society that he's kind of... goes into all reveals themselves to be pretty monstrous, but Jim is the quintessential, like, bad guy in the film.

He's the one that—he, you know, uh, wants to break in to his dad's house or his dad's safe to steal money, I guess? And coerces Edward to do it, and because Edward is... is [stammers] in love, maybe with Kim? Likes Kim a lot and Kim is Jim's, uh, girlfriend, like, agrees to do it.

Uh, which I thought it was, like, the fact that Kim said, like, you know, he... or he—he knows what is happening. Like, he knows... there's that moment where Kim kind of says, like, you know, Jim set you up. And Edward Scissorhands is like, "I know."

Like, it's—it's—he's—he doesn't have—like, he understands what's going on around him, even if he can't engage. And I thought that was just kind of, like, just... just because you don't read a person as understanding the situation, maybe they're just, you know—they communicate different. But...

Raleigh: Yeah.

Sydnee: Well, Taylor, you had said this before we started recording but I think—I think you're right that you can draw some parallels to, like, him being neurodivergent. And, like, people making assumptions about what he's feeling or thinking, or what he's capable of, because of that.

And not, like—he's not diagnosed with that in the film, although he is—they do make the comment that he is not in touch with reality. He doesn't understand reality the way we do, or something. Um, which I think speaks to that. Like, well, you think differently, so I'm going to completely underestimate all of your abilities to do anything, and—and treat you—often kind of, um, like a child.

Raleigh: Mm-hmm.

Taylor: Yeah, and I think that's—that's how it very much—on the rewatch, it read to me as, like, someone that has, you know, some sort of neurodivergency that—the way that society just tends—yeah. Like, just to treat those people like they're not present. When it's like, no, that—there's—that person is present. They're there. They're just there differently than you are. That—that doesn't take away their experience and their importance as a human life.

[pauses]

Sydnee: Um, and—and a lot of the characters are guilty of kind of projecting what they want him to be for them or to them on him. You know? Like, the way that they want to see him is kind of the way is shoved into different roles, and—and "Here's what you can do for me, and how you being this way can work to my benefit," is—is a heavy theme for everybody in the community, whether they are—I think it—it's so interesting that you have, like, Jim, who's this character who is outwardly discriminatory and a jerk and... clearly just hates him 'cause he's different, you know? That's—it's—it's very—and it's just out there. "I'm just gonna say it. You're different. I don't like that." Done.

And then you have lots of other characters who—they don't say that. But... they're—you know, it's kind of like the people who think, like, "Well, I'm doing good because I would never use a slur, and I'm not mean to anybody overtly."

Um, but, like, they already have their prejudices, their beliefs, their predispositions, and they will turn on Edward in, you know, in a split second, because they had all these assumptions they'd already made about him... even though they weren't saying them. You know?

Rleigh: Yeah. Which I think is interesting when you look at on a broader scale, like, Tim Burton movies as a whole, which I think you can find a lot of, like, recurring themes in them, but I think that is something you find a lot, whether it's—I mean, in *Beetlejuice* you get a little bit of that. In, like, kind of a sillier way in terms of Beetlejuice's character. But if you look at, like, *The Nightmare Before Christmas* with Jack Skellington, *The Corpse Bride* with... I cannot remember the... guy who ends up marrying the corpse bride. That character.

Taylor: Is his name Vincent?

Rleigh: They're all these kind of... maybe?

Taylor: I think it's—is it Vincent? Maybe I'm just thinking... overlapping things.

Raleigh: I cannot remember.

Taylor: Go ahead, sorry.

Raleigh: I just—*Corpse Bride*. But you get these characters that are either all the way on the spectrum of just being completely human or being half human, like in *Edward Scissorhands* or like *Jack Skellington* that are all some sort of other and different, whether it's in the way that they perceive other people, the way they look, the way they interact with the world.

And they're all kind of, in a way, intended to look like the villain, even if they're not actually the real villain, which I think kind of forces audiences, even if it's, like, a kids' movie or, you know, has a younger audience, to look at, like, "Oh, the people who we would say are, like, the quote, unquote 'normal people' in this movie or the people we probably most relate to actually are the ones that are causing the problems in this movie, or are the ones that are, you know, the bad guys, even if they don't look like it."

Which I think is really cool, because you wouldn't look at just on the surface movies like those as making some sort of... broader statement about humanity, whether it's because they're animated or they're... they're characters or whatever. But... I think they do.

Sydnee: No, I think—I think they definitely do. I saw one description—they were talking about the way they modeled the town, um, and they talked about how the windows are slightly smaller than windows usually are, because they looked more paranoid that way.

Taylor: I could see that.

Sydnee: I thought that was a—

Raleigh: Ohh.

Sydnee: —a fascinating description.

Raleigh: Yeah!

Sydnee: Like, "Ah, yeah!" 'Cause then you have people clustered in them, peering out.

Raleigh: Right.

Taylor: And the design, the design of that just, like, kind of... all those pale pastel-colored—like, every—every car is the same as the house, and it's just, like, to think of living in that town just seems like... suffocation, you know?

And then this beautiful gothic weird castle on the hill, like, you... he brings some—something new and different and exciting to what would otherwise just be this incredibly dull life. And, like, I love the aesthetics of those two things against each other, but it also tells the story just in the set, you know?

Sydnee: Mm-hmm. Yeah, yeah. I, uh—I read that a lot of people were shocked that they'd choose in the end to have Edward actually kill Jim. Um, that—that that did not—that was not, like, a popular decision at first.

Raleigh: Really?

Sydnee: Mm-hmm. Because it—it made—he did a bad thing, so to speak. Um, but I actually—I think—I think you almost have to—to justify why Edward has to disappear after that.

Raleigh: Yeah.

Sydnee: Um... I mean, it was in self defense, to be fair.

Raleigh: But I think that him disappearing is a very important, like, symbolic ending to the movie, almost. Where, like, you knew this society was never going to accept him, and was never going to just let him be a part of their world. But also, you don't wanna see him... die. I mean, you wanna see Jim die. You don't wanna see Edward die.

So you have to leave him kind of in this limbo where it's like you hope that he's still there, being, you know, Edward, and doing well. But also, he has to do it somewhere else.

Sydnee: Well, it snows every year.

Rileigh: Yeah.

Taylor: And I kind of—I mean, I got the feeling from the—from the end of the movie that it's—it—it's... he is—he's—they show the castle again and, you know, he's got all of the beautiful animal, like, plant sculptures in the yard, and here he is making his—his ice sculptures that kind of—that he's okay.

He's found—he's embraced his art. He's making his—his art, like, up in his castle. And the people that truly lost in this story are the townspeople that could've had access to something that gave them, you know, a touch of beauty in their lives. That—you know.

And he still in some way does, with the snowfall. Like, he still is giving them something magical, even if it's from a safe distance. [laughs quietly]

Sydnee: Which, you know, to take it from a very literal perspective outside of all the other things you can read into it about society and—and the way we other people and, you know, ostracize people who are different, um, he's—he's a filmmaker again. [laughs quietly]

Rileigh: Yeah.

Sydnee: Right? I mean... there he is. He has to be alone, removed from everyone else. He doesn't see the world the same way. He is different. But he's creating these beautiful things that you can see. You can't ever see him, but you can see the things that he makes with his... you know.

Rileigh: Yeah.

Taylor: Which I—I... yeah.

Sydnee: With his abilities.

Taylor: I mean, that's—and I—I remember very much... but, like, that—that was always... um, my relationship when I was younger. And I think—didn't have as much of a thick skin as I've had to develop.

But that—that desire to just, like, "I wanna put it on the wall... and then walk away. You can look at it. Wait 'til I'm gone. [laughs] Like, I d—I did this for you,

so you understand me. But I—I don't wanna be here when you consume it."
[laughs]

Rileigh: Yeah. I mean, you've also got these, like, townspeople though that were horrible to him, that still want the good stuff that he does. They still want his talent, they want to take advantage of, like, his skill and his kind person. But they don't want *him*. And they don't want to acknowledge that it is coming from someone they can't accept.

Sydnee: Which—

Rileigh: Which I think is a whole other level.

Sydnee: —which, again, is—is a com—I think a comment on, like, the way we, um... like, consume art.

Rileigh: Mm-hmm.

Sydnee: We put ourselves into it, and then judge it based on our own, you know, experiences and all that. And some of that can—can really disconnect it from the person who created it, because we're putting so much of ourselves into our interpretation of it.

Rileigh: Yeah.

Sydnee: Um, and then we—we might need the person who created it to be a certain thing, because that art has become such a part of us. Like, now we have all these expectations of the person who made it that are not necessarily fair, but it's... it's what we need them to be to make our interpretation make sense.

Rileigh: Right.

Sydnee: Which is a lot of—that must be a lot of pressure. I can't make art, so I don't know, Tey, but—[laughs]

Rileigh: Yeah.

Taylor: You make things! You're a writer.

[pauses]

Rileigh: You made a book.

Taylor: You made a book!

Sydnee: [hesitantly] Yeah...

Rileigh: With your own two hands, you bound it.

Sydnee: Well, no. I—[laughs]

Rileigh: Made the paper.

Sydnee: I—I did not make the pa—[laughs quietly] I didn't, but I assume that's Justin's next step.

Rileigh: Probably, with his woodworking. [snorts quietly]

Sydnee: With his woodworking that's... taking over our house. [laughs quietly]
Uh—

Rileigh: Is that like J—Justin, um, Saw... hands?

Taylor: J—

Rileigh: Sort of like Scissorhands.

Taylor: [simultaneously] Justin Sawhands.

Rileigh: Like, his—his saws.

Sydnee: [laughs]

Rileigh: Justin Sawhands.

Taylor: [laughs]

[pauses]

Sydnee: I love my husband, but he can never hold me—

Rileigh: [laughs]

Sydnee: —because he has saws for hands.

Taylor: He made the—he *had* hands, he just chose—this was easier for his woodworking, so.

Rileigh: Yeah.

Sydnee: Yeah. [laughs]

Rileigh: [laughs]

Taylor: Um... yeah.

Sydnee: Well, I—I, uh—I appreciated you bringing it up, Tey, 'cause it's a—it's a lovely movie, and I hadn't thought about it in a while.

Rileigh: Yeah.

Taylor: Yeah, no. It's, uh—I don't know. Like, I think in the—in the—in the Tim Burton, uh... catalog, I think it still holds up as—as my favorite. There's a lot of th—a lot of those movies. I think his whole aesthetic shaped my aesthetic very strongly. But this is definitely one of the first ones I remember.

Rileigh: Yeah.

Sydnee: Well, I can—I can definitely see those connections. And, uh—and it's beautiful and makes me wanna—I don't think Charlie has ever seen *Beetlejuice*? She watches *Beetlejuice* the cartoon, the old animated series?

Taylor: Oh yeah.

Rileigh: Mm-hmm.

Sydnee: Um... [laughs quietly] a *ton*.

Rileigh: How do you think she'd feel about *Beetlejuice*?

Sydnee: I don't know.

Rileigh: Real *Beetlejuice*?

Sydnee: 'Cause it's a—I mean, it's... it's scarier.

Rileigh: Yeah.

Sydnee: Like, you know.

Taylor: Has she seen *The Corpse Bride*?

Sydnee: No.

Taylor: That might be a better place. Like, *The Corpse Bride*—

Rileigh: Yeah!

Taylor: —or, like—like, I mean, obviously—I know she's seen *Nightmare Before Christmas*, right?

[pauses]

Sydnee: She has, but not all of it, because she got scared and didn't finish it.

Taylor: Oh.

Rileigh: What?!

Sydnee: So I—no, she has never seen the whole thing.

Rileigh: *Corpse Bride* is, I think, always will be one of my favorite movies of all time.

Taylor: I love *Corpse Bride*.

Rileigh: It is just so... so great.

Sydnee: Did he do *Coraline*? Was he involved in *Coraline*?

Rileigh: Hmm... no.

Taylor: It's the same prod—it's one of the same producers, I think, but no, Tim Burton's not involved in it.

Rileigh: Yes.

Taylor: I recently [unintelligible]—

Sydnee: Okay.

Rileigh: I also thought it was his.

Taylor: That is a—I rewatched that, and as an adult I was like "Oh, this just—I'm gonna be thinkin' about this tonight, when I'm tryin' to sleep!"

Rileigh: Yeah!

Taylor: [laughs]

Sydnee: It scared the crap out of her. That's what I was gonna say. Like, we made the mistake of watching that, and she was... *very* disturbed. [laughs]

Rileigh: Yeah.

Sydnee: By *Coraline*. And the—and the—

Rileigh: There's a lot goin' on in that movie.

Sydnee: —and the Other Mother, and it was all...

Rileigh: Yeah.

Sydnee: It was all very hard.

Taylor: Yeah. I would, uh—I would—I would start with *The Corpse Bride*, because I think—there are some scary moments in it, but it's definitely... it's—it's, uh, meant for kids.

Sydnee: Alright. Alright. We'll—we'll go there.

Rileigh: Yeah.

Taylor: There's also—

Sydnee: I—I—ah—

Taylor: Oh. I was gonna say *Frankenweenie*. That was—

Rileigh: Oh yeah!

Taylor: —one of his first shorts that he made, and then he remade it, I think, as an animated film, not too long ago.

Rileigh: Yeah. They did.

Sydnee: That's a better place to start.

Taylor: Yeah.

Rileigh: Yeah.

Sydnee: Yeah. I—'cause I have to make up to her at some point for *Coraline*.

Rileigh: Yeah.

Taylor: Yeah, that...

Sydnee: Um—

Taylor: It's a great movie, but oh, it's terrifying.

Sydnee: Is that rain?

Taylor: Yeahh, it just started pouring here, so, uh, you can hear that in the background.

Sydnee: Wow! Well, listeners, in case you're wondering...

Rileigh: Yeah.

Sydnee: Wow!

Taylor: This is—

Raleigh: How relaxing!

Taylor: That's just the downpour here in Brooklyn.

Sydnee: I thought there was something wrong with our recording!

Raleigh: I did, too. I was like, "What's happening? Something's about to explode!"

Sydnee: So enjoy the rain.

Taylor: No, it is, uh—

[rain and thunder in the background]

Taylor: —absolutely downpouring. I also think that this—this building is built on a weird slant, so, like, the back windows—it's literally just, like, water just pours off of them.

Raleigh: Wow.

Sydnee: Well. With that note—

Raleigh: Enjoy that.

Sydnee: —Raleigh, what's next week?

Raleigh: Um, so we talked about the show a little bit in our last episode, and it's a show that meant a lot to me growing up, um, one of my all-time favorite cartoons, and that is *Adventure Time*.

Sydnee: Alright!

Raleigh: Yeah.

Taylor: Yeah!

Raleigh: It was a great cartoon. Sydnee, Charlie will enjoy it. I think Cooper will as well, actually. Taylor, I know you've watched it. So—

Sydnee: You know, as—I am familiar with it, of course. I have never actually watched it.

Raleigh: Really?

Taylor: What?!

Sydnee: No. I—I mean, I think it has been on in rooms I've been in. Like, I'm—like, so I'm vaguely familiar, but I've never actually sat down and watched it.

Raleigh: It's a great show. I actually don't think I've talked about any cartoons or anything yet, from *my*—

Sydnee: I don't think so, uh-huh.

Raleigh: —uh, adolescence, so.

Sydnee: Excellent. Well, then we will do that next.

Taylor: Alright!

Sydnee: Uh, and I'll watch cartoons with Charlie. That'll be—yeah, that'll be easier than—

Raleigh: That'll be good.

Sydnee: —showing them Tim Burton movies.

Raleigh: Yeah.

Sydnee: 'Cause Cooper definitely wasn't ready for those yet—well, I don't—I don't know.

Raleigh: Cooper is kind of scary.

Taylor: I was gonna say, Cooper might be more down. [laughs]

Sydnee: Yeah. You know...

Raleigh: Cooper would like 'em. [laughs]

Taylor: Yeah.

Sydnee: Although Charlie is the one who introduced that she has an imaginary friend yesterday.

Raleigh: Oh no.

Taylor: Ohh, no.

Sydnee: Yeah. So...

Raleigh: That means you all are about to the stars of, like, a horror movie, I think.

Sydnee: Uh-huh. I know.

Taylor: Yeah. That's usually how it starts.

Sydnee: Yeah. Coo—Coo—but I do find Cooper sitting alone in her room—

Raleigh: [laughs]

Sydnee: —in the dark, staring at the wall a lot.

Raleigh: Cooper is the imaginary friend. [laughs]

Taylor: [laughs]

Sydnee: Justin tried to do that joke for just a second with them.

Raleigh: Really?

Sydnee: He was like, "You already have an imaginary friend, Charlie. You—you're always talking about... Cooper, is it? Your sister?"

Rileigh: [laughs]

Sydnee: And I was like, "No. No no no." I was at dinner.

Taylor: [simultaneously] No, we're not doin' this.

Rileigh: [crosstalk]

Sydnee: We were all sitting there at the dinner table and I was like, "No no no no no. We're not doing that. That is damaging to everyone in this room." [laughs]

Rileigh: [laughs]

Sydnee: "That joke goes no farther. Charlie, your sister is real. She's sitting there. I can see her." Cooper's just sitting there, like, wolfing down her mashed potatoes. Like, "I don't know what you guys are talking about."

Rileigh: "I don't know what's going on, but these mashed potatoes are great."

Taylor: [laughs]

Sydnee: [laughs] So. I—I nipped that in the bud really fast [laughs]

Taylor: Yeah. You don't—you don't want that... taking root. [laughs]

Sydnee: The—the—the—no. [laughs] I don't—I don't want that narrative going down about their childhood. That would be in the books they write some day. I don't want that. So.

Taylor: "My parents convinced me that my sister wasn't real!" [laughs quietly]

Sydnee: [laughs quietly] I think that's a theme in *Frozen*, so I don't wanna— [laughs]

Rileigh: Yeah. [laughs]

Sydnee: Yeah. Uh, well thank you, Taylor, for bringing, uh, this topic for us this week.

Taylor: Yes.

Sydnee: This was—this was good.

Taylor: Thank you for joining us.

Sydnee: This was fun, and we'll—we'll do—we'll do *Adventure Time* next week. That'll be fun.

Raleigh: Woo hoo!

Sydnee: And, uh—

Taylor: I'm very excited for an excuse to rewatch that again.

Raleigh: Me too!

Taylor: 'Cause I've rewatched *Adventure Time* twice, I think.

Raleigh: Yeah.

Sydnee: Well, um, thank you, listeners. Uh, I hope you are all staying safe, staying home as much as you can, wearing your masks when you go out in public and washing your hands... all the time. Just constantly. Always Be—A-B—washing—Always Be Washing... Your Hands. I'll work on it.

Raleigh: Alright. [laughs]

Sydnee: [laughs]

Raleigh: What? Anyways.

Sydnee: [laughs]

Taylor: AB—Abyouhu? What? [laughs quietly]

Sydnee: [laughs quietly] Ne—never mind. Don't mind me. Uhh... [laughs] thank you to Maximum Fun, the network that hosts our show. Go to Maximumfun.org for a lot of podcasts that you would love. You can email us at

stillbuffering@maximumfun.org. It works! We get your emails... when you send them.

Taylor: Oh, nice!

Sydnee: Yes, it works! So send them! I mean, if you want to. If you have something to say.

Raleigh: Yeah.

Sydnee: And, uh, @stillbuff is how you tweet at us, and you can do that, too. And thank you to The Nouvellas for our theme song, "Baby You Change Your Mind."

Raleigh: This has been your cross-generational guide to the culture that made us. I am Raleigh Smirl.

Sydnee: I'm Sydnee McElroy.

Taylor: And I'm Taylor Smirl.

Raleigh: I am still buffering...

Sydnee and Taylor: And I... am... too.

[pauses]

Sydnee: No.

Raleigh: No.

Sydnee: No. Okay.

Raleigh: I was trying to think about what my hands would be if they became something I did a lot.

Taylor: Ohhh.

Raleigh: Like Justin's saw hands?

Sydnee: Mm-hmm.

Rleigh: Like, I'd just be Rleigh Phonehands.

Sydnee: Oh no.

Taylor: Just a phone for one hand, and the ana—or the... Switch on the other.

Rleigh: Yeah. Yeah, that's—that's accurate.

Sydnee: Mine would... be... a stethoscope?

Taylor: [laughs] That would be highly impractical for a doctor.

Rleigh: Taylor's would be coolest, 'cause Taylor's would be, like... markers and paintbrushes.

Sydnee: Paintbrushes or markers, yeah.

Taylor: Yeah, a stylus. [laughs]

Sydnee: Much cooler.

Rleigh: Yeah.

[extended pause]

Taylor: [high pitched] Sydnee Podcasthands!

Speaker One: I started listening to *Oh No, Ross and Carrie!* shortly after I broke my arm, and the doctor had told me I'd never walk again.

Speaker Two: I couldn't get my book started.

Speaker Three: I was lost, honestly.

Speaker Four: I knew it was time to make a change.

[inspirational music plays in the background]

Speaker One: There's something about *Oh No, Ross and Carrie!* that you just can't get anywhere else.

Speaker Two: They're thought leaders, discoverers, founders.

Speaker Three: I'd call them heroes.

Speaker Five: Ross and Carrie don't just report on fringe science, spirituality, and claims of the paranormal. They take part themselves.

Speaker Three: They show up so you don't have to.

Speaker Four: But you might find that you want to.

[music swells]

Speaker One: My arm is better. I can walk again!

Speaker Two: I wrote an entire book this weekend! It—it's terrible, but I did it!

Speaker Three: Just go to Maximumfun.org.

Together: Thank you, Ross and Carrie!

Speaker Six: [sped up] *Oh No, Ross and Carrie!* is just a podcast. It doesn't do anything. It's just sounds you listen to in your ears. All these people are made up. Goodbye.

Maximumfun.org.
Comedy and Culture.
Artist Owned.
Listener Supported.