

## Still Buffering 339: "Falling for Christmas" (2022)

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[theme music plays]

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

**Sydnee:** I'm Sydnee McElroy.

**Taylor:** And I'm Teylor Smirl.

**Sydnee:** So, um... how's everybody feeling today? Let me just do a, as you kids say, a vibe check? Can we do a vibe check?

**Raleigh:** Would it be too sonically unpleasing for me to blow a big raspberry? 'Cause that's how I'm feeling today. [laughs quietly]

**Taylor:** [laughs] Just imagine the biggest raspberry.

**Raleigh:** Yeah. Just imagine I did that.

**Sydnee:** Is that a thing? Is that a thing that you say? [pause] Can I—like, do you say that to friends? Like, "Can I do a vibe check with you?"

**Raleigh:** [laughs] Um... I think bef—

**Taylor:** You can say anything.

**Sydnee:** [laughs] Is that a thing?

**Raleigh:** Yeah, I mean, I'm not gonna stop you. Um, I think before I've said, like, "Let's do a general vibe check. How's everybody feeling?" I don't know if I've said, "Can I do a vibe check with you?"

**Sydnee:** How are your vibes, Teylor?

**Taylor:** I... always immaculate. Every day, all the time. 24/7.

**Sydnee:** [laughs] What does immaculate mean? [laughs]

**Taylor:** Immaculate vibes.

**Raleigh:** The vibes are immaculate. Yeah.

**Taylor:** Yes. See, I know what the kids—they say. I know what they say.  
[laughs quietly]

**Sydnee:** Can I—can I tell you something that was said to me last night? So, we were taking Charlie and Cooper to dance class and—okay. First of all, I thought we were gonna be out of town for their recital again. Which we moved, like—we were supposed to be out of town a certain weekend and we moved it, thinking we would miss their Christmas recital again. And I thought we moved it to when it—anyway.

The point is, I just found out we will in fact be in town, 'cause I had the dates all mixed up. Which is great, except then all of a sudden they were like, "Do you have these tights? Do you have these leotards? Do you have these things that you need?" And I'm like, "Uhh, I don't know."

And then they looked at me and said, "Do you have your nude leos?"

[pause]

**Taylor:** Nude leos.

**Raleigh:** Your nude leotards?

**Sydnee:** Okay. Well, you figured that out a lot faster than I did.

**Raleigh:** [laughs]

**Sydnee:** I—[wheezes] I'm looking at them and Justin looks at me and I go, "My noodle-eos?"

**Raleigh:** [wheezes]

**Sydnee:** And he—and they go, "Uh-huh."

**Raleigh:** Oh, so you added a syllable. [laughs]

**Sydnee:** And—and Justin says, "Do we have noodle-eos, Sydnee?"

And I said, "I don't know, Justin. Do we need noodle-eos?"

And they said, "I don't know, do your girls need them?"

And I said, "Do—do they need noodle-eos? I don't know—I don't—[through laughter] I'm—like, am I having a stroke? I don't know what's happening! Do they need noodle-eos?"

And they were like, "Hold on, let me find out."

And so the one woman is yelling to the other woman, like, "Do Charlie and Cooper need nude leos?"

And I'm like... "[whispering, rising in volume] So what are—what am I putting on my—what are they?! What am I purchasing now? What am I buying?"

**Taylor:** Syd...

**Sydnee:** It was a nude leotard.

**Taylor:** [sighs] You and Justin have escaped every escape room you have ever been locked in—

**Raleigh:** [laughs]

**Sydnee:** [laughs]

**Taylor:** —and you could not use your context clues and figure that one out?

**Raleigh:** Yeah...

**Sydnee:** I didn't know what a noodle-eo was! And I was thinking as I— here's the thing. The way they do it is, like, because we already paid them for the dance classes, if you need a piece of, like, dance—I was gonna say equipment, but I guess paraphernalia? Dance paraphernalia? Like a leotard, or if you needed tap shoes or something. They sell them there too, and they'll just bill you for it. So, like, when you buy something there, there's no exchange of money, there's no receipt. They just, like, stuff something in a bag and hand it to you, and then you get a little thing in your email, an invoice for whatever you have purchased.

And so, like, I'm handed this brown paper bag [laughs] and I'm thinking, "What could be in here? What am I about to see [laughs] in this brown bag that is a noodle-eo?"

It was so excited. There's such little mystery in your life when you're this old. You know? Like, you have so much figured out. And then somebody just hands you a brown paper bag and said "Here's your noodle-eo," and [through laughter] you don't know what it is.

**Raleigh:** Sydnee, you're adding a syllable into the phrase "nude leo."

**Taylor:** Yeah.

**Raleigh:** That makes it a completely different thing that doesn't exist, and this seems like something you did to yourself, because I know there's no way a dance teacher called them noodle-eos. You're adding an uh.

**Taylor:** Raleigh, when you are, uh, the—the smartest person in the world...

**Raleigh:** [wheezes]

**Taylor:** ... sometimes you have to purposely create wonder [through laughter] in your life. You have to choose to ignore facts, and sometimes add syllables to add mystery to your life, because you are just all knowing.

**Sydnee:** I just needed something fun. [laughs] No, I really didn't know.

**Rileigh:** Sydnee heard what she wanted to hear.

**Sydnee:** I really didn't know what a noodle-eo is, but it is—

**Taylor:** That sounds like a Pokémon.

**Rileigh:** That's nothing! A noodle-eo is nothing! No one called it that! No one said that! It's nothing! [laughs]

**Sydnee:** It is a nude leotard. Um... and we got it.

**Rileigh:** Have you told our mother this? She would be so disappointed in you.

**Sydnee:** No, I haven't told her about the noodle-eo.

**Taylor:** I bet Mom knew what a nude leo was immediately.

**Sydnee:** I'm gonna ask her.

**Rileigh:** If I did, I know Mom did.

**Sydnee:** No. I had no idea. And you know what was wild is, like, just a few minutes before that I was talking to one of the other parents that I know from work, and we were just talking about, I don't know, whatever. The things parents talk about when they're waiting to pick their kids up from stuff, which is just, like, random assortment of whatever. And he said something about like, "And then of course can't forget the nude leo."

And I just go, "[fake laughter] Yeah." Like, don't—but don't say anything, 'cause I'm thinking like, "Man, I don't know what that is." But, like, I'm not gonna say like, "I don't know what that is." 'Cause it wasn't a conversation where you would say—you know? Like, some conversations you just kind of let things slide and don't ask for further explanation 'cause you know it's not... that's not the situation?

**Raleigh:** It's the emphasis you're adding, too. I know there's no way another person said *nude*-leo. It's two words, probably pronounced nude leo. The emphasis you're adding, you're creating a word. Did you hear it that way? [laughs]

**Sydnee:** Maybe... I might have heard it that way.

**Raleigh:** I know there's no way someone called a *nude*-leo.

**Sydnee:** It was just—the whole thing. Like, all of a sudden, my whole, um, what the next few weeks looked like just got turned on its head, 'cause like, oh, we are gonna be in town. Oh my gosh. I have to figure out, like, their costumes. I don't know. Everything. And then there were noodle-eos, and I didn't know what was happening.

**Taylor:** Syd, just own up that you like that word better and you want to pretend that it was something more exciting.

**Sydnee:** I do like the word noodle-eo better than nude leo.

**Taylor:** It's a great word!

**Raleigh:** I don't know what it is.

**Sydnee:** I do feel like the stress was on noodle.

**Taylor:** Noodle-eo. I mean, again, it sounds like a Pokémon. I would main a Noodle-eo.

**Sydnee:** Yeah.

**Raleigh:** It does sound like a Pokémon.

**Sydnee:** It's very cute. It's a cute word. But anyway, so.

**Taylor:** Maybe a—like a... taupe colored snake. [crosstalk]

**Sydnee:** Charlie got hers, Cooper doesn't.

**Taylor:** With a mane. Like a lion, but a snake.

**Sydnee:** [laughs] Ooh!

**Raleigh:** Or like—

**Taylor:** It's a—it's a—it's a Noodle-eo.

**Sydnee:** I like that.

**Raleigh:** Or like one of those ghost types that's, like, disguised as something else, but it's a ghost. It's just like a little bowl with noodles.

[all laugh]

**Taylor:** I like that.

**Raleigh:** That'd be good.

**Sydnee:** Aww, a little bowl with noodles.

**Taylor:** Inexplicably does ballet. Sure.

**Raleigh:** Uh-huh, yep.

**Taylor:** It's fine.

**Sydnee:** Whatever.

**Raleigh:** I've been very into the new Pokémon.

**Taylor:** Same. I beat it. I lost a few days of my life, and I... [haltingly] triggered the very melancholy weird soft pop song that plays at the end.

**Raleigh:** You beat it already? Oh my gosh.

**Taylor:** I don't know how to do things slowly and over time. That's why I avoid video games until I'm like, "Well, I've got three days to throw into the void. Let's go."

**Raleigh:** That's fair. I'm also the same, but I had to force myself. I started playing it over Thanksgiving break and then had to force myself to lock my Switch away when I got back to school. So I haven't been allowed to touch it since getting back. [laughs quietly]

**Taylor:** See, I have to play a game until I am not just, like, bored with it. I have to be offensively sick of it to get myself to stop. Like, I have to play it until I'm like, "Not—no! Not another minute!"

**Raleigh:** " Never again!"

**Taylor:** "Stop."

**Raleigh:** That's good.

**Taylor:** Yeah.

**Sydnee:** Well, um, I don't know. Raleigh, tell us about what we're talking about. I don't know how to get there. I don't know how to get there. It has nothing to do with noodles or Pokémon. or anything.

**Raleigh:** Uh... no. I don't got it. It's *Falling for Christmas*. [laughs quietly] It's the Lindsay Lohan Christmas movie is what you know it as. Anyone listening. No one knows the name of it. [laughs quietly]

**Sydnee:** Yeah, nobody knows the name of this movie. It's the "You know that movie on Netflix with Lindsay Lohan and Christmas? That's the one."

**Raleigh:** And the guy from *Glee*.

**Sydnee:** Yes, and the guy from *Glee*. Which it took me a full, like, 20 minutes of the movie to go, "Why do I know that guy? Why do I know that guy? Why—ohh. The guy from *Glee*."

**Taylor:** I don't know *Glee*. Which one was the guy from *Glee*?

**Sydnee:** The blond one.

**Raleigh:** The main guy.

**Taylor:** Oh, okay.

**Raleigh:** Yeah.

**Taylor:** That makes sense.

**Sydnee:** His real name is Chord.

**Raleigh:** Chord.

**Sydnee:** Chord Overstreet. Right?

**Raleigh:** Which is just—he was born to be an actor with that name.

**Sydnee:** Yes.

**Taylor:** That sounds like a name you make up on the spot if somebody asks you your name and you're like, "Can't give you my real name. Gotta give you a fake name. Oh, that wasn't very good. I didn't use a name. I used an object. Crap."

**Sydnee:** It does sound like a Hollywood name.

**Raleigh:** Yeah, it's definitely something you'd see in a stereotypical comedy where, like, they're trying to come up with a name and they're looking around at the things around them and they're, like, outside and there's some sort of, like, cord running down the street, like an extension cord. And they're like, "Uh, Chord." And they look over and, like, they're on a street with the name over, and it's Overstreet. And then it's like, "Oh, that was bad. Why did I come up with that? I just picked objects around me!"

**Sydnee:** But I don't think it's a stage name. I don't think it's a nom de plume.

**Raleigh:** No, it's his name.

**Sydnee:** Yeah.

**Raleigh:** Yeah.

**Sydnee:** And then of course Lindsay Lohan. And then there are other people in this film as well.

**Raleigh:** [laughs quietly] No, it's just them.

**Sydnee:** [laughs] Uh, it's—so if you want a quick summary of the plot, it's *Overboard*, but at a ski resort.

**Taylor:** Christmas.

**Sydnee:** Christmas.

**Raleigh:** Okay now. Now, wait a minute.

**Sydnee:** [laughs]

**Raleigh:** You're leaving out a lot of the tropes.

**Taylor:** [simultaneously] Give us the nuance, Raleigh.

**Raleigh:** That we knew we were gonna have. Um, one, we've got big city girl who's too important, too famous for Christmas. Right? And of course then who does—

**Taylor:** Too famous for Christmas.

**Raleigh:** —who does her future, um, counterpart have to be, but some scrappy small town boy who, I don't know, has some sort of run-down business that's gonna be replaced by a big business? In this case, it's a hotel.

Um, and of course he is a widower with a child, and Lindsay Lohan also has a parent that is gone. Because you always gotta have one of them [through laughter] without both parents. Um... and yeah, she's getting engaged to the mean, rich guy.

**Sydnee:** What's his name?

**Raleigh:** Tad.

**Taylor:** Tad. And, now, wait.

**Sydnee:** That's it. Tad.

**Taylor:** Tad is—mean I don't think is fair to Tad.

**Raleigh:** Okay. At first he is the stereotypical mean rich guy. 'Cause he doesn't seem like he's very interested in her, he doesn't seem like he really cares about their relationship beyond, like, the likes and the selfies. Um, I think we get some good character development from Tad throughout the course of the film.

**Sydnee:** He's just self-involved.

**Raleigh:** Yes.

**Taylor:** Yeah.

**Raleigh:** Self-involved.

**Sydnee:** Yes, he's very self-involved, and I don't know. I agree that I don't think by the end of the movie he's, like, a bad guy. He's just obviously not, like... looking for true love. Of course she wasn't, either.

**Raleigh:** Right, right. It was very much like an Instagram marriage, for the likes. But then there—[laughs quietly] in on a mountain at a ski—

**Sydnee:** Is that a thing? Do people do that? Is that a thing?

**Raleigh:** I mean, I don't know if, like, a whole marriage. But definitely like, you know, the aesthetic pictures and everything like that, people do for the views. Like, them making a trip up to the top of the secret mountain just to take pictures. I know there are influencers that have done that before. And of course when they're up on this trip to take selfies, she falls off the giant mountain, somehow is okay except for she hits her head and then gets amnesia. But the movie—the movie—

**Sydnee:** She bonks her head right on a tree.

**Raleigh:** Yeah. The movie kind of amnesia where she doesn't know her name or anything about herself or anyone.

**Sydnee:** Retrograde amnesia.

**Raleigh:** Mm-hmm. And then she's picked up and saved by scrappy small town hotel boy.

**Sydnee:** Um, I would like to say that they improved on the plot of *Overboard*. Because I was sitting there thinking about, like... so, okay. Small town hotel boy has met her briefly at the very beginning of the movie. But he doesn't recognize her.

**Raleigh:** Right.

**Taylor:** She's wearing big glasses and a fun hat when they meet, so it's very brief and she is a little obscured.

**Sydnee:** And she is very much... the kind of character who wouldn't necessarily notice or care about who this plain person is in her lobby who bumped into her and got cocoa on her dress, or whatever the heck the scene is. You know? So, like, it's believable that he wouldn't recognize her immediately.

**Raleigh:** Sure.

**Sydnee:** And that's a big improvement over the plot of *Overboard*. 'Cause I was sitting there thinking about it. And in the plot of *Overboard*, the rich

woman is on her yacht, and the carpenter guy is fixing something on the yacht, and then she falls off of the yacht, loses her memory, and he tricks her into thinking she's his wife! And takes her home! That's a problematic plot, in retrospect.

**Taylor:** That's kidnapping...

**Sydnee:** Yeah!

**Raleigh:** That's... yeah.

**Taylor:** That's abduction... [laughs]

**Raleigh:** What's that horror movie—

**Sydnee:** Yeah! Like, I was sitting there thinking about, like, "Why is this dif—what is different?" And I started thinking, like, "Oh, 'cause he tells her 'You're my wife, these are our kids. Clean my house!'"

**Raleigh:** Isn't there a horror movie like that? Where...

**Taylor:** I think that is—that is the horror movie. [through laughter] The horror movie is *Overboard*.

**Sydnee:** I know! All of a sudden, *Overboard* became a horror movie in my head! I was like, "Whoa! I watched that as a kid!"

**Raleigh:** There is one, though. A woman gets amnesia and is taken out to, like, a cabin, and there's a man who's with her who says they're married.

**Taylor:** Oh, yes. What was that? That has a—

**Sydnee:** Oh, I don't know that one.

**Taylor:** I feel like that's got, like, a Disney star in it, doesn't it?

**Raleigh:** Oh! Well, okay. There's that one that they did recently. I'm thinking of an older one. Is it called *Misery*, maybe? There's an old one.

**Taylor:** Oh, no. That's not *Misery*.

**Sydnee:** [simultaneously] That's not *Misery*.

**Raleigh:** Okay, maybe it's not, then. This one though, with Brenda Song from Disney.

**Taylor:** That's the same—right?

**Raleigh:** [simultaneously] Yes, that's a horror movie.

**Taylor:** Isn't she—she's got amnesia and someone... a man convinces—

**Raleigh:** He takes her home and says they're married and—and doesn't let her leave.

**Sydnee:** And they remade *Overboard* where they flipped the genders, but I don't know if the same thing applied where they, like, someone intentionally tricked somebody into thinking "You're my spouse." I think that's—I think that—I think this is—so, what I'm saying is the Lindsay Lohan Christmas movie is an improvement on that. Because he has no malicious intent.

**Taylor:** [laughs quietly] There's not a horrifying, like, tale of deceit? Yeah, he doesn't know who she is, she doesn't know who she is. It's fine.

**Sydnee:** Yes.

**Raleigh:** Well, it is kind of weird, though, that—she can't remember who she is, so obviously she can't give them any tips of, like, where she was or who's looking for her. And her friends and family back at the hotel thought she was, like, going away with her fiancé, so they didn't think she'd be there. But it is kind of weird that there was no effort on the part of, like, the actual police officer that was there to, like, I don't know, post her picture or something. [laughs]

**Sydnee:** Well, here's what was weird to me. Okay. So, they—so Tad and... what's Lindsay Lohan's character's... Sierra.

**Raleigh:** [simultaneously] Sierra.

**Sydnee:** Sierra, or Sarah, depending on which ski lodge we're at. [laughs quietly]

**Raleigh:** Sure, mm-hmm.

**Sydnee:** So Tad and Sierra set off on a snowmobile to go up the secret mountain. They're not—they cannot be that far from the resort. And then she falls down the other side of the mountain and lands on the property of other ski resort.

**Raleigh:** Scrappy resort.

**Sydnee:** Right. They can't be that far apa—how has nobody thought to check the other ski resort? This is part of my question. Like, why was no—why wasn't the police officer involved, like, "Well, maybe I'll check that other ski resort." [pause] "That's right there on the other side of the mountain."

**Raleigh:** Also, isn't she supposed to be super famous?

**Sydnee:** Yeah! She's, like, Instagram famous. Nobody recognized her? She's like an influencer.

**Taylor:** I think... I think if you mine for plot holes in this, uh...

[all laugh]

**Taylor:** This Lindsay Lohan holiday joint, you will find them.

**Raleigh:** That's fair. That's very true. There is of course in this Christmas movie, like all others like it, an old man who mysteriously looks a lot like Santa Claus. [laughs]

**Sydnee:** Well, and who can do actual magic.

**Raleigh:** Uh-huh!

**Sydnee:** Like, documented acts of magic.

**Taylor:** Okay, but can we we talk—'cause, I mean, this is a bit of a monkey's paw situation. Because before she falls off the mountain, the daughter of the... everyman man... hotel owner, I don't know.

**Raleigh:** Guy.

**Sydnee:** Guy.

**Taylor:** Yeah, guy from *Glee*.

**Sydnee:** Jake?

**Raleigh:** Jake.

**Taylor:** Sure, why not?

**Sydnee:** [laughs] Seemed like a good guess.

**Taylor:** She wishes that there's some sort of, like, Christmas wish, like, to save the lodge. And I guess, whatever. And, like, this is what, like, Santa magic is like, "Okay, we're gonna throw this couple off a mountain! [laughs] And she's gonna get her wish!"

**Sydnee:** And—and break 'em up.

**Taylor:** Yeah! I mean, subject Tad to, like—like, foraging through the snowy wilderness alone.

**Sydnee:** Tad almost dies out in the snow! [laughs]

**Taylor:** Absolutely almost died! [laughs]

**Sydnee:** That also—like, his improbable journey back with the ice fishermen is also very strange.

**Taylor:** It's a weird, like, side plot of that. I was there for it, but I was like, "Where is this going?"

**Sydnee:** Every time would go back to them, that's what—immediately Justin would be like, "And I'm still in the movie!" Like, why is this still—we are we still following this?!

**Raleigh:** Well, the—

**Taylor:** Well, they had to figure out. Because he would obviously say, "Oh no, where is she?" So they had to find a way to take him out of the story. But they were like, "We can't kill him. Very dark."

[all laugh]

**Sydnee:** That's worse than *Overboard*!

**Taylor:** We just need him to be lost for, like, five to seven days.

**Raleigh:** The ice fisherman, though, is supposed to be well known to the people of this scrappy—scrappy hotel area. So why does it take him days, and probably weeks to walk from where he is to this other hotel?

**Taylor:** Days just to hike to the road.

**Sydnee:** And it is—no, it is just days. It's not weeks. Because even though they—so, they give you the impression in sort of the montage of, like, Lindsay Lohan is obviously going to start to fit into this scrappy ski resort and fall in love with the owner and be, like, this great sort of mother figure to this little girl, and everybody loves her, and whatever. And all of this happens over the course of four days!

**Raleigh:** Is that it?

**Sydnee:** They make that comment. That it had been four days.

**Taylor:** Well, that—like, I couldn't—

**Sydnee:** I think it's five altogether. I think by the time they find her, I think it's been, like, five days.

**Raleigh:** Man.

**Taylor:** And after they find her and, like, oh, she's gonna go back to her fancy life, and... we keep saying scrappy ski resort. Like, it's a ski resort. It's lovely.

**Raleigh:** [simultaneously] Oh, it's very nice.

**Taylor:** It's just not, like, a very—like, it's not like the giant five star resort. It's lovely. I don't know. Like... but—so she's gonna go back to her life. He's going back to his. And they have that montage of all of the time they spent together. And it's like, we just saw these. Like, this is not... it was a four day relationship. The montage is just a review of the last 30 minutes of the movie. [laughs]

**Raleigh:** That is exactly what I said. I was watching this with Mom and Dad and Dad was like, "Oh, of course. Here's everything we just saw 20 minutes ago." [laughs]

**Taylor:** It was like, some long—like, they had to include some clips, like, twice just to bulk it up. Like, "No, they really—they had a relationship together." That literally just happened.

**Raleigh:** I also think one of the best moments of their four day relationship is when she—so, she's trying to do, like, regular household tasks and chores, and she thinks that she must have known how to do them, but she doesn't remember. But of course the joke is, like, you know, she never had to do anything for herself because she was super rich.

So she never knew how to do a lot of these basic things, like laundry. 'cause she ends up knocking the whole thing of detergent into the washing machine, and the whole room fills up with bubbles in a very hilarious manner. And the hotel—Jake walks in and says, "Uh, this is the last thing I needed right now."

That's it. And she, like, runs out of the room upset, and he has to go and have a big dramatic apology for saying, like, "Hey, you filling one of the rooms of my hotel that's already about to go under with bubbles and breaking my washing machine was the last thing I needed right now."  
[laughs]

**Sydnee:** I mean, she—you know, she didn't mean to.

**Rleigh:** That's the downfall of their relationship in that moment. Like, that's their fight they have. [laughs]

**Taylor:** He also at some point looks at her and says something about, like, "Why should I listen to you? You can't remember things."

**Sydnee:** He does!

[all laugh]

**Taylor:** Like, you know, this is a lighthearted movie. But honestly, a woman who has no memory of her past and is just abandoned somewhere with no one looking for her, like, that's pretty—that's pretty sad, actually. And, like, man, why is this dude a jerk? He's just a straight up jerk!

**Sydnee:** They touch on it occasionally. Like—'cause his big thing is like, "This is so exciting. I'm gonna put this woman to work cleaning my hotel because she doesn't know who she is or what she does, so she—"

**Rleigh:** [crosstalk] take advantage of this woman who has amnesia.

**Sydnee:** Yeah. I'm gonna—[through laughter] I'm gonna take advantage of this—

**Taylor:** Somebody that's had a traumatic accident. I'm gonna mock her for not being able to flip pancakes.

**Sydnee:** But I'm gonna put her to work, and this is great, and I'm so glad. And, like, occasionally she's like, "I just don't know why no one's looking for me."

'Cause, like, that would be the thing you'd think, right? Like, dear god, no one's looking for me! [laughs] like, who am I that no one's looking for me?!

**Taylor:** There was another version of this movie that's so sad. [laughs]

**Sydney:** [laughs] But instead it's "Ah, this is great. We have a maid now." [laughs] Um, I want to talk more about the... the romantic part of the mov—I don't know.

**Raleigh:** Ooh!

**Sydney:** But before we do that...

**Raleigh:** Let's check the group message.

**Sydney:** So we all know that the holidays can be stressful. Um, you want—you know, you have a lot of people, maybe, that you value, that you love, that you treasure, and you want to get something for, something special that shows them how much you care, and that you thought about them. And that can—as much as we all enjoy doing that, it can be stressful to think about, what's the perfect gift for everybody on your list? And that is why I would urge you to check out the premium audio products from Raycon.

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**Sydnee:** So, one of the issues—'cause I did—I will say overall, I did enjoy this movie. I thought it was kind of... it knew what it was. It was very self-aware. You know? It wasn't reaching for anything beyond what it is. It was fun. It was funny. It was silly. Um, I thought Lindsay Lohan was enjoyable. I thought she seemed very self-aware of what this was. I thought that... the sparks between the two main characters weren't necessarily flying.

**Teylor:** [laughs]

**Raleigh:** Definitely not, no.

**Teylor:** Yeah.

**Sydnee:** I don't know why. I just didn't, like... but, I mean, I don't know if they were going for Hallmark movie affection. If they are, they achieved that, 'cause I always feel that when I watch a Hallmark movie. Like, that the two main characters are sort of, like... this is platonic, but marriage, but platonic, but marriage. We'll kiss off screen, but marriage. [laughs] I don't know. It's always this weird sort of very, like, buttoned up kind of romance. And this felt like that to me.

**Raleigh:** Yeah. I don't think there was ever—I feel like in some of those Hallmark movies at least there's a moment where, like, even if it's super cliché and kind of cringy, at least, like, part of me is like, "Aww. Aww. That's sweet. That's nice." I don't know if there was ever a moment where I watched them together—and it was neither of their performances. It was just, like, the way, I don't know, they played off of each other. It was just kind of like... it was like a—he's like her... caretaker, but also her, like, employer?

**Sydnee:** Boss?

**Raleigh:** Yeah? I don't know. Um, it was an odd dynamic. Because it was like the dynamic of *Overboard*. But without the trickery. Like, there was no—at least in *Overboard* it's like, okay, well, that's why she's, like, you know, trying to be—like, make it a romantic relationship, because she thinks they're married.

**Sydnee:** I mean, I don't know. Yeah, I didn't—it was hard for me to buy that they were falling in love with each other. And then you could almost get there until they tell you it's been four days.

**Raleigh:** Yeah. [laughs]

**Sydnee:** And then you're like, "Wait, what?" [laughs]

**Taylor:** Well, it also sort of lacks the element of, like... I mean, it was what I was anticipating, is that she was supposed to be, like, really awful and selfish and stuff, and she really wasn't before. Like, she seemed fine. She was already kind of questioning, like, "I kinda want to make a name for myself. I don't really want my dad to hand me things."

And, you know, she wasn't, like, mean to the people that took care of her. She was clearly pampered but, like, she wasn't a bad person. So there wasn't that sort of like, oh no. Like, selfish rich girl, you know, loses her memory and then, like gets back in touch with, like, the simpler things. Like, no. She was okay to start with.

**Raleigh:** Yeah.

**Taylor:** Like, I don't know. Her fiancé seemed about on par with her. It didn't seem that bad. I don't know why this guy's better. Just 'cause he owns a ski lodge? I don't know. [laughs]

**Sydnee:** They softened all those edges, for sure. And I mean, they had to sort of, like, pull back and soften the edges too, to buy that, like, here—this guy's a widower. Um, and he is comfortable, like, not only introducing this new woman to his daughter immediately but, like, becoming—like, he's in

love with her after four days, or at least says he is. He's in love with her. And it's like, "I have found a new mother for my child after four days, and I am comfortable with this situation, and also she doesn't remember who she is or where she's from or what her name is. [laughs quietly] And this is all fine."

And to buy all of that, I think you do have to, like, make it all sort of, like... I don't know. You're watching it through a filter. You know what I mean?

**Taylor:** Yeah.

**Sydnee:** 'Cause, I mean, it's really fast! It's four days! [laughs quietly]

**Raleigh:** Although Syd, again, just like Tey said, we can't go looking for plot holes in this movie. It's—it's like a piece of Swiss cheese. It's full of 'em, but we ignore them.

**Taylor:** Mm-hmm.

**Sydnee:** I do—

**Taylor:** But delicious.

**Raleigh:** But delicious.

**Sydnee:** I do—yeah, but delicious. I did like that they had the, uh... the... okay. Jake's, uh, wife, who has passed away, her mother is still a character prominent in the film. And she brings out what she says—"I like to call this our memory book." And she has a scrapbook. But they've renamed it as if it's something different called a memory book.

**Raleigh:** [laughs]

**Sydnee:** I did have a weird moment then where I was like, "That's a... it's a scrapbook. I don't—" [laughs]

**Raleigh:** Although, you know, I love that character because she and his daughter both are just very good, like, sweet, I don't know, people. Just kind of like, yes, those seem like good people. But he kind of does the same

thing to her that he does to Lindsay Lohan, except it's not taking advantage of the girl with no memory to have her work for him for free. It's taking advantage of his mother in law. Um, to, like, leave her to do all of the cleaning and the writing down reservations and everything. Like, I don't see him doing much work! He's just, like, kind of playing around with Lindsay Lohan a lot, like, building gingerbread houses and walking around in the snow.

**Taylor:** Drives the sled, I guess.

**Rileigh:** Yeah. [laughs] He drives—he drives the sled. [laughs]

**Sydnee:** He drives that—okay. Okay. We have to talk about that scene. So this is early in the film. It's in, um—[laughs] we're trying to demonstrate how, like, he's not doing well. His ski lodge isn't doing well. And so he, the owner, has to drive the horse drawn sleigh himself to take two people out on a sleigh ride with, I guess, cocoa or whatever. I guess that's a feature you can pay for at the lodge. And as they show them riding along, they are just the two of them, these adults, are just... wailing "Jingle Bells" at the top of their lungs. Just like, totally not self-conscious at all. And, like, that's fine. I cannot imagine where I am just sitting in the back of this sleigh with this one dude out in the middle of nowhere with Justin and we are just like, "You know what the thing to do right now is? Scream 'Jingle Bells' at the top of our lungs." [laughs]

**Taylor:** Yeah. At least not soberly. [laughs quietly]

**Sydnee:** And then as they're doing it they come across the body of Lindsay Lohan. And it's like...

**Rileigh:** [laughs]

**Taylor:** [crosstalk]

**Sydnee:** 'Cause he jumps out—[laughs] He jumps out of the sleigh. He's like, "Stay here." And you have to know, like, you have to imagine that in that moment they're both looking and going, "Is that a corpse? Is that a corpse?!"

**Raleigh:** I mean—

**Sydnee:** "Is this part of it?!"

**Raleigh:** That's what she looks like. Or "The guy from the ski lodge has now stopped in the middle of nowhere and it's just the three of us. Is this where he murders us?" That's what I was thinking.

**Sydnee:** "Is this where he takes the bodies?!"

**Taylor:** [laughs]

**Raleigh:** "Who's that? Was she here before us?!"

**Sydnee:** "Oh god!"

**Taylor:** Well, [stammering] the movie can't really decide if, like, this—this lesser ski lodge is, like, charming and beautiful and magical and Christmas, because the set decoration is beautiful. Like, when she walks out that first day that she's staying there, and it's just the giant Christmas tree and all the wood and all the decorations, like, it's beautiful. But it's gotta be run down. But it's gotta be beautiful. But it's gotta be run—like, it's lovely! Like, oh, I'm so sorry, you poor man, that your day job is—is riding a beautiful sled through a beautiful winter wonderland, and people... sing? Like, I don't know. Like, come on. Again, it's the plot, it's fine. But, like...

**Sydnee:** I love that they go—

**Taylor:** You're doing alright.

**Sydnee:** They go to the Christmas market and the thing that he covets is, like, a new sleigh. [laughs]

**Raleigh:** A new sleigh.

**Taylor:** "That would really change the business."

**Sydnee:** [laughs] "[strained] Man. That would open a lot of doors for me. That would really turn everything around."

**Taylor:** And Santa Claus is there. Like, "Yeah, you need it. Trust me. I'm the guy to know."

**Sydnee:** [laughs] "I know sleighs."

**Taylor:** "Not that I know anything—I'm not Santa or anything. But, uh... "

**Sydnee:** "Wink."

**Raleigh:** He also is given—gifted this resort by his wife's father, right? Isn't that, like, that was there wedding gift, was this giant ski lodge?

[pause]

**Taylor:** Yeah!

**Raleigh:** You got a—

**Sydnee:** That's a good point.

**Raleigh:** You got it for free, bud!

**Sydnee:** These are just stories of generational wealth.

**Raleigh:** Yeah!

**Taylor:** Yeah. I know. Like, it's hard to... I don't know.

**Sydnee:** I don't know. But he has—he has used his position as owner of beloved ski resort to really ingratiate himself with the town, um, and garner their affection. Because it is—it is kind of nice at the end where they have the sort of like *It's a Wonderful Life*-esque moment where they're like—he's like "Thank you all for coming to my big ski lodge party that Lindsay Lohan organized for me, and I'm really excited to have you all here."

And he's supposed to ask for money, but he doesn't know how to ask for money. And they're like, "You don't have to ask for money, bud. We got you." And they just put out a big box and fill it with money. It was a nice moment.

**Raleigh:** Yeah.

**Taylor:** Yeah.

**Raleigh:** Although the idea of planning a Christmas Eve party with, like, 24 hours' notice, telling people "Come here for Christmas Eve," and that many people showed up... they said it themselves in the movie. Like, "I'm sure you have plans [through laughter] and it's Christmas Eve."

But it was a nice moment.

**Taylor:** And you would think.

**Sydney:** Nobody had plans.

**Raleigh:** Yeah.

**Taylor:** I want to—like, the, um—the grandmother.

**Raleigh:** Mm-hmm.

**Sydney:** Mm-hmm.

**Taylor:** There's a scene where she's picked out a dress and shoes for Lindsay Lohan's character. And can we give props to grandma? 'Cause, like, I'm expecting it to be kind of like a beautiful shimmery Christmas gown. It's just hot.

**Raleigh:** Yeah.

**Taylor:** Like, grandma was like, "I know—I know what you've got going on under those plaid pajamas, Lindsay Lohan."

**Sydnee:** [laughs]

**Taylor:** Like, "[through laughter] I need to—I need this to be shared with the world." It is a very, very beautiful dress.

**Sydnee:** That—it is. And it is not—that is very clearly a departure from the Hallmark formula.

**Taylor:** Yeah, yeah.

**Sydnee:** Because we are not talking, like, lovely adorable ball gown with your Converse on here. No, no, no.

**Raleigh:** This is like a bright red cocktail dress.

**Taylor:** Just very stunning, hot, Lindsay Lohan. [laughs quietly]

**Sydnee:** Which does lead to a moment that is slightly different which is like, they're all standing there and she comes down the stairs. And if she was just dressed in something that was like the traditional, like, lovely, conservative sort of ball gown thing, then everybody'd go, "[gasps]" and he'd be—you know, he'd get all out of breath and like, "Oh my goodness, she's so beautiful."

But instead it's like, "Hey. Hubba hubba." [laughs]

**Taylor:** [laughs]

**Raleigh:** And then the grandma's like, "Come on—"

**Sydnee:** "Check out that hottie."

**Raleigh:** "Come on, granddaughter. Let's leave. Let's leave them alone."

**Sydnee:** I know! "Let's get outta here."

**Taylor:** I know. It's like, "My work here is done." [laughs]

**Sydnee:** "Your dad is very lonely. Quick, run!" [laughs]

**Raleigh:** There's a look on her face when she comes down the stairs, and he's, like, looking how beautiful she is, and grandma is just standing there nodding. Like, "Mm-hmm. Mmm, you're welcome. Mm-hmm."

**Taylor:** "I did good. I know."

**Sydnee:** [laughs] It is a little bit uncomfortable. Like, "Oh? Oh, okay."  
[laughs]

**Raleigh:** 'Cause that—his daughter also is not, like, super young. I mean, she's, what, like, nine? Ten?

**Sydnee:** Uh... something like that.

**Raleigh:** She looks like she's probably nine or ten.

**Sydnee:** Nine or ten, yeah.

**Raleigh:** So, I mean, she's not completely unaware of what is happening. And Grandma is just like, "Let's go. Let's leave them alone in the lobby of the hotel." [laughs]

**Sydnee:** That is one complaint I had, and this isn't just about this movie. This is, like, lots of movies. I always feel like people don't really know how to write kids in movies. And so kids come across as these sort of, like, caricatures of what children are. This child is so pleasant and eager to please everyone, and just happy to be there, and joyful at all things. And, like, I don't know if you've ever been around kids...

[all laugh]

**Sydnee:** But they're not, like—they're not like that all the time.

**Raleigh:** When they were building gingerbread—

**Taylor:** [crosstalk] own children. [laughs]

**Rileigh:** Yeah. When they were building gingerbread houses and it was all just, like, fun sweet playful time, that was almost maybe the most unbelievable moment of the whole movie. I was like, "There is no way you're sitting there with a small child building that gingerbread house and it is all just going perfectly according to plan." I just built gingerbread houses with your two children, and it was not that pleasant. [laughs]

**Taylor:** Chaos.

**Rileigh:** It is chaos.

**Sydnee:** Sometimes Cooper just turns around and punches me in the stomach, and I don't know why.

**Taylor:** [laughs quietly] I was thinking that when, like, she was introducing, when Sarah got her name and the daughter was introducing her to her dolls. And it's like, what child if you're like, "Yeah, introduce me to your... your imaginary doll friends."

That just politely gives each of their name and then gives you time to respond. Like, no, you're about to get some deep lore for at least 20 minutes straight. [laughs] You are not just gonna like, "This is Jake and this is Sarah. Nice to meet you!" And then silence. No.

**Rileigh:** And none of them are named Sarah! None of them have real people names.

**Taylor:** No, absolutely not.

**Sydnee:** And it's also weird that she's like, "Sarah. Hmm, I like that. I'll also have the name that your stuffy has." [laughs] "That's what I'll do."

**Taylor:** See, it's close to Sierra. That's why it triggered a memory.

**Sydnee:** I get it. I get it. I'm just saying.

**Rileigh:** I don't think we can go without talking about I think one of the better aspects and more nuanced aspects of the film, which is that I think—and they don't explicitly say this—but I think that Tad is, um, queer. I don't know if bisexual, pansexual—

**Taylor:** Oh yeah. They got that little bisexual moment at the end. Yeah, something.

**Sydnee:** Yeah, they definitely insinuate that.

**Rileigh:** Yeah. 'Cause, I mean, he's with Lindsay Lohan in the beginning, but then by the end of the film he—he has this romantic subplot with Ralph, the ice fisherman.

**Taylor:** I was hoping that would happen. But it didn't.

**Rileigh:** Yeah. So that doesn't happen, but then he ends up in the limo with... Lindsay Lohan's assistant? Right? Male assistant? Is that what he is?

**Sydnee:** Yes.

**Taylor:** Yes. It is Kevin? I forget.

**Sydnee:** Or does he—he either works at the hotel, or he's her assistant, or something like that. He might work at the hotel.

**Rileigh:** I think you're right.

**Taylor:** Yes.

**Rileigh:** But yeah, they end up riding off together. In the limo.

**Sydnee:** Yeah, I got the impression that that was a romantic thing too. I definitely got that vibe. That—that's good—that's good, Netflix. [laughs quietly]

**Taylor:** Well, that's what—I felt like I was waiting for, like, the evil reveal with him. Like, especially because he was clearly, like, the ring that he gave

her clearly had some sort of sponsorship deal worked out with them. So I didn't know if it was gonna be like, "Oh, I was just using her for the likes and clicks" or something. But no, like, I liked that character. That it just kind of like, no, this is what he—he's an influencer. He cares about his likes and his numbers, yes, but he's also—he's gonna bounce back real—when he looks at her he's like, "Wow. You're breaking up with me on Christmas."

And she's just kind of like, "Hmm, you'll bounce back.  
And he's like, "You're right, I will. Good luck!" [laughs]

**Sydnee:** "Can I share this?"

**Taylor:** Yeah! Like, kind of—like, I was like, you know, traditionally that would have been sort of a trope evil character. And he wasn't, and that was very refreshing. He just knew what he wanted, and he was gonna keep working for it. I am team Tad at the end of this. That's—of all the characters in this movie, like, that's—that's who I would hang out with. That's who I wanna—that's who I wanna know.

**Raleigh:** That's fair.

**Sydnee:** Yeah. I think he seems like a fun time, and I appreciate that in movies. I feel like that that's been a shift over time, a generational kind of change. Which is, even, like, the bad characters, you know, the villains of the story are not always, like... I don't know. They're not that bad. They just didn't share our goals. [laughs]

**Taylor:** Yeah. They're not villains. They're just people that want different things, and it's okay to not have, like, a bad person.

**Sydnee:** Yeah.

**Raleigh:** Well, I mean, that is often the downfall of a lot of those actual Hallmark movies is, like, the bad person is usually the ex-girlfriend or ex-boyfriend that is, like, career focused and oriented and isn't, like, fluffy and warm and all about the holidays, and Christmas spirit and all that. Like, that's usually the bad guy. It's like, well, no, they just... they just, like, have a hard job probably. [laughs]

**Sydnee:** Well, and also—

**Raleigh:** Tad just, like, wants to be an influencer.

**Taylor:** Seems to work really hard at it.

**Raleigh:** Yeah.

**Taylor:** That's his job.

**Sydnee:** Yeah. Well, and it's a way of showing, like, a little more respect for your audience's intelligence. Because, like, if you make the ex, like, a caricature of a bad person. Like, "I can't spend Christmas with you, babe, because I'm too busy, you know, drinking with my boys, and then doing my business work, and that's all I care about. You know that."

**Raleigh:** "Finance."

**Sydnee:** Like, yeah. "I'm doing finance work with finance bros. Just get over it, babe!" Like, if that's the ex or whatever, then it's not compl—it's not emotionally complicated. Like, good. That was—that was bad person. Get rid of bad person. So I think it's nice to have, like, a like more respect for the audience. To say, like, "You can handle this." This is a little more nuanced. It's a little more complex. It's like life. There are rarely people in your life who are, like, totally bad or totally good. Most people in your life are kind of both all the time.

**Taylor:** Mm-hmm.

**Raleigh:** Mm-hmm. Except for that little girl. She is just always, always good.

**Sydnee:** [sighs] You need—you gotta have people who know kids in that room, man. You gotta have somebody who knows kids.

**Raleigh:** And when she says that her Christmas wish was for him to have someone to love or something like that, like, no! Absolutely not! No nine

year old that's their Christmas wish. They are wishing for an LOL doll, or some slime or, like, an iPad. Like—[laughs]

**Sydnee:** An iPad.

**Raleigh:** Yeah.

**Taylor:** It also bummed me out when the grandmother was like, "Oh, he hasn't smiled since, you know, his wife died." Like, he's got a whole child.

**Sydnee:** [laughs]

**Raleigh:** Yeah.

**Taylor:** Like, it's—he's got—he's got you. Like, that's, you know. It is traditional in movies like this, like, oh no, you know, romance is the ultimate goal of everything. But, like, he seemed to have a pretty okay life, pretty fulfilling, like, loving life going on. Romance is a bonus, but come on. The kid's right there. Don't say that her father doesn't smile doesn't smile in front of her. [laughs quietly]

**Sydnee:** I know!

**Raleigh:** Also the angel he bought with his wife to put on a Christmas tree they bought together. And then he hadn't put it up, because she passed away. He, like, didn't want to talk about it. And then he's like, "No. It's time for me to put this up now, with Lindsay Lohan, who I met three days ago. I moved on. I'm over my dead wife. I'm ready to put this angel on the tree."

Like, no—no! What?! No!

**Sydnee:** Yeah... well, I think that's the only thing. Is, like, they were trying to figure out, how can we have her be missing for long enough that she can fall in love with Jake, but not so long that it's, like, ridiculous, you know? Because, like, if she's gone for a year...

**Raleigh:** [simultaneously] Can you imagine if she's been missing for, like, six months?

[all laugh]

**Sydnee:** This is like Groundhog Day. She was actually missing for 3000 years.

**Taylor:** I feel like you could've—like, what if, like, the—the more... I don't know, smaller, wholesome resort, there's a big snowstorm and they don't have internet, so she's just there. She could've been there for a while, and meanwhile, like, Tad is leading up, like, a, I don't know, a remembrance Instagram hash tag for her.

**Sydnee:** Oh yeah!

**Taylor:** Because he thinks she's lost. It could've—you could've made that movie.

**Raleigh:** That would've been funny.

**Taylor:** Call me up, Netflix. [laughs]

**Raleigh:** 'Cause he definitely would've! Like, that would've been in character for him.

**Taylor:** Right?

**Raleigh:** Oh my gosh, that would've been funny.

**Sydnee:** But then he wouldn't have had his whole adventure with the ice fisherman.

**Taylor:** That's true. I just wanted more development in that story. I wanted to see the ice fisherman get his—his influencer status.

**Sydnee:** That definitely felt like it was going a romantic direction for a while.

**Raleigh:** Maybe that's the sequel.

**Taylor:** You know, Syd—

**Sydnee:** I ship those two, Tad and the ice fisherman.

**Taylor:** I didn't see that. I think it says more about you that you did.  
[laughs]

**Raleigh:** I did!

**Taylor:** Okay.

**Raleigh:** There was a mo—no, no, no. There's a face that Tad gave him when they're walking through the woods—

**Sydnee:** Mm-hmm.

**Raleigh:** —and he says something about the snowshoes that he's wearing. You know what I'm talking about?

**Sydnee:** Yeah.

**Raleigh:** [through laughter] And I think he says something about—Ralph says something about having big feet, and Tad gives him a look where I'm like, "Okay, hold on! Wait a minute."

**Sydnee:** I saw it too! I saw it too! And I thought, like, "Oh? Okay!"

**Raleigh:** You're fighting for survival right now and that's what you're thinking about? Okay!

**Taylor:** I think Tad just knows that he's here for a good time not a long time, and I respect that. [laughs]

**Sydnee:** Well, Raleigh, I'm so glad you had us watch this movie, 'cause it was fun.

**Taylor:** Instant holiday classic.

**Raleigh:** Oh, good. I'm glad you all enjoyed it. It was definitely a nice mental break for me. Didn't have to think too hard. Sydnee, what's next?

**Sydnee:** Well, speaking of holiday classics, um, I don't think we've ever talked about Home Alone on this show.

**Raleigh:** Ohh.

**Taylor:** Alright.

**Sydnee:** So we will continue holiday-themed, and do Home Alone next time.

**Raleigh:** I can tell you all the legal analyses my torts professor made of that movie.

**Sydnee:** I've done a medical analysis, too.

**Raleigh:** Well, there you go.

[pause]

**Sydnee:** This could be very boring. [laughs]

**Raleigh:** I'm just kidding. I won't do that. It would be—yeah, it would be very boring.

**Taylor:** I was gonna say, we're gonna get it from both sides next week, huh? Alright! Party on. [laughs]

**Sydnee:** Alright. Well, thank you all. Um, everybody should watch—what is the name? Fall... *Falling for Christmas*?

**Raleigh:** *Falling for Christmas*.

**Sydnee:** *Falling for Christmas*.

**Taylor:** We didn't mention that they keep including the joke where she's singing the song that she sings in *Mean Girls*.

**Raleigh:** Yeah.

**Sydnee:** Yes!

**Taylor:** Right?

**Raleigh:** "Jingle Bell Rock."

**Sydnee:** She does!

**Taylor:** And, like, it's a joke at a beginning, and then at the end they actually—I guess there's a rerecording with, like, I think a rap verse in the middle of it that's probably available on... just to add to your Christmas playlists. [crosstalk]

**Sydnee:** Yeah, no you're right. I noticed that in the beginning.

**Taylor:** [simultaneously] We gotta make this reference.

**Raleigh:** Mm-hmm.

**Sydnee:** Yeah. No, I loved that. I was like—'cause Justin didn't know what I was talking about. I was like, "Hey! *Mean Girls!*" He was like, "What?"

**Raleigh:** It took me a rewatch to realize that. That was good.

**Taylor:** I think they leaned a little too heavily on assuming people would appreciate that, 'cause they came back multiple times. But, you know, it was good. It was good.

**Raleigh:** Multiple times. Yeah.

**Sydnee:** Alright. Well, thank you all. We'll do Home Alone next week. You can go to [Maximumfun.org](http://Maximumfun.org) for a lot of great podcasts that you would enjoy. You can email us at [stillbuffering@maximumfun.org](mailto:stillbuffering@maximumfun.org), and you can tweet at us @stillbuff. And thank you to The Nouvellas for our theme song, "Baby You Change Your Mind."

**Rileigh:** This has been your cross-generational guide to the culture that made us. I'm Rileigh Smirl.

**Sydnee:** I'm Sydnee McElroy.

**Taylor:** And I'm Taylor Smirl.

**Rileigh:** I am still buffering...

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

[theme music plays]

**Sydnee:** Everyone be careful. Don't fall down any mountains. Or if you do, I hope you find an ice fisherman. With him you can have a beautiful romance.  
[laughs quietly]

[music plays]

**John:** Hey, it's John Moe, inviting you to listen to *Depresh Mode* with John Moe, where I talk about mental health and the lives we live with all kinds of people. Famous writers...

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**David:** Thanks so much for having me.

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**Jamie:** I am happy to be here.

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I am in St. Paul, Minnesota. I'm talking to Aimee Mann.

**Aimee:** Great to talk to you.

**John:** And song exploders.

Hrishikesh Kirway, welcome to *Depresh Mode*.

**Hrishikesh:** Thanks so much for having me.

**John:** Everyone's opening up on *Depresh Mode*, on Maximum Fun.

[music and ad end]

[chord]

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