

## Still Buffering 366: "Fight Club" (1999)

Published July 31, 2023

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[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.

**Sydnee:** Um, I was at Great Wolf Lodge this weekend.

**Taylor:** Oh. Did you get bedbugs?

**Sydnee:** What?!

**Taylor:** I see—

**Sydnee:** Do they have those?

**Taylor:** I see a lot of TikToks about people getting bedbugs at Great Wolf Lodge.

**Sydnee:** No...

**Rileigh:** See, I wouldn't think that's the problem at Great Wolf Lodge. I would think the problem at Great Wolf Lodge is, you know, the large indoor...

**Sydnee:** Water park?

**Rileigh:** ... cesspool of bacteria.

**Sydnee:** Legionella, rotavirus.

**Rileigh:** Yeah.

**Taylor:** Eh. Well.

**Rileigh:** Or both.

**Taylor:** Did you have a good time?

[all laugh]

**Sydnee:** I did. I had a— I love Great Wolf Lodge. [laughs] I had a great time. I got this great new sweatshirt that has, like— it's, like, a wolf on the front. There's a couple wolves. And they're walking across these, like, geometric shapes that look like something from Tron. I don't know why, though. I don't know why they're walking across these, like, computer generated geometric squares. And then on the back it just has a listing of every location of Great Wolf Lodge. That's it. That's the whole sweatshirt.

**Rileigh:** And you saw that and thought "I need it"?

**Sydnee:** Not only did I see it in the front of the store and walk directly to it and start looking for my size, immediately, Justin came walking up next to me and started looking through the t-shirts for his size. I mean, it was the same thing on a sweatshirt and a t-shirt, and we both immediately were like "We have to have— we have— we have— "

**Taylor:** Wait, wait, wait. Did you get matching... geometric shape-walking wolf... shirts and t-sh— sweatshirt, t-shirt situation?

**Sydnee:** Yep. We did.

**Taylor:** Okay. Alright. Well, sure.

**Sydnee:** They're so cute. I actually— Rileigh, I almost got you one.

**Rileigh:** [through laughter] Oh, god!

**Sydnee:** Because I thought "Oh, Rileigh used to love the Great Wolf Lodge when she was little. [laughs quietly] Maybe she'd want one of these. It's kind of cool. It's got an 80's vibe. It's, like, vintage, like, distressed," you know that look where— like, it's a black sweatshirt but it's got that kind of...

**Rileigh:** [simultaneously] Mm-hmm. Mm-hmm. Mm-hmm.

**Sydnee:** ... overwhelmed look, and... it's so soft. [laughs quietly]

**Rleigh:** Justin did get I think the favorite shirt of mine that I've ever seen anyone wear from the Great Wolf Lodge many years ago, and that's the one that has, like, the big wolf. But it's not a cartoon wolf. It is, like, a pretty real wolf. It might even be a real picture of a wolf. Um, photoshopped wearing, like, a muscle tank and a sweatband with a whole pizza in front of him.

And it says "Yeah, I'm into fitness. Fitness whole pizza in my mouth." And it's, like, there's no reference—

**Taylor:** [laughs] A wolf would say that.

**Rleigh:** Yeah. There's no reference to Great Wolf Lodge. There's no reference to why it is a wolf. It's just that. And it's so good.

**Sydnee:** They have a— they don't have that one in anymore. They do have one that's just like... a wolf dabbing.

**Taylor:** Sure.

**Sydnee:** Um... it's just there. They have, like, a wolf flossing on another one. Um, and then—

**Rleigh:** Did they design these, you think, like, three years ago when these things were, like, very height of, like, social media—

**Sydnee:** [simultaneously] I don't— I don't know!

**Rleigh:** And then they just came out with them?

**Sydnee:** They always have the ones—

**Taylor:** Oh, wait. [laughs] You said "flossing" and I thought— I realize now you mean the dance move. I thought you meant, like, flossing. Like, your teeth.

**Sydnee:** [laughs]

**Rleigh:** [laughs] Not flossing their little wolf teeth!

**Sydnee:** No, they always have—

**Taylor:** Aww, but that sounds pretty cute! It get that on some jammies. Lil wolf jammies reminding you to floss?

**Sydnee:** They always have the ones— [laughs] they always have the ones that are, like, just, like a really majestic-looking wolf face staring directly at you. And, like, they have one like that, and all of its fur is, like, neon electric looking, and it's, like, staring at you with its piercing blue wolf eyes.

**Raleigh:** Mm-hmm.

**Sydnee:** They have lots of those. Um, and then they had one that was in the kids section, and it was, like... a wolf talking to another wolf, and he was saying, "Man, did you eat that unicorn?" And he was saying, "No?" But his face was all covered with rainbow colors. I know.

**Raleigh:** Oh, god!

**Sydnee:** And there was a puddle of rainbow at his feet with a unicorn horn laying in it. And that was for children!

**Taylor:** Well, they— I mean, what is the proper age to learn the repercussions of eating a unicorn?

**Sydnee:** That wolves eat unicorns?

**Raleigh:** Cooper would like that actually, probably, right?

**Sydnee:** I was so disturbed by it. I was like, "This isn't a ki— " but then at the same time, like, in my— by being shocked that it's in the children's section, am I suggesting that this is a shirt for adults? [laughs]

**Raleigh:** Yes.

**Sydnee:** Is this a shirt for grownups?

**Raleigh:** I would wear that.

**Sydnee:** I don't know. I do— I like— the thing I like about the Flodge is that— that's what— Great Wolf Lodge, the Flodge. Is that it just—

**Taylor:** You have to call it that.

**Sydnee:** Yeah, it just knows what it is, you know? Like, every drink you order there they put in a plastic cup 'cause they assume you want to walk around with it. And they're like "You want to take this around when you're following your kids around, right? Like, I'm just assuming you do. You wouldn't want this in a glass 'cause you're gonna get up and you're gonna go on a magical quest with your child, who's running around with a wand and a wizard robe, or you're gonna go down to the arcade and try to win a claw machine for an hour and a half, or... " [laughs quietly] "That's fine. Here's your drink in a plastic cup. We gotcha."

**Raleigh:** They get it.

**Taylor:** I feel like that is the cultural motto of the wolf. "I know what I am!"

**Sydnee:** Mm-hmm.

**Taylor:** Like, that's... I mean, I'm saying this as— I guess I feel like we grew up in a... I don't know how— I think this is a safe way of saying— a wolf-embracing culture.

**Sydnee:** It is.

**Taylor:** [through laughter] Like a certain economic stratus of American culture.

**Sydnee:** It's got— yeah. That's why I feel like it's okay— listen. I still live in West Virginia, and I ain't never leavin'. These are my people. This is my place. These are my friends in low places. That's the vibe. And, like, I feel at home there. Um... [laughs] they don't have to know how I vote at the Flodge! [laughs]

**Taylor:** [laughs] I just like that— like, I just want to picture with the— the tie-dye shirt with the wolf, and I want it to say "I know what I am!" underneath the wolf. [laughs]

**Sydnee:** Yes!

**Raleigh:** That's it.

**Sydnee:** That's— and I like that vibe. I, uh— the food is surprisingly pretty good there. And I had a really decent spicy margarita.

**Taylor:** Oh. Really decent.

**Sydnee:** [laughs quietly] It was—

**Taylor:** Really... okay.

**Sydnee:** It was strong and it was spicy.

**Taylor:** Fairly... decent.

**Sydnee:** Here's— the only thing that kept me from saying it was really good is they asked me, "Do you want salt on the rim?"

And I said "Yes, please." 'Cause I love salt on a marga— that's, like, you know. That's a big part of it for me, right? It's the whole balance.

And when I got it I took a big sip right from the rip so I could get that salty rim, except it was definitely caked in sugar.

**Taylor:** Oh no.

**Sydnee:** It was definitely not salt. It was sugar.

**Taylor:** Oops. Common mistake.

**Sydnee:** Yeah.

**Taylor:** Tragedy.

**Sydnee:** That's my only compl— I did not send it back. I drank it through a straw and enjoyed it just fine.

**Taylor:** That's your definition of really... o— okay?

**Sydnee:** [laughs]

**Taylor:** Okay.

**Sydnee:** I mean, the rest of the drink was pretty good! It just, you know. It just... had sugar.

**Taylor:** Love the Flodge.

**Sydnee:** Listen.

**Raleigh:** Like the Flodge.

**Sydnee:** It's got an indoor water park. My kids were so happy, and it's walking distance from—

**Taylor:** [simultaneously] That's not a selling point.

**Raleigh:** It's not. I would love to see some studies done on the water in that water park.

**Sydnee:** Well... let's not. You don't wanna think about that.

**Raleigh:** I have to think about it.

**Taylor:** No. There is— there is just something about humid, wet, fluorescent-lit flesh that makes me want to die inside. [laughs]

**Raleigh:** You also— like, there's no getting dry, ever.

**Sydnee:** Yeah.

**Taylor:** No! Everything's just moist!

**Raleigh:** Yeah, the minute you walk in you're damp.

**Sydnee:** Yeah.

**Raleigh:** Before you even step foot in that, like, two inches of water in that wading pool right up there up front, you are damp.

**Sydnee:** It was like that the whole weekend, 'cause we walked over to King's Island and the kids really love water rides, and so we rode water rides and got absolutely drenched. So I just basically felt like I was sort of damp the entire weekend.

**Rileigh:** Can I just apologize to you all retroactively for all the times I made you go on water rides? Because I, too, loved them as a child, and now as an adult the last thing I would want at an amusement park where I am walking around all day in the heat is to be dripping wet and wearing my wet, wet clothes walking around in that amusement park all day.

**Taylor:** I agree, but I still think that there is something different. Being wet outdoors in the heat? Fine. That's natural. The sun's there, it's gonna dry you off. Being wet inside in a covered— like, in an indoor water park? There's something so unnatural about it. I can't— that's a whole different level of, like, [shudders].

**Sydnee:** I don't know— yeah, no, I know. 'Cause I didn't mind, like, walking around King's Island drying off. That didn't bother me. And, like, I mean—

**Rileigh:** The— the chafing.

**Sydnee:** I know. I think it's the— the whole, like, theme park and all that experience is really a kind of, like, um, discomfort that I'm okay with. Because, like, they've got LaRosa's Pizza.

**Rileigh:** [snorts]

**Sydnee:** We ate some blue ice cream, which is not called Smurf ice cream anymore I don't think, but it is.

**Rileigh:** I think they lost the marketing rights to that one.

**Sydnee:** But, I mean, it's Smurf ice cream. We all know. I called it— I went up and said "I'll take a Smurf ice cream!" [laughs]

**Rileigh:** He said, "Legally we cannot agree to sell you that, but we will give you blue ice cream."



**Sydnee:** "We will give you blue ice cream." Um... I mean, you know. They've got some really good beers on draft now at King's Island too. It's just, I like the whole thing. This is who I am! I won't run away from it! This is who I am!

**Taylor:** This is who I am!

**Sydnee:** [laughs]

**Raleigh:** They have cocktails at King's Island yet?

**Sydnee:** They do.

**Raleigh:** Oh, man. Now I've gotta go back.

**Sydnee:** They have cocktails. They have a lot of canned cocktails, too, for ease of carrying. They have frozen ones, frozen cocktails as well.

**Raleigh:** Ooh.

**Sydnee:** 'Cause it was really hot. Um, and they had a special beer just for King's Island that was a [through laughter] strawberry funnel cake flavored beer.

**Raleigh:** Oh, that sounds delicious.

**Sydnee:** [through laughter] It was—

**Taylor:** It could work.

**Sydnee:** It was, uh... it was a lot of things happening in one can. Like, you take a drink and you're like, "Huh. Oh. Mm-hmm! Oh. Ooh." Like, multiple layers of like, "What is happening in this beer?"

**Taylor:** I'm just really glad that theme parks have caught on to adults, like, "Oh, you're gonna bring your kids here, like, for 15 hours? Maybe you need a drink?" Like, it's good. It's good for them monetarily. It's good for the adults. It's good for everybody. Kids are like, "Oh man."

**Raleigh:** [unintelligible] Right.

**Taylor:** "My dad's so excited to be on this kiddie roller coaster for the fifth time. I wonder why?" He's drunk! [laughs]

**Raleigh:** That's new, right? It definitely had beer before, but like... cocktails are new, right?

**Sydnee:** Yeah. I think that— I mean, I don't know. Like, when I talk about going to amusement parks, we go to Disney sometimes. We go to King's Island. That's really it. Like, I don't— I don't go anywhere else. But I feel like that they always had some beer. But they've definitely expanded how many different places you can find it, and then expanded into, like, cocktails and stuff. I think the rise of seltzers, too, has helped with that. Because, like, here's seltzers, and then also, oh, we can put other things in cans, like here are cocktails in cans, and here are frozen things in— you know?

**Raleigh:** We can put anything in cans!

**Sydnee:** We can put anything in a can! [laughs] Why stop at beer? But they have it on draft. That impressed me. How many places you could walk up and get a drink on tap.

**Raleigh:** Not just a can or a bottle.

**Sydnee:** Yeah.

**Raleigh:** Yeah.

**Sydnee:** Anyway. It was— it was great.

**Raleigh:** I'm glad you had a good time.

**Sydnee:** Thank you. Uh, before we get into our topic for this week— this is not one of my great segues, I'm realizing.

**Raleigh:** Well, I think that's okay.

**Sydnee:** Uh, so we had already planned on, as we said last week, talking about Fight Club this week, which of course is a movie. And we talked a lot—

**Raleigh:** [laughs quietly]

**Sydnee:** [laughs quietly] What? Well, it's also a book. But we didn't—

**Rileigh:** I just— it sounded like you were suggesting that we were going to talk about the real concept of something in which we participate that is Fight Club.

**Sydnee:** [laughs] No. I mean, it is also a book, but we're not— and I mean, I have read the book. Tey, I think you read the book.

**Taylor:** Yeah.

**Sydnee:** You did not read the book, Rileigh.

**Rileigh:** I did not.

**Sydnee:** No. And I wasn't gonna ask you to read the book, so—

**Rileigh:** I have read sections from it in high school English class.

**Taylor:** [laughs]

**Rileigh:** But that was many years ago, and I do not remember.

**Sydnee:** Interesting.

**Rileigh:** Yes.

**Sydnee:** Um, we'll explore that later.

**Rileigh:** [laughs quietly]

**Sydnee:** Uh, but we were talking a lot about, you know, we are in no way by talking about Fight Club on this show intending to promote Fight Club, or any other piece of media that has been created by one of the companies that are currently, um, being struck against?

**Taylor:** Struck.

**Sydnee:** Being struck.

**Taylor:** Yes.

**Sydnee:** Is that the right— am I using the— am I phrasing it right?

**Raleigh:** Sounds good.

**Sydnee:** Yes. 'Cause as you probably know, the WGA and SAG-AFTRA are on strike, and we have no intention of, you know, promoting works that they are asking people not to promote. So we talked a lot about, is this promotion? We are in no way encouraging anybody to go watch Fight Club. I know right now— 'cause the best way, when you're trying to figure out, "How's the best way to support a union when they're striking?" is to look and see what the union is asking you to do. 'Cause, you know, most unions are pretty clear about what they would ask non-union members who want to be supportive, uh, what would you like us to do?

So go ask them. Don't assume things. And it looks like currently they're not, you know, discouraging people from necessarily watching movies or streaming things. Um, but from promoting them. And, you know, we talked a lot about, we will discuss this film, we already told you we were going to, we've all prepared for it. We are not promoting in any way anyone viewing it. But moving forward, just so that there is no grey area there, we're not gonna discuss any pieces of struck media until hopefully the time comes that the strike ends, and it feels like it's okay to do so. Just because even though we are, again, not promoting this in any way, we do understand rationally that there may be some people who decide to watch the movie or whatever we're talking about because we talked about it, and we certainly aren't intending that, but that's the truth.

**Taylor:** And, you know, they've not asked for people to not stream things or watch things right now, but as an act of solidarity, I think we'd all feel better if we just were not... we were specifically targeting our content to things that will not promote the people that are being struck against.

**Sydnee:** Exactly. In the meantime, if you want to know the Entertainment Community Fund at [Entertainmentcommunity.org](http://Entertainmentcommunity.org) is a place you can go to support all of those people who are currently striking and being affected by this, not being able to do their job and, you know, get a paycheck for that right now. That a great organization where you can go and find out.

And again, I really urge, if you're not sure, um, you know, what should I do to help support you right now? Look to WGA and SAG-AFTRA for that guidance.

**Taylor:** And I know— I hear the common response of like, you know, when you see very successful actors out front that probably make millions of dollars, like, "Oh, they need more money."

For every actor whose face you recognize, you have to know that there are hundreds if not thousands of people behind the scenes making those movies, those films, those television shows happen that are not properly compensated. And the reason those actors are out front is because they know what their faces are worth, and they're doing it for a reason. So... you know. Those aren't— those aren't the people that are specifically concerned with fair compensation. It's everybody else that needs help.

**Sydnee:** So, with that being said, after we debated a long time if we could talk about Fight Club...

**Taylor:** [laughs] Which is a whole thing about Fight Club!

**Sydnee:** Which they— you know—

**Raleigh:** You can't talk about Fight Club.

**Sydnee:** We should've known.

**Taylor:** We literally can. It's right there. [laughs]

**Sydnee:** They tell you. Rule one is don't talk about it. Two is also don't talk about it. But we are [holding back laughter] rule breakers, I guess.

So we are gonna talk about Fight Club. I wanted to talk about it in part 'cause— so it came out in 1999. The film. It was hugely popular at the time. And, um, I then went on to— I took a film class my senior year of college because I had finished all my required credits for my degree and everything, but I was still in college, and I was a nerd, and I liked to take classes and learn things, so... [laughs quietly] so I took a class about film, 'cause I thought that'd be fun and cool. And it turned out the entire class was about Fight Club.

**Taylor:** [laughs] You took Fight Club: The Class.

**Sydnee:** I did. I have— I—

**Rileigh:** Well, they didn't tell you up front 'cause they couldn't.

**Sydnee:** That's true. It wasn't—

**Rileigh:** They had to wait until you were in.

**Taylor:** What was the name of the class? Was there a hint in the title?

**Sydnee:** No. Film Studies.

**Taylor:** Oh wow.

**Sydnee:** And so when I got there on day one and found out, like, I would be taking Fight Club: The Class— it was funny, 'cause I was a little disappointed at first. 'Cause I was like, "Well, I mean, I saw that, but I didn't... you know, I didn't love it." Um, but it turned out to be super interesting, and now I have, like, three credit hours in...

**Taylor:** Fight Club.

**Sydnee:** ... Fight Club. [laughs quietly] That I can point to.

**Taylor:** You're the most qualified to talk about this today.

**Rileigh:** Yeah.

**Sydnee:** [laughs] I mean, maybe of the three of us. I don't know— I'm sure there are people more—

**Rileigh:** Ever. You're the most qualified ever, actually.

**Sydnee:** You know people have written dissertations on Fight Club, right?

**Rileigh:** 1000%.

**Taylor:** Books longer than the actual book Fight Club have been written about Fight Club, I'm sure.

**Rileigh:** Yeah.

**Sydnee:** But I did read the book as well, which I would argue was better than the movie. Um...

**Rileigh:** I did my senior year of high school in AP Literature, we did— I remember being handed a packet of several, like, excerpts from books, like a couple pages of each. We were talking— I don't even— I couldn't even tell you what we were talking about. That was, like, six years ago. Um, but one of them was Fight Club, and that was the first moment I knew that Fight Club was actually a book. I thought it was just a movie. And I was thinking, "Why are we reading a script from Fight Club right now?" But it wasn't. It was a book. Um, and no one could take it seriously because it was from Fight Club.

**Sydnee:** Really?

**Rileigh:** Yes. And that is the extent of the conversation that I remember. But I did remember thinking it was odd that we were talking about that in my high school AP Literature classroom. It was kind of— it kind of feels odd, right?

**Sydnee:** I think it's a— here's my best guess. I think it's a— well, I mean, it's not just a guess. Like, our— obviously the film studies teacher that I took the class from talked about why she had chosen that specifically. So, Fight Club, especially when you look at the book versus the movie, was this I think kind of rare piece of media where the book had this very specific aim in terms of its commentary as, like, a, um, satirization of toxic masculinity and, like, a very clear... [sighs] I don't know. Maybe not co— well, I think condemnation probably isn't too strong of a word of that type of culture and, like, the dangers of that type of thinking. But the movie did, I think, the exact opposite.

So, I don't know if maybe that's why, you know, English teachers, lit teachers love to talk— film teachers love to talk about it as, like, you take the same source material and you can interpret it... which, I mean, with satire I guess that's always the danger, right?

**Rileigh:** Yeah.

**Taylor:** Yeah. And it—

**Sydnee:** I don't know. Do you think— oh, go ahead.

**Taylor:** Well, I think it falls into— it's interesting. I just recently saw— I think it was a TikTok by Jason Parjen, Pargin? David Wong is how I know him, it's his pen name. But he's an author. And he was talking about how there's one character that's so hard to write, and that is the charismatic cult leader. Because if you try to write it as an indictment of this specific type of character, you still have to write them as charismatic. And inevitably, especially in film, you're gonna fall in love with that character, even though you're not supposed to. Because the point is that this type of person is dangerous. And I think that's the folly of... if you look at the movie, you've got Brad Pitt as the guy who you're super not supposed to agree with... it's Brad Pitt!

**Raleigh:** Yeah.

**Sydnee:** I mean, I think that's the problem sometimes when you get— you get an actor like Brad Pitt. I mean, I don't— like... Edward Norton and Brad Pitt I find both extremely likable. And, you know, as actors. And then in these roles, it's very hard to not, like, kind of think they're cool? Even though, like, I knew that wasn't cool. I mean, we all know an underground club where you beat each other up isn't, like, cool. Right?

**Taylor:** Well...

**Raleigh:** I think that it is cool, right?

**Taylor:** Well, that's the problem.

**Sydnee:** But it's not cool, right?!

**Taylor:** I mean, I'm saying— as my adult self in my mid-30's, yeah, I don't think that's cool. I think that's violent, and I understand the themes of the movie. I'm pretty sure when I saw this movie as a teenager I thought, "That's cool. This is saying something about the world that I need to pay attention to. I need to learn from this movie." That's absolutely how I took it on my first watch.

**Sydnee:** Yeah. I mean, I definitely felt like... it just— it walked too close to the line of... first of all, a lot of us I think as we get older start to worry that we're not having enough, like, real experiences. That maybe we're getting too lost in all the stuff that we have created as a society, and that maybe there's something more basic that as a human we're missing out on.



I think that that's a very normal thing to worry about. Now, I think for most people that doesn't manifest as like, "So I want to start an underground boxing club." Like, it— you wanna go, I don't know... spend time in nature, go hiking, or something. Or start meditating. You know. For most people it's something like that.

But I think it's a very normal thing to start worrying that there's a more real, basic sort of biological part of our existence we're missing. And I think that then as you progress to, like, sort of raging against the machine, and the man, and the system, even if you're a person who abhors violence, you may see the necessity to fight the system. So, I mean, I think it hits on things that we all sort of think about, especially as we age.

**Taylor:** Yeah. Well, and I do— like, that idea of intimacy that, like, something like a real experience, I think that's kind of the... the synthesis of Fight Club. Is that you're dealing with specifically men, uh, in this movie, and they understand the importance for a deeper connection, but they've been so spoiled against the idea of actual emotional connection that the only way they can imagine intimacy is violence.

And that's, I mean, that's a huge part of, like, modern toxic masculine theory. Is that intimacy equals violence. That's the only way you can perceive... doing something real in the world is with an act of violence. Because you've not been educated in the ways of, like... softness, kindness, intimacy, gentleness.

**Raleigh:** Man, there's a lot from this movie that I did not get watching it from.

**Taylor:** [laughs] What?

**Sydnee:** Well, and—

**Raleigh:** And I— well I'm thinking about it, 'cause you all are talking about this. I'm like, "Well, yeah. I see that now that you're saying it." But nothing like this was, you know, in my mind as I was watching. And knowing that it's a book before, I feel like that's the issue with a lot of book-to-movie adaptations when you're not just taking... something like, I don't know, like The Hunger Games that's this dystopian world, that's like a whole universe that you can copy-paste into a movie and has a lot going on besides just, like, the overall themes and hidden meanings. Like, there's a lot of plot.

I think with a book like this, it's a lot easier to— and I haven't read it, but I'm assuming— it's a lot easier to mention all these kind of subtle things and, like, bring up recurring themes over and over again when you're writing a book, because things can be mentioned very subtly. But it's hard, like, to do that when you're watching Brad Pitt fighting.

**Sydnee:** Yes.

**Taylor:** Well—

**Raleigh:** It's just— it's hard to get all that in there, and that becomes the movie, is Brad Pitt fighting. Not all the stuff that you get when you're reading something and you're getting all, like, the, you know, back and forth of narration, and dialogue, and scene-building, theme-building, all that.

**Taylor:** I mean, this gets into— it's an argument that I've made about, like, comics versus movies before, that sometimes an art form— sometimes a story is best told in the art form it was envisioned in. Like, not everything's ultimate best adaptation is a big screen film.

You know, you mentioned *The Hunger Games*, and I think about how in the book when they're talking about the Capitol, there's a certain amount of kind of disgust you're supposed to have for it, you know? The way even they describe, like, the makeup on people's faces. Like, I don't— I wouldn't have put that in film as some beautiful, like, decadent, like— there should be a level of disgust. But it's cinema. We want to see a spectacle, we want to see something beautiful, and of course the movie's gonna do that. But it kind of takes away from the scene you build in your head where, like, yeah it's decadent, but it's kind of disgusting.

**Raleigh:** Mm-hmm.

**Sydnee:** Yeah. Yeah, I mean, I think that's— I think it was gonna be hard no matter how you adapted it to a movie to capture this in a way— 'cause, like... imagine that the fight scenes look the way they probably should, which is just... brutal, and... you know? Like, people who are not trained in fighting in any way just beating on each other out of, like, rage that they don't know how to deal with 'cause they need therapy, and don't know that. You know?

**Taylor:** [laughs quietly]

**Sydnee:** I mean, like, really, that's what we're talking about, right? People who really should be in therapy, and then... society told 'em they couldn't. 'Cause, like, crying is a girly thing to do or whatever, and so instead they're hitting each other. Like, those should be really awful. And, like, you get there with the one scene where he's, like, really pounding on Jared Leto.

**Taylor:** Yeah.

**Sydnee:** But like, otherwise, it's all kind of cool. And it would be really hard to make the movie otherwise, 'cause nobody would wanna look at it. I mean, that's the thing. If you're gonna make it, people have to want to look at it. And you don't want to look at something that makes you feel really bad. So you have to— you have to make it a little bit cool. A little bit like, "I know it's bad, but isn't it cool?" You know?

**Raleigh:** Yeah.

**Sydnee:** It's like how movies made smoking look for so long. "Sure it's bad, but don't they look cool while they're doing it? Don't you want one too?" Like, movies are good at doing that to us. I don't know. Do you think maybe nobody realized before the movie came out, like, how com— how, like, the— if you're gonna— if satire's gonna land, there has to be a base thing underneath it that everybody understands. So if you think about, like, *A Modest Proposal*, where Jonathan Swift wrote that we should start eating babies.

**Raleigh:** Right.

**Taylor:** Right.

**Sydnee:** The reason that piece of satire works is because... nobody would think it's a good idea to eat a baby. Nobody's ever gonna eat a baby. Like, it's so— like, there's a horrible, repulsive idea underneath it that everyone agrees is terrible. And so that's why the satire works, because you're never gonna think it's true. Nobody's actually going to think— well, somebody probably. But most of us are not gonna think, "He wants us to eat a baby."

I think that what this movie kind of showed is that that's not true when it comes to these ideas about how violence is the only way that some men understand how to connect with others. I think that we don't all understand that, or at least we

didn't in 1999. And so when it came out, nobody saw that universal truth. They went "Oh yeah, that's valid. Yeah, that'd be cool."

**Taylor:** Well, and the movie frames their big goal as destroying the banks. Which it's hard to be like, "Oh no, those poor banks. What a horri— " no! We're all like, "Oh yeah."

**Sydney:** [laughs]

**Raleigh:** Yeah.

**Taylor:** But the bigger— the bigger idea is "Oh, we're gonna reset society so the alpha men, the men that don't care about duvet covers and condiments can take over and rule for real, and have real strength." Which, again, we're not— like, the current system is absolutely defined by men who have had privilege for centuries upon centuries, taking control and abusing people that are viewed as weaker than them. Like, it's the same system. The system they dreamed of is exactly the system they're in. They're just at a bottom instead of the top, and that's what they want to reset. That's what the whole idea is. It's not a better answer. It's just— it's the same answer. [laughs quietly]

**Raleigh:** Which, by the way, the knowledge that this is 1999 is crucial to the plot point that in order to destroy debt, they're gonna just, like, get rid of the banks.

**Taylor:** Right?

**Sydney:** Yeah.

**Taylor:** Like, everything's just held on one computer. [laughs]

**Raleigh:** [simultaneously] I was sitting there watching that—

**Sydney:** [laughs]

**Raleigh:** Yeah! I'm like, "That's not... that's not how that works!" And then I'm remembering, like, well, no. I guess this was 1999. It wasn't like— there was no cloud. You know? There was no data stored somewhere.

**Sydney:** [laughs]

**Taylor:** [laughs]

**Raleigh:** Like, okay, I guess that's— but it really, it was a full minute of me like, "No! This— this— how is this a major plot point in this movie?! You can't just destroy credit card information and then debt goes away! That's not how that works!"

**Sydnee:** I guess you could've.

**Taylor:** It's a brief window.

**Sydnee:** We were— listen. This was 1999. We were all freaking out about, you know...

**Taylor:** The Millennium.

**Sydnee:** The year 2000, and when the bug happened, when all the computers thought it was the year 1900, and... everything was gonna shut down.

**Raleigh:** Yeah.

**Sydnee:** [laughs quietly]

**Raleigh:** Um, this is kind of veering off topic, but not entirely. You were talking about satire and how this isn't— the basis of it isn't, like, an abhorrent idea that makes it obviously satire. Like, opposed to A Modest Proposal. Do you think that's why SNL is less funny now? Like, I'm not saying that as, like, my objective opinion.

**Sydnee:** [laughs]

**Raleigh:** I'm saying, like, it seems like the consensus of the—

**Sydnee:** [laughs]

**Raleigh:** The community of viewers is that it is less funny. And, well, think about it! Like, when politicians used to be on SNL doing absolutely ridiculous things, it's like, "Ah, ha, ha. They would never. Will Ferrell as George Bush? Ah, ha, ha."

But now it's like, "Oh. That's just— that's just what really just happened today, except we're just watching actors do it, and we're making it funny, but really that's just what we all watched happen in the world today."

**Sydnee:** I— well, I do think that that... I mean, and maybe—

**Rileigh:** It's not an abhorrent idea that the President would say he refuses to give up, you know, his seat, and that elections are fake and voters are fake. That's a real thing that happened.

**Sydnee:** Mm-hmm. Well, and I think, um— and maybe it should've— you know, shame on maybe all of us who laughed at, like, "Oh, look at that bumbling George W. as portrayed by Will Ferrell. Like, he's so— like, oh, he's not very smart, but at least he's funny."

**Rileigh:** Yeah.

**Sydnee:** "Like, look how sweet he is when he choked on that pretzel." Like, you know?

**Rileigh:** [laughs]

**Sydnee:** [laughs] I mean, I do feel like it was treated that way. And then finally I think with Trump it was enough of a, like, "Well, we all agree he's horrible, and so now we can't laugh at it." 'Cause I know I felt that way. Like, I didn't want to see any of it. I don't want to see anything about Don— I don't e— 'cause it's not funny to me. It's too serious to be funny. It's too immediate, and threatening, and dangerous, and we need to handle it, and we can't laugh at it. Which, I mean, maybe the problem is, why were we laughing at this stuff all along, right?

**Taylor:** Well... I agree, but I think it's because— and I'm— 'cause I'm really fascinated by the bridge between comedy and horror. Because they share a lot of the same elements, right? Like, why is it that so many people when you're walking through a haunted house, something jumps out at you and you might scream, but you also are gonna laugh. I feel like our comedy response and our laugh response are very close. And the sort of idea behind it is that comedy and horror both come from the same idea, or the same response of something unexpected happen.

Like, it's funny when, I don't know, like, when a... like, physical humor, when someone falls down, or somebody does something really goofy or says something outlandish. 'Cause it's a shift of what we expect to happen, and in that complete confusion over something so unexpected happening, we either laugh or we scream, but they come kind of from the same spot.

And in a world where the most absurd things happen all the time, where the people in control keep doing the most absurd things, and it's just our reality, it's so hard to laugh. Because laughter requires the unexpected. And how many times do you hear people saying, like, "I could've pr— yeah, that probably— that makes sense. That makes sense for 2023. That makes sense."

**Sydnee:** Yeah.

**Taylor:** I think that's why the younger generation has just gone pure absurdist with their humor, because that's the only way you can laugh! [laughs]

**Raleigh:** Yeah.

**Sydnee:** I think that's true, and I think that it's also, like, so much of what's funny is what's true. Like, I think there has to be a truth there. I think that's a lot of comedy, too. And I think that we are a lot more adept, especially younger people, at when you see, like... when you see them sort of mocking a political figure, but not really— but doing it in a way that, like, they're gonna leave the gloves on, they're gonna keep it from going too far. We're just kind of gently poking fun. Or, you know, or something like that. I think that you have an audience that's savvy enough to go, "I know who's side you're on. I understand why you're riding that fence and I don't appreciate it."

I think that's part of it too. And I think that's, if we're getting back to SNL, I think that's part of the problem is, like, how tough can you be on Trump when you had Trump on your show? And we all remember that, and we all know that. And, you know. At some point you have to just say the hard thing and take a stand.

**Raleigh:** In a similar vein, how can I take your satirical commentary on toxic masculinity seriously when there's so much shirtless Brad Pitt?

**Sydnee:** [laughs]

**Taylor:** Well, and like, you know, when we were talking about doing this, Syd, you mentioned, like, when they're in the train or the bus or something and they comment on, like, the Calvin Klein ad, some guy with his abs out, like, "Ugh, is that what a man's supposed to look like?"

And even Brad— like, Brad Pitt saying that is hilarious. Even Edward Norton, who in this movie-verse is supposed to be unattractive, it's Edward Norton. Like, he's an attractive man.

**Sydnee:** I always thought that was strange too. Which, I mean, again, speaks to the culture of the 90's. Like, you were not gonna put a guy in that role who wasn't attractive, you know? 'Cause we were gonna look at him the whole movie, and we were gonna... you know, root for him on some level. Um, I guess. I mean, you do! You do kind of root for him. I don't know— does it flip for you when you find out it was all him?

**Raleigh:** I don't know if I was rooting for anybody, necessarily. I mean, it's not like a... there's no quote-unquote "good guy," you know?

**Taylor:** No. Like, even Mar— like, I feel bad for Marla, but it's also... you don't really root for her necessarily.

**Raleigh:** Yeah.

**Sydnee:** I read an argument that she is also him.

**Raleigh:** Ohh.

**Sydnee:** I don't know that that's true, necessarily. But I read— somebody wrote an essay saying that all three were manifestations of him. But I didn't— I never got that impression from the book or the movie. I read that essay and I thought it was a really interesting take, but I don't know that I ever would've...

**Taylor:** Oh, is he accepting his softer, feminine side? Is that what we're at? Did he— [laughs] did he defeat the toxic masculine side—

**Sydnee:** At the end? When the hold hands? Mm-hmm.

**Taylor:** — and then he's accepting Marla? I actually could've swallow that more than the actual— the idea that she's a real person. 'Cause I'm like, dude. It



doesn't matter that now he's apologizing to you. He's been horrible to you, and he just blew up some buildings. You... red flags, babe, red flags! [laughs]

**Rileigh:** Yes.

**Sydnee:** I mean, that was the argument, is that this was the other piece of him that came out sometimes.

**Rileigh:** I will say, I don't know how the reveal of all of it being one person is done in the book, but I didn't have a huge inkling that is what— like, the direction we were going. Looking back I'm like, "Oh, I can see how they were... how we were thinking that and how we're getting to that." But I wasn't, you know— I was a little surprised.

**Sydnee:** I mean, I saw the movie before I read the book, and it totally caught me off guard.

**Rileigh:** Yeah.

**Sydnee:** Yeah. I had no idea.

**Rileigh:** Yeah.

**Sydnee:** You know, it's— I think it's really interesting, because what you kind of talked about, Tey, when you were saying, like, they're raging against the system, they want to reset the system that, like, is already benefiting them.

**Taylor:** Yeah.

**Sydnee:** Or that could conceivably, you know. What we're kind of bumping up against is, like, the early days of incel culture.

**Taylor:** Oh, absolutely. Well, I mean, incels love this movie for the wrong reasons.

**Sydnee:** Do they?

**Taylor:** This is one of those classic movies that incels love for all the wrong reasons. [laughs]

**Raleigh:** Hmm.

**Sydnee:** 'Cause I can see that as, like, it totally already benefits you. You're just mad 'cause you're not... I don't know. I mean, in their words, the alpha. But, like, I don't know.

**Taylor:** It's—

**Sydnee:** Something less gross is what I would say.

**Raleigh:** Yeah.

**Taylor:** You are led to believe that because of the way you are made, you're supposed to be at the top, and generally that's the way it works out. You're supposed to be dominating a whole bunch of people that you view as less, and you're angry that you're not. That's— the system still works in your favor. You're just the outlier that wasn't let in on that.

And I think it's funny, 'cause I always— that conversation they have. There's two points where Edward Norton's character, when he's just "Jack," quote-unquote, and he talks about having condiments but no meals, or like, no food in his fridge. And then Brad Pitt goes on that rant about duvets. And these are kind of the targets, right? Like, "Ugh, it's all of this stuff in our life that's our problem! Like, bleh!"

And it's weird. Because to me it's like, you're talking about comfort. You're talking about the things that make life comfortable, that make life nice, that add specificity to life, you know? You picking out your specific way of going through life. I think that that is kind of a sort of encapsulation of what we might think of as, like, the feminine side, right? It's the details of your life that make it yours and comfortable. And that that's where they choose to direct their ire... again, it's still reinforcing the same system. It's not... that that's your problem. Your problem isn't that you have a nice bed with a comfortable comforter. Your problem is that you feel cheated because you were promised that you'd be allowed to persecute people that you haven't been allowed to persecute as a white man in society. That's it. That's your problem. So you want to burn it down so that maybe you have a chance to be at the top. You're not the hero. You're just a different form of the villain.

**Sydnee:** It's interesting, 'cause it's all very clear. And I mean, I remember understanding it from the book... and, I mean, also I took a whole class on it so of course it was made very clear to me.

**Rileigh:** [laughs quietly]

**Sydnee:** I don't know. And then we compare it—

**Taylor:** [laughs]

**Sydnee:** — to the Manchurian Candidate.

**Taylor:** Oh, alright.

**Sydnee:** Which I don't... I don't remember how the two— I mean, I understand what that is too, but I don't remember why the two were connected. [laughs] In retrospect. I wasn't clear on, like... [sighs] how are these two conne— I don't know. I don't know. Anyway. [laughs]

**Rileigh:** I'm feeling like that we read a section of Fight Club in the same packet that we read a section of, uh, Memento Mori. You know, the story that the movie Memento— or whatever that movie is— is based off of?

**Taylor:** Oh, okay.

**Rileigh:** And now I'm not remembering how those are connected.

**Sydnee:** Well...

**Rileigh:** Really, it seems like Fight Club is everywhere, in everything, in all of us. Um, we just gotta find the connection. [laughs quietly]

**Sydnee:** I think Fight Club culturally had a very large impact on where we are today as a society. I think that it's unfortunate that it was... and I don't know— I mean, like, I wasn't there when they were making the movie, so I don't know what conversations went on, you know? I don't know what they were trying to do or what they were willing to let be the message. I mean, 'cause when you make art you don't necessarily know how it's gonna be interpreted.

But I feel like that the fact that it— that Chuck Palahniuk's book was so misinterpreted when it was put to film by all those who watched it— many who watched it— has had a really negative impact, unfortunately. I mean, I— and, I mean, obviously I don't think movies can do that alone. There was a huge— there was a larger cultural movement that was happening around it, and this just sort of became, like, a... I don't know. Like, a nidus for infection. [laughs quietly]

**Taylor:** Well, yeah. I mean, I agree. Like, it's this— I mean, again, like you said, it's like incel culture. It's this idea that "I've been cheated out of something I deserve, and I need to burn the world down to reset it so... so it's right. 'Cause what's right is I'm somehow in power."

And it's like, no, no, no. The system is working exactly the way it's supposed to. You're just one of the nerds that didn't get all the benefits of everybody else's suffering and abuse. Sorry. That doesn't— again, like, you're not, you know, you're not the Joker! "Ugh, I'm just gonna, like, tell it like it is!" Like, "Oh, the world's a joke! Ha ha ha, I just see it for what it is!"

Like, you're just angry that you feel like you were deserved things which you never deserved. You never deserved access to women's bodies. You never deserved wealth or success just because of the way you were born. You just feel like you should've, and that's this form of your anger. And that's a you problem—

**Sydnee:** Yeah, nobody—

**Taylor:** And not an everybody else problem.

**Sydnee:** Nobody laughed at your jokes 'cause your jokes weren't funny.

**Taylor:** Yeah.

**Sydnee:** [laughs quietly]

**Raleigh:** Yeah.

**Taylor:** You should've... you know. Like, I don't know, like the rest of us insecure losers, we tried to get funny because nobody just laughed because of the way we were made.

**Sydnee:** I don't know. It's— and, you know, and I guess— I don't wanna give— because I think that's a really dangerous road to go down, to start blaming any piece of media for, like, negative stuff in society.

**Taylor:** Oh! No, no.

**Sydnee:** It all— it all can only take hold if there's already that there. Like, there's something there that is a problem.

**Rileigh:** Mm-hmm.

**Sydnee:** And that's an out— that has to do so much with capitalism, and with the patriarchy, and with a society that has demeaned women, and black people, and people of color, and the LGBTQ c— I mean, it's so much bigger than Fight Club.

**Taylor:** Oh, what—

**Sydnee:** Our whole society is structured on that sort of hierarchy, and this movie just became, like, a flash point for the wrong kinds of people.

**Taylor:** Well, and that's the problem with art in general. People will suss out what they want to see in it. And if there are a lot of people out there that have just a deeply wrong belief in their system that they can somehow see reflected in your piece of art, they're gonna see it.

I can watch Fight Club now as an adult and say, you know, I am disgusted by Brad Pitt's character. I think that he is kind of a laughable idea of masculinity. And, you know, you don't root for him. It doesn't matter how cool he looks. You don't root for him. You are glad when Edward Norton's character wins out in the end.

It's just if you go into that with preconceived notions about, you know... [laughs] I don't know, a very different kind of society, you're gonna see that.

**Rileigh:** Mm-hmm.

**Sydnee:** Yeah. Yeah. And, I mean, you know, you could— you could make the argument that on the flip side of it, like, reading the book and understanding it the way that I was able to, I feel lucky, 'cause it made me see things a little more

clearly, in a good way. You know? Like, I feel like I understand that dysfunction in our society a little better. Um, which you have to imagine was the goal.

**Rileigh:** Yeah.

**Sydnee:** Uh, either way, I will always say that if you ask somebody their favorite movie and they say Fight Club... I feel like that's always— like, my next question always has to be, "Oh yeah? Why?"

**Rileigh:** [laughs]

**Taylor:** [laughs] Yeah, there could be a caveat there.

**Rileigh:** "What part, specifically?"

**Taylor:** I mean, I think if there— yeah. Like, "Oh, because it's a— it's a breakdown of toxic masculinity— "

"Okay, okay, okay, okay. We can go from there." [laughs]

**Sydnee:** "Right, okay, okay."

"Hm! Well, what, uh— what made you love it so much?" [laughs]

**Rileigh:** [laughs]

**Taylor:** "Because I d— I hate duvets... too. And condiments. And... buildings."

**Sydnee:** "Sometimes I just want to destroy something beautiful."

**Taylor:** [laughs] I mean, that scene too. It's like, that's a fun—

**Sydnee:** [laughs]

**Taylor:** Like, the author is, like, a very, very much a gay man. There's so much like— we didn't even talk about, like, the repressed homosexuality that runs throughout this film.

**Sydnee:** Oh yeah, yeah.

**Taylor:** Just beautiful twink Jared Leto getting his face beat in. Like, come on. Like, that's just... like, no, no, no. It's just what a cool guy does. Yeah, it's a cool guy that's [through laughter] repressing his homosexuality.

**Sydney:** I know. There are all these guys who just want to fight because of Fight Club, and you wanna say, like, "Guys, the whole message was like, please stop punching each other and just like— "

**Raleigh:** "Stop punching."

**Sydney:** "Hug each other. Go to therapy. Cry."

**Taylor:** Like that's...

**Sydney:** Like, that's all. Just— [laughs]

**Taylor:** Like the whole...the intro to the movie where he goes to all the support groups that he doesn't belong in. It's like, "No, you need one of these that actually you connect to. You're on the right path. Just go to a support group that fits you. Talk to a therapist."

**Sydney:** "For your thing." [laughs]

**Taylor:** A man will create a fictional Brad Pitt and blow-up buildings before he'll go to therapy!

[all laugh]

**Sydney:** That's the moral of the story. That's the message of Fight Club.

**Raleigh:** That's the point of Fight Club. We cracked it.

**Sydney:** [laughs quietly] Well... thank you all. I'm glad that the three credit hours I have in Fight Club were put to good use today. [laughs]

**Raleigh:** And please, destroying credit cards and banks doesn't destroy debt.

**Sydney:** [laughs]

**Taylor:** No...

**Raleigh:** Please remember this. As much as we wish it was.

**Taylor:** I'm all for destroying debt. I got a lot of it, yeah. But that's not gonna work.

**Raleigh:** Yeah. No.

**Sydnee:** And please, if you are someone who needs it, please access therapy if possible.

**Taylor:** Yeah. And don't—

**Raleigh:** [crosstalk]

**Sydnee:** It's good for everyone. Really, it's really— it's a good idea.

**Taylor:** Therapy's great. Um, and read the book, 'cause the book has a lot of more nuanced ideas there. And hey, the book is not by struck media, so check— check that out. Do that.

**Sydnee:** Yeah, there you go.

**Raleigh:** And if Fight Club's your favorite movie, ask yourself why.

**Sydnee:** [laughs]

**Taylor:** It's okay if— you can have good answers. There are good answers to that question.

**Raleigh:** You can have good answers. Just take a moment to reflect.

**Sydnee:** Knowing what I know now about it, I do like the movie.

**Raleigh:** Yeah.

**Taylor:** Yeah.

**Sydnee:** But it's just... you know? [laughs]



**Raleigh:** Yeah. Yeah.

**Sydnee:** It... it's a lot.

**Raleigh:** It's a lot. It is a lot. There's a lot going on. Yeah. Um... so... Teylor. Who's next?

**Teylor:** Uh, next I want to talk about my favorite album by one of my favorite musicians. The musician is Aimee Mann, and the album is Lost in Space, which I believe came out in 2002, so it's...

**Sydnee:** Alright.

**Teylor:** When I first thought I was like, "That's not that old." I'm like, "Oh god. It's over 20 years old." Uh, yeah. So that's old enough. It qualifies. [laughs quietly]

**Raleigh:** It could drink. It could legally drink.

**Teylor:** [laughs] This album could drink! And you know what? After you listen to it, this album needs a drink, so check it out.

**Raleigh:** [laughs] Alright.

**Sydnee:** Excellent. Alright, well, we will listen to that for next week. And thank you all for joining us. Um, thank you to Maximum Fun, the network that we're a part of. You can go to [Maximumfun.org](http://Maximumfun.org), listen to a lot of great podcasts there. You can email us at [stillbuffering@maximumfun.org](mailto:stillbuffering@maximumfun.org). And that, um... link that I mentioned one more time. Hold on. That I... lost. [Entertainmentcommunity.org](http://Entertainmentcommunity.org). You'd think I could— I cannot hold a URL in my head...

**Raleigh:** [laughs]

**Sydnee:** ... for all the money on Earth. This is just a sign of when I grew up, I think.

**Teylor:** Just turns to noodles.

**Sydnee:** Uh, you should check it out. They have ways to support and donate and give to people who, um, you know, right now are striking for their deserved benefits and pay. And you can support them.

**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 Teylor Smirl.

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

**Sydnee and Taylor:** [very out of sync] And I... am... too.

[theme music plays]

**Sydnee:** That was a rough one there. We were way off.

**Taylor:** Yeah. Oops!

**Rileigh:** I forgot what I call myself at the end. I almost said teenager. That's not right.

**Sydnee:** I thought you meant you forgot your name. [laughs]

**Rileigh:** No, I knew that part.

**Taylor:** [laughs] "I am Ralog... Smack."

**Sydnee:** [laughs]

**Rileigh:** That's me.

[music plays]

**Speaker 1:** Hi, I'm Ketchup.

**Speaker 2:** And I'm Socks.

**Speaker 1:** And I'm Ball Bearings.

**Speaker 2:** And I'm Pigeons.

**Speaker 1:** And I'm Water Towers.

**Speaker 2:** And I'm Cardboard?

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[music and ad end]

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