

Still Buffering 376: "Ginger Snaps"

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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 we continue with Halloween and costumes, at least here at our house. We are continuing to find new costumes for every Halloween event. We cannot wear the same thing twice. [laughs quietly]

Raleigh: Of course.

Sydnee: Yeah. I'm just speaking of Charlie at this point. Cooper will dress as Sam from Trick or Treat, or Lil Punkit, as she calls him, for everything.

Raleigh: Is she wearing that for trick-or-treat?

Sydnee: Mm-hmm. Um, which is great 'cause it—

Raleigh: [simultaneously] Makes me very happy.

Sydnee: Yeah. Well, it's gonna be chilly, and it's very warm and it's kind of baggy. It's like a big one piece baggy suit, so we can put stuff under it to layer. Um, I don't think she'll wear the head the whole time. I can't imagine. But it'll be pretty funny if she does.

Raleigh: Yeah.

Sydnee: She did at our Halloween party that we had, that we had the other night. She waited by the door, like, standing very still with the mask and everything on. And she was standing right next to, like, a teeny little Sam

that we had gotten at the Halloween store. So she stood right next to it and held a bowl of candy, and when people walked in they thought she was some sort of, like, stand up decoration thing, 'cause we have a lot of those. And then she would jump at them.

Raleigh: Oh my gosh.

Sydnee: She scared the crap out of so many people. I mean, legitimately made adults scream.

Raleigh: That's perfect.

Sydnee: She tried to get into position, like, two hours before the party started. [laughs quietly]

Raleigh: [laughs]

Sydnee: I was like, "Honey, you don't want to stand there for two hours." She had no concept of time. And she was like, "It'll be fine. Watch. One, two. Done." I was like, "No. No. No."

Raleigh: Not how hours work.

Sydnee: Uh, Charlie on the other hand needs a different costume for every event, and she likes to change her mind 20 minutes before and then look at me and say, "Make it happen. You're the mom. Get the costume. Make it happen."

Raleigh: As you do.

Sydnee: Um... I don't know. I made her decide before she left for school today, so we at least had the school day to figure it out, as opposed to what she normally does which is like, 20 minutes before we go trick-or-treating she goes, "You know... [clicks tongue] I think I'm gonna do something else."

Raleigh: Now, you say that like you don't think she's going to do that anyways.

Sydnee: I know. Whatever we get her she's not—she's not gonna be happy. She—the other day before the Halloween party, she was gonna wear her Cher from Clueless costume and then she said, "No, I already wore that to something else, so I can't wear it again."

And then she eventually settled on Taylor Swift, so we were able to throw together a Taylor Swift costume pretty easily. But prior to Taylor Swift, she wanted to be—she said, "Here's my idea. I need a crown. And a steak costume. And a sash that says Miss Steak. Get it? It'll be like a joke."

Raleigh: [laughs quietly] I mean...

Taylor: That's pretty funny.

Sydnee: Well, but like, this was like an hour before the party. And I was like, "Well, hun, I can totally help you with a crown. We have lots of those in the playroom. I can make you a sash that says Miss Steak. I could pull that off. Where do I get you a steak costume within the next hour?"

Raleigh: Did she have any thoughts as to that, or...

Sydnee: None.

Raleigh: No, yeah.

Sydnee: I was like, "Do you even have, like, a—what would I make it out of?"

She was like, "Well, do we have anything that's kind of red? Like, anything that's kind of red?" [laughs quietly]

I could not just make a big steak costume. Even if I had the time I wouldn't be able to do that. I would suck at that. But certainly not with an hour.

Raleigh: [laughs quietly]

[pause]

Raleigh: Well. She's got—

Sydnee: So, we—

Raleigh: She's got big dreams.

Sydnee: So we went with a Taylor Swift with a... white t-shirt with words on it and a black hat.

Raleigh: Uh-huh? [laughs quietly]

Sydnee: That one, that Taylor Swift. You know.

Raleigh: She had friendship bracelets too.

Sydnee: Yes. So, I don't know. I suppose that worked. She did get a little upset because I didn't have any red heart-shaped sunglasses, I just had pink heart-shaped sunglasses. [laughs quietly]

Raleigh: Yeah. It gets it across the same.

Sydnee: She also hated all of my black hats that I offered, and so she called Mom and was like, "Mimi, I need a black hat, and here's what it has to look like." So Mom spray painted one of her hats black. [laughs quietly]

Raleigh: I mean, it looks good.

Sydnee: It worked. I told Mom, I was like, "You didn't have to spray paint your own hat." Like, "It was no big deal."

Raleigh: Committed to the bit.

Sydnee: Mm-hmm. But, uh, yeah. So I don't know—I don't know what we'll end up with tonight. We did the school trunk or treat yesterday. But those co—you know, we can't wear that costume again, so.

Raleigh: Of course.

Sydnee: I'm always shocked at how many elementary school kids come dressed as something terrifying. Like, I mean, Cooper does. Cooper comes dressed as—there were several Lil Punkits there.

Raleigh: That's really funny. I wouldn't have guessed that.

Sydnee: And there's, like—there's, like, the one where they've turned the little suit into a dress, so there were some girls with, like, the Lil Punkit dress on.

Raleigh: Mm-hmm. I remember seeing that at the Halloween store and Cooper was like, "Mmm... nah. Just Lil Punkit."

Sydnee: There were some Chuckies, and some scary clowns. Some, like, Pennywise-esque looking clowns. And I'm just like, you are elementary school. [laughs quietly]

Raleigh: There was always one every year when I was in elementary school that would have on the Ghostface mask, but it was the one that had, like... it had, like, the blood on the inside of it, so like, you could press a button and it, like, had blood dripping down the mask.

Sydnee: Ohh.

Raleigh: Um, there was always at least one like that in elementary school, and it used to scare the crap out of me.

Sydnee: Year before last, I think that's when it was—or was it last year? I feel like it was year before last. There were, like, so many Squid Games kids, and that really surprised me, how many elementary school kids... were big enough fans of Squid Games. [laughs quietly] Like, had seen Squid Games, I guess?

Raleigh: Do you think they'd seen it? Or do you think they just saw, like, memes or pictures on the internet?

Sydnee: I hope! I don't know!

Raleigh: There's no way they watched all of Squid Games. [laughs quietly]

Sydnee: But you know, but then, like, stuff happens like Mr. Beast makes a Squid Games, you know? And so, like, my kids have never seen the show.

Raleigh: Mm-hmm.

Sydnee: But they saw when Mr. Beast recreated it, so they would know all the imagery, you know.

Raleigh: That makes sense.

Sydnee: So I don't know.

Raleigh: Did you see Mr. Beast is in some drama?

Sydnee: No.

Raleigh: He's in some—he's in some drama.

Sydnee: Oh no.

Raleigh: Um, he, uh... it's a very long story. Basically he did, like, a creator games kind of thing, like it was a bunch of, like, little games that he did with a bunch of famous YouTubers to raise money for charity, and one of the women on it was Rosanna Pansino, who did Nerdy Nummies—does Nerdy Nummies online, and has for a very long time, and has, like, a Food Network show.

And they did hide and seek in Sofi Stadium, so it was like a big hide and seek, and she came in third, but he edited the final three in the, um, actual video that was posted to make it look like she got out, like, way before she ever did, and put Logan Paul ahead of her instead. So... that was the—

Sydnee: So the controversy is about a hide and seek game?

Raleigh: Yeah. But he changed the top three. There were two people in the top three that he took out of there that were just edited out of the video.

Taylor: This is a very serious problem.

Sydnee: Yeah. I don't know... I mean, I can't imagine this is, like, cancel level... controversy.

[pause]

Raleigh: He, you know, has that thing about everything he does is, like, keeping it real, and it's all authentic or whatever.

Sydnee: [simultaneously] Ahh.

Raleigh: So more so people just, like, well, if he—

Sydnee: Calling him out.

Raleigh: —would change out something that small, is all that he does, you know, authentic?

Sydnee: I don't know. I mean, I like that he gives a lot of stuff away, like money and stuff. Sometimes those videos are nice. But I never know how to feel about it. 'Cause then there are other ones where it's like, just blowing stuff up.

Raleigh: Yeah. Gotta keep those kids entertained.

Sydnee: Well—

Raleigh: Your kids love it.

Sydnee: I know. I know. They like all that stuff.

Raleigh: [laughs quietly]

Sydnee: I just don't—I don't like watching stuff blow up, so it's hard for me to understand why we... I do not find that enjoyable. [laughs quietly]

Raleigh: Fair.

Sydnee: Yeah.

Raleigh: You're also an adult. I don't know if you're exactly his target audience.

Sydnee: I do not believe I am. I think I am absolutely... I don't—here's a true fact, and this is not making any statement about myself, I'm just offering a true fact. I don't watch YouTube. The only reason I look on YouTube is if I'm, like, trying to find—well, maybe something for this show that I can't find elsewhere, or if I'm trying to show the girls something from, like, when I was a kid. Like, "Oh, here's, like, a commercial," or something.

Um, but I am probably on YouTube maybe an average of once a week, maybe. If that.

Raleigh: Well... that may be a generational thing.

Sydnee: I—maybe. Well, no, 'cause Justin's on YouTube all the time.

Raleigh: Well...

Sydnee: So I don't know. It's just—I—it's weird. Like, I think the kids would live on YouTube if they could. Justin is always looking—I don't like to watch videos of stuff if I can read articles about them, so I never search for information on YouTube. I search for information... in written, in text form? I don't know. Maybe it's a learning difference. I don't like to watch videos to learn things.

Raleigh: Hmm. I just always like having something visual on in the background, whatever I'm doing.

Sydnee: Hmm. I don't know. It's just a—I don't know. I never—so I don't have, like, YouTube things. I don't know what would be aimed at me. My algorithm has no idea what I'm into.

Raleigh: Well... you're just searching for things for this show, and probably Taylor Swift songs, and other things that your kids want.

Sydnee: Yeah.

Raleigh: So...

Sydnee: My algorithm is just Charlie and Cooper mashed together.

Raleigh: So it's their algorithm. [laughs quietly]

Sydnee: Yeah. TikTok knows me, though. YouTube doesn't know who I am, but TikTok knows me.

Raleigh: TikTok knows us all.

Sydnee: Mm-hmm. But anyway, for our spooky season, Teylor, you picked a spooky movie.

Teylor: Uh, I did. Um, I picked, uh, 2000s Ginger Snaps, which is a, uh... it's a werewolf movie, but it's I guess unique in the genre because it's got two girls as the lead. Usually it's a man going through the horrible transformation into a werewolf, so this one's unique. I really—I like the... I like everything about this movie.

It's a weird one, and it's dark, and after rewatching I was like, this is also really sad, but it's good. Hopefully you liked it.

Sydnee: No, it was very good. It was one that—I don't know why I hadn't watched it. It was always one of those on lists when, like, every year we're looking at lists of scary movies we should watch.

It was always on the list, and for some reason it just had never been the one I had chosen, so I was glad for the excuse to pick it and watch it, 'cause I had heard it was good. I had read articles about how it was good. But, um, but yeah. No, I really enjoyed it.

It is sad. But, like, I think it makes sense. I feel like it's saying a lot about, like, I don't know, growing up, puberty. Some stuff about womanhood and change and—you know? So I think it makes sense in all the, like, the—you know, it fits. It's fitting, even though it's sad.

Raleigh: Yeah. I had never seen it either, but it kind of reminded me of Jennifer's Body in a way. Just, I don't know. Maybe it's because it was two female leads in Jennifer's Body as well, and that seems unusual in the horror genre, especially of that era. But, yeah, I really enjoyed it.

Sydnee: Yeah.

Taylor: Yeah.

Sydnee: Well—

Taylor: Any time you get, like, a woman in a horror movie that's not either the, like, final girl formula or just, you know, sexy girl that dies, I think it's— [through laughter] it's unfortunately a standout.

Or gets possessed. I guess women get possessed a lot, so.

Raleigh: Yeah.

Sydnee: Mm-hmm. Well, and they play with it. 'Cause, like, she is sometimes the sexy girl.

Taylor: Yeah.

Sydnee: Ginger. You know, like, she is at times that. Um, and I guess she's... she's not possessed but, like, you could see that as sort of a kind of thing. But also, she's kind of grotesque at times. She's not always sexy. [laughs quietly] And certainly by the ending, like, she's not supposed to be. It's supposed to be scary and horrifying and everything.

Taylor: Yeah. The basic premise, for those unfamiliar, is there's two sisters in a small town, and they're kind of gothy, kind of like, you know, macabre.

And one of them gets bit by a werewolf, and the other one is trying to... both keep her from killing people, and also find a way to save her. And, uh, it all takes place of course in a high school setting. So, you know, lots of—lots of teenage tropes abound.

Sydnee: Um, they're so gothy that they have, like, a suicide pact.

Taylor: Yeah. And they do, like, a whole art project where they photograph themselves faking various suicides. Uh... [laughs quietly]

Sydnee: That—yeah. That took me a minute to figure out if it was all part of the art project and then, like, oh no, they actually—oh, they're actually gonna kill themselves. Um, which is sad. And I don't know that I fully... are we supposed to fully understand why they want to die?

[pause]

Taylor: Um, I mean, I think it's—it's supposed to just be that they're two sort of, you know... death-obsessed, gothy teenagers. And, you know, that's just—some of us go through that phase. I know some people do other things with their teenage years. [laughs] But some of us go, "Oh. This is awful. Please let me out." [laughs]

Sydnee: Yeah. Well, I just didn't know if there was—I was thinking, like, it's—yes, of course it is normal to be a gloomy, moody, depressed teenager. That is part of it. Um... but not usually to make a suicide pact. [laughs quietly]

Taylor: Well... [pause] Well, I mean, I think it's—I mean, I also think it's played a bit for laughs in that, you know, you see their parents and their home life and it seems pretty normal, pretty pleasant.

Sydnee: Mm-hmm.

Taylor: Um, and then, you know, it's just... they're teenagers. I don't know.

Sydnee: Um, and I definitely think some of the changes, like after Ginger gets bitten by the werewolf and starts going through changes, like, it's very much supposed to be like, akin to puberty.

I mean, she gets her period. I guess that's still her period? Or is that the werewolf, or is it both?

Taylor: No, 'cause she gets her period before she gets bitten by a werewolf.

Sydnee: Oh, is that before?

Taylor: Yeah. It's right before.

Raleigh: That's what attracts it, right? Like sharks. The blood.

Sydnee: Oh, that's right, that's right, yeah. Yeah.

Taylor: Yeah.

Sydnee: But, I mean, definitely that's, you know—and I think that part of, like... I thought it was interesting that when they go to the school nurse at one point because yes, she's menstruating, so she's bleeding, and she's bleeding a lot, which is upsetting to her, but also she has hair growing out of the scratches on her shoulder. [laughs quietly] And so they go to the school nurse to say, like, "Hey, is this normal?"

And the nurse is like, "Oh. Hair, bleeding, cramps, all normal, all normal."

Um, which is true in the sense that, like, certain—you know. I mean, like, she's giving somewhat accurate information, but she's also just, like, dismissing their concerns and not really hearing them out, which I thought was very well done, 'cause it's like a very typical teen experience to feel like the adults dismiss everything you're going through as like, "Oh yeah, that's what everybody goes through. Oh yeah, I went through that. Oh, that's totally normal. Oh, whatever." You know? "Oh, you'll get over it."

And doesn't really hear them out that like, well, no, this is something different.

Taylor: Yeah. Well, and the idea that, you know, they kind of—well, not so much Bridget, but Ginger is like, "Well, maybe it is just that." Like that, you know, the idea of puberty is so unknown and monstrous it's like, okay, maybe this is fine. It's fine. [laughs]

Sydnee: Mm-hmm. Maybe this is what you go through.

Taylor: Yeah.

Sydnee: Um... I did think it was interesting, like, when Ginger has sex with a guy, and then he catches it... that way? I thought that was an interesting idea of how the werewolf... virus [laughs quietly] I guess is transmitted.

Taylor: Well, and then—it is kind of a—like, the fact that then he, like—he gets a bunch of acne and he, like, becomes hyper-aggressive and kind of a—I mean, he was already kind of a jerk, but even more so.

Like, you know, werewolf movies play with—they don't—there's definitely always, like, a kind of a—like, an animalistic sexual edge to a lot of 'em, but I think that this is the one that... points directly at puberty as the fanciful parallel, and I thought that was kind of funny. As this is what the boy werewolf is like. The girl werewolf is just like, becoming, like, more, like, sexy and dangerous. And the boy's, like, awkward and weird. [laughs]

Sydnee: [laughs quietly] No, that's a good point. I hadn't really thought about that he does get what looks like acne all over his face.

Taylor: Mm-hmm.

Sydnee: That's weird. I hadn't considered that. Now, and the... okay. And then there's the whole side plot where we're coming up with a cure... for werewolves.

Taylor: Yeah. You know, I don't know if this is just a staple of, like, 90's and early 2000's horror movies, where you get a lot of, like, the helpful drug dealer character. [laughs]

Sydnee: Yeah.

Taylor: Which I really... I don't know, it's fine. Uh, yeah. There's, like, a—a—I guess an older kid that hangs around the high schoolers, which looking back is a little... a little weird. But, uh, but for some reason gets roped into helping the sisters discover a cure, which is wolfsbane.

Sydnee: Mm-hmm.

Taylor: Shooting up wolfsbane. I don't know. [laughs quietly] It's a...

Sydnee: Well, it works!

Taylor: Yeah.

Sydnee: For the guy.

Taylor: Ish. [crosstalk]

Sydnee: Sort of. I guess—

Taylor: [simultaneously] It works for him.

Sydnee: Yeah, it works for him. Um, 'cause first they try—I like the way—so they decide silver, you know, obviously. We know that silver bullets, we know that that's, like, a—that's how you kill a werewolf. And so the idea that, like, you could neutralize it or something with silver. And the way they represent that is she pierces Ginger's belly button. [laughs quietly] With a silver ring. Which is very of-the-moment. Like, it's the year 2000. We're getting a belly button ring. That's perfect. That's—yes, of course that is the way that would manifest.

Taylor: Yeah.

Sydnee: Uh, but that doesn't work. I thought that was weird. I thought it would at least, like, burn or hurt or something.

[pause]

Taylor: Well, I mean, I guess the, uh... because I was thinking even, like, the wolfsbane, it does work on the boy, but there is a sequel to this movie. Not quite as good, I don't think, but continues the story. And you see it actually doesn't work in the long run. It suppresses the symptoms for a while, but it doesn't work on the long run. So it does kind of have—like, whatever it is that turns you into a werewolf has an inevitability attached to it. Which I think also kind of a lot of werewolf movies have that. Like, there's no escape from it, you know?

Sydnee: Yeah.

Taylor: Like, also—also, again, a parallel. Like, adulthood, you know. Becoming someone. I think a lot of us have those thoughts when we're kids. Like, "Oh no. What if I'm this kind of adult, or that kind of adult?"

You know, there's something very scary about growing up, but I think that—it's still an inevitability.

Sydnee: Mm-hmm. Well, and it was very specifically something that the sisters in this movie didn't want to experience.

Taylor: Mm-hmm.

Sydnee: Like, whatever it was, good, bad, indifferent, they had made it very clear that they were not going to live to see it. And so I guess that's—that even added to the dread. If it's like, well, I didn't want to experience this, and now this is what it's like.

Taylor: Yeah.

Sydnee: Um, did they—is Ginger alive in the sequel?

Taylor: No. Uh, she is—she's in the movie. She's like a—sort of a ghostly specter that's advising Bridget, as Bridget, you know, tries to... manage her...

Sydnee: Werewolf-ness.

Taylor: Werewolf transformation, yeah.

Sydnee: Yeah. I mean, 'cause that was—the ending appears—like, obviously we're spoiling the movie, but the ending appears like Ginger dies. I assumed that that is what... that is what happened.

Taylor: Yeah. Yeah, there is a very strange prequel that also exists where they, like, go back in time, and it's the same two actresses but it's, like, in the 1800's. I don't really know what that movie's doing exactly. [laughs]
But...

Sydnee: They go back to the 1800s?

Taylor: Yeah. Well, it's like, they don't travel. Like, it's just set back then, and it's like, this is the origin. But I don't know if it's the... that's a weird destiny. Like, you're always gonna be sisters, and one of you is always gonna be a werewolf. I don't know. That's your fate. [wheezes]

Sydnee: Well... I don't know. I saw that there was a sequel but I didn't see the prequel.

Taylor: Yeah. The, uh... the sequel picks it up pretty much right at the end of the first one. But the prequel does its own thing.

Sydnee: Um, I thought it was an interesting point where the mom finally tries to help out. Like, gets involved and isn't just dismissing it as, like, a period or whatever, or you know, "Your sister's growing up. Like, this is normal," and that kind of stuff.

And when she offers to—like, "Let's burn the house down."

Taylor: The mom character is I think one of the funniest parts of this movie because, you know, they present at first as, like, oh, just, you know, she's this really, like, classic suburban mom, doesn't understand her kids. Like, really uptight. And when she discovers the remnants of one of the victims of Ginger, this missing girl that she—well, accidentally killed. It wasn't—you know, wasn't exactly a murder. But the mom is just ride or die immediately.

Like, "Alright. Here's the plan. We're gonna—[wheezes] we're gonna burn the house down with your father in it and start all over again, 'cause my daughters committed a murder, so... "

And she says that, like, line where, like, "I was okay with you leaving me, but no one's gonna take you from me." Like... [laughs]

Sydnee: I thought—

Taylor: "You can go, but they're not gonna arrest you."

Sydnee: Well, I thought that was pretty telling. I mean, especially if we're kind of continuing this metaphor. When she says, like, "It's my fault. Like, of course it is. Like, they'll blame me, it's my fault. That's what it—" I don't know. It felt very, like, ah, I understand what you mean. Like, as a woman, as a mom, like, if you're—especially, like, being a mom, having kids, if... if my kids do something, the assumption is always like, "Well, what did you mom not teach you?" Or whatever. Dads rarely get the blame for that stuff. It's usually—like, I felt very seen in that moment. Like, "Oh yeah. Yeah, I'd get blamed for that."

Like, "Why are your children turning into werewolves and massacring people? Probably because you didn't, I don't know, feed them enough vegetables or put them to bed on time, or... you should have sleep trained them." [laughs quietly] Something, I don't know. I feel like that was a very important cultural moment for me. Like, yep, that's how it goes. "It's probably your fault."

Taylor: Yeah.

Sydnee: But yeah.

Taylor: Well, there definitely—there are a lot of beats like that that I think are very aware. Like, it's a... I don't know if I could call it a feminist werewolf movie. I don't think it's trying to be empowering. I think it's just trying to interact directly with the problems that women face. 'Cause even, like, when Ginger starts to transform right after she hooks up with the dude and then she's saying like, "Oh, he's gonna tell everyone that I'm a freak."

And her sister says, "Well, we'll say the same thing about him."

And she says, "Well, it doesn't work like that."

Like, that's just like... that dialogue is not necessary in any way other than just to make a point. Like, that's how it works, just for women in general, you know. What the man says goes, you know. And you're... you don't have a chance.

Sydnee: Yeah. No, I definitely think it's like—it isn't empowering about any of those issues, but it is just acknowledging them. Man, that is very of a time. That is a very '90s, early 2000s, like, "We will acknowledge a lot of these issues, but we don't really know how to fix them yet, 'cause we don't really know how to—" you know? It's hard for us to criticize it too much 'cause we don't know what the answer is, but we do know this is a problem.

Taylor: Well, it's—yeah. I mean, I think it's the same. You know, you mentioned Jennifer's Body, and it's—the idea that, like—I was bummed at the end of Jennifer's Body that as evil as Jennifer was, I didn't want her to die, because so much of that movie was about how something horrible happened to her that was out of her control. And now she has to be punished for it.

And you wanted some sort of, like... you wanted a redemption for Jennifer, and I felt the same at the end with Ginger. Like, yeah, but come on. She didn't do any of this to herself. Like, she was attacked. These things happen to her. Does she have to, like, be punished?

So it's like, you didn't get that, like, whatever that—I think that feminist ending, which would be it's like, "And now the roam the countryside, sister and werewolf... punishing bad men."

[through laughter] Like, we didn't get that.

Sydnee: That would be the movie if they made it today.

Taylor: Maybe.

Sydnee: Yeah.

Taylor: I think there is a TV series in the works as of, like, 2020 something. But...

Sydnee: Oh yeah?

Taylor: Yeah.

Sydnee: Oh, I didn't know that. No, for some reason I didn't—it took me, like, halfway through the movie to understand the title. [laughs quietly]

Taylor: Oh yeah. [laughs] It's a great title. Because it's like, it sounds like oh, it's cute. Sexy little—oh, Ginger Snaps. Like, no! Ginger... she snaps. [laughs]

Sydnee: She snaps. That's what—I mean, it was really—I was like, "Ohh, that's why it's called that..." 'Cause I was looking at the sister going, "Well, she doesn't have red hair." [laughs quietly]

Taylor: Hmm. [laughs]

Sydnee: I don't know! [laughs] It took me a bit to figure that out. I thought that too. I thought it's, like, about cute little girls, and they call 'em ginger snaps. And I'm like, "Oh, no, no, no. That's not what this is about."

Taylor: Yeah.

Sydnee: Yeah, I had that same thought. No, but I—and I do think—I do think, like, it's important that even though you don't get that sort of, like, feminist, triumphant—like, there is no redemption. You know, society creates this monster and then punishes the monster.

That's like a classic... I mean, that is the classic monster story, right? Like, to show us that we are the problem, but we don't get the blame. It's the same kind of idea. Like, um, the man gets infected and, I mean, in this

movie gets away. Gets away with it. Like, he's fine, you know. He doesn't pay for it. Um, he gets fixed. You know, by a woman. [laughs quietly]

Taylor: Right.

Sydnee: Uh, even after he attacks her.

Taylor: Well, and even the initial, like... the initial, you know, bite, like, 'cause it's the... [laughs quietly] a helpful drug dealer describes that it was human remains that were on his bumper. You know, after—'cause he's the one that runs over the werewolf that attacks Ginger by accident.

Um, and that it was a male werewolf. So it's—even that, like, two girls out late at night at, like, a park, and, you know, one of them's attacked, and that ruins her life. And that's... unfortunately, again, like, a parallel. That, you know...

Sydnee: Yep. And she is called names throughout the movie, and blamed, and... when—yeah. When she starts going through puberty and becomes more adult and mature and presents herself that way, she's criticized for it, and... I mean, I think—I don't know. It's sad, but it's also, like, well, that is—it's true.

Taylor: Yeah. I think it's even the way that they do—and I love the, like, the makeup effects in this. Like, the practical effects are really good. Any movie that just leans into practical effects 100% is always gonna have my heart. But the way that they age her I think is interesting, too.

Because, like, as she starts to transform into a werewolf, ostensibly at first she's sexier, right? Like, oh, now she's not wearing her big hoodie [through laughter] and she's, like, got a midriff. But she also starts to get gray hair and that—you know, she starts to get a little bit more like—she has, like, a shriveled, like, weird chest piece on. It's almost like this incredible, fleeting transformation from, like, you know, young girl, sexy lady, and now you're like an evil old crone, which has just happened so fast, and then she's useless and she's dead, which I think also is purposeful, I'd say, in the makeup.

Sydnee: Yeah. No, that's true. I mean, yeah.

Taylor: Like, how fleeting a woman's usefulness in life can feel.

Sydnee: Mm-hmm, yeah. You get one little moment where everybody notices you before they start criticizing you, and then you're old, and then they're done with you.

Taylor: Yeah.

Sydnee: Or you can become, I guess, the mom character, and get blamed for everything. [laughs quietly]

Taylor: Right.

Sydnee: Yeah. I don't know. I thought, um—I like—I appreciate a movie with a lot of gore. I like the gore. It was a pretty bloody film.

Taylor: I guess it's good to mention that there's a lot of—there's a lot of—more than I remembered—dead dogs in this movie. There's a lot of—a lot of pet dog slaughter. [laughs quietly]

Sydnee: That is a good thing to warn people about. I'm assuming it's—'cause there's that website you can check to make sure. Does the Dog Die?

Taylor: It's just a common—this is a neighborhood that's plagued with werewolves, so I guess werewolves feed on dogs when they can't get to people, but...

Sydnee: Yeah. Yeah, if that is something that upsets you, this is not the movie for you, 'cause that is definitely... which I understand. Like, for me it's dead—it's kids. For me it's when kids get killed. Can't handle that. Not that I want—I'm not saying I want to watch movies where dogs get killed. I'm not saying, like, I enjoy that. I d—[laughs quietly] I can handle a movie where a dog gets killed. I can't handle a movie where a kid gets killed.

Taylor: Everybody's got their—their things. For me—and I feel bad saying this—but it's like, the dogs, I'm like, that's sad. I don't like that. But when it's a cat I'm like, I don't know if I can watch this.

Sydnee: Yeah. See, I can—I mean, I love cats, but I can handle it. It's just the kid thing. That's the one that just like, "Turn the movie off. Done. Walking away." That's why I didn't watch that new Evil Dead movie.

Taylor: Yeah, I guess that's fair. It was very good though. But they're—they're—they're teenagers. I don't know, what's the—[laughs] when does it stop—[laughs]

Sydnee: Listen. I made it, like—we made it, like, 20 minutes in or something like that, and I paused it and I looked at Justin. I was like, "... Some of these kids are gonna die. I don't know how many, but some of them are gonna die, I guarantee you. I can just tell in this—like, the trajectory of this film. These children will not all live."

And he was like, "They're not gonna kill kids." I was like, "They're gonna kill kids. We cannot watch this movie." [laughs quietly] And he did a quick, like, "Hold on. Let me Google." And then he was like, "Okay, you're right. Let's turn it off."

[laughs] Like, okay. I don't wanna know anything else. I don't wanna know anything else. Just turn it off.

Taylor: Yeah, I think you have to know that going into an Evil Dead movie... well, you know, and I think Evil Dead has the same inevitability. And, like, you know, like, once you're—once you're a deadite, it's real hard to not be a deadite. Uh... similar with a werewolf, you know. There's the—you don't—you can't get out of this. Maybe you get lucky to be, like, an Oz type werewolf where you have friends that are willing to chain you up at the full moon. But it will always be a part of you.

And I think that's, like... I love the body horror genre. And this is not—I do not think in any way this movie, you know, that came out 23 years ago was trying to engage at all with, like, any sort of a... I think it was definitely engaging with a feminist narrative.

Sydnee: Mm-hmm, very much so.

Taylor: But I think... body horror appeals—I've had this conversation with other trans people. How it's like, just the idea that your body's gonna do things that you can't stop and it's gonna make you not yourself is terrifying. But it's our lived experience. And you're just stuck with it. So it's like you find comfort in movies like this. Like, because you see yourself in a character that is changing in ways that they don't want, and it's not them, but you can do nothing to stop it. And no one listens to you.

Sydnee: Well, I mean, I don't think you're off base though. I mean, yes, it was the year 2000 and we weren't having as many conversations about that back then. But I don't think you're totally off base with that analogy. I do think there's some, like—meaning that I think it was a little bit intentional. I think that that is in there a little bit intentionally. Because I thought that in the scene where they're taping down her tail.

Taylor: Yeah, absolutely.

Sydnee: That felt to me like they're intentionally drawing some parallels there, you know? Because she was uncomfortable, it didn't feel good. I mean, like, you look at the tape and you're like, "That's on your skin."

Like, it looks like—but it's what, you know—and her sister's helping her do it. I don't know. That to me felt like they knew the imagery that they were evoking with that. You know what I mean?

Taylor: Yeah. Well, like, yeah. Like, getting hairy, she grows a tail that, you know, she—in her kind of, like, weakest moment wants to just cut off. That's very—it's kind of a violent scene.

I—that would be—I would love to hear from a writer's perspective that were engaged in this film. Like, did you—was that—were you—[laughs] were you talking about that? Like, two kids that are just siblings, and "We're the same, there's nothing different about us."

And then one of them goes through puberty and it's like, "Oh no, now you're something completely different."

Like, that... you know.

Sydnee: Yeah.

Taylor: That could engage easily with a trans narrative. Even if it's not intentional, it's definitely there.

Sydnee: Yeah. I feel like somebody in the room knew that that was—that wasn't the whole story, but that is an aspect of it for sure. I don't know. To me—'cause I picked up on that and—I don't know. It felt a little bit intentional to me. Um... but I don't know. Rileigh, do you feel like it's a different kind of feminism than in art today? 'Cause it's not really a feminism that you grew up with.

Rileigh: You know, I think it's definitely different. Um, I think that you definitely have more female-centric and female-led storylines in media today. I think you have more female protagonists, antagonists, you know, stories that are more accurate to the female experience and feel less like women written by men.

Um, which obviously you still had, you know, female characters, like in this movie back then. But I think the key difference was that then they still... affected by, like, male narratives in some way. And I feel like now you see a lot more movies, maybe—not even just horror movies—where, like, it's totally removed from any sort of male story or, like, romantic story.

Um, but I do like that this kind of utilizes that, more in, like, the... the... terror way of, like, passing on the werewolf-ism, um, to a male instead of using that to, like, you know, just make a character appealing or sexy or whatever.

Sydnee: I mean, I do like the idea that women... like, we can be terrifying if we want. Maybe that's a good lesson for... [laughs quietly]

Rileigh: Mm-hmm.

Sydnee: [holding back laughter] Don't cross us, or we'll eat you.

Raleigh: Well, I do like—I feel like you—and we've talked about it here before. I feel like that's a little bit more present in the rebooted *Scream* movies. With one of the main characters—they're both female, but one of them being the daughter of Billy Loomis, and she, you know, kills the murderers when they're attacking her, but also, like, kind of likes it, and kind of has Billy Loomis, like, over her shoulder the whole time.

Sydnee: She has a dark passenger.

Raleigh: Like, "You should kill more people." Yeah. Um, and I kind of like that, because, you know, she—she's a woman who is a little bit scary. Um...

Taylor: Yeah. Well, and like the femme fatale succubus character is not—is not new. But they rarely get humanization. So when you make a point of that I do think it stands out.

Sydnee: Yeah. And I, uh... I don't know. I guess—and I guess—I was thinking about, like, it hasn't changed. There's still a lot—I was thinking about the movie *Promising Young Woman*.

Taylor: Mm-hmm.

Sydnee: You all ever see that movie?

Taylor: Yeah.

Raleigh: Mm-hmm.

Sydnee: And, like, the idea of, like, she gets revenge, but she still dies. I don't know. I think that's still a very powerful narrative in these stories. Like, if you want to get back at men... you can, but you might have to sacrifice your whole self. You might. So I don't know if that's winning or losing, you know? Or is it a tie? I don't know. I feel like that's still a very powerful story, 'cause it's not easy to stand up and, you know, fight back. You do lose in that battle.

Taylor: Yeah. I think it's rare that you get—I mean, I was... thinking about this. I rewatched another—I almost—I almost picked this movie instead, except for it's too recent, so it doesn't really count as my generation. But there's this newer movie, *Cam*, and it's—the final girl is a sex worker, and it's not—that just happens to be her job. And I love it. It's one of my favorite recent horror movies.

But I was just like, it's so rare you get a woman in a horror movie that is the survivor that isn't sort of virginal character, that doesn't pay some horrible toll. Like, it is—that is kind of a horror—and I mean, granted, horror movies, not that many people walk away. But I think because of the years of the sort of rules of horror movies that, like, sexy girls have to die, like, I think that there's a little bit of, like, a... a make-good [through laughter] that the horror genre owes women.

Sydnee: Yeah. Well, no, I do think that's true. Um, and it's hard, because horror is the way that we, like, express and turn into, like—we make a metaphor out of, like, real societal ills and fears and things like that. So, like, it makes sense that they're telling negative or sad stories through the horror genre, because it's very well suited for that.

But yes, I do think it's time for a redemption. [pause] I don't know. I really enjoyed it. I'm glad that I finally got the opportunity to watch it, 'cause it was really—it was on, like, my list for the last several years. Like, "Oh, why haven't I seen that movie?"

And then, I don't know, we'd end up watching a bunch of new stuff, and then it was... once November comes I start losing my scary movie itch.

Taylor: [quietly] Yeah.

Sydnee: I don't know.

Taylor: I—it's—I don't feel like—I mean, my... my horror—my Halloween decorations don't go away. I just add to them every October, and then they stay up for another year, so I don't know. I don't go through [laughs] the need for... I have, like, a little dollar store across the street from me now,

and they just switched over to Christmas decorations. And I was just so sad when I walked in. I'm like, "I'm not rea—no. None of this, please. Like, I—this is still Halloween, and I'm angry that there aren't still weird Halloween decorations here."

Sydnee: I'm gonna be really sad to take down Louis.

Taylor: Just put a Christmas hat on him.

Sydnee: We could. We could try to dress him up as Christmas Louis.

Taylor: Yeah. I know a lot of people do that with their giant skeletons.

Sydnee: Could do that. 'Cause that's the only one. I mean, I don't mind taking down our inflatables, but I will miss our Louis this year.

Taylor: Nah, just give him a jacket and a Santa hat.

Sydnee: The—

Raleigh: He's not like other jack-o-lanterns.

Sydnee: The little son of Louis that they sold at target that we got 'cause Cooper insisted, Cooper now keeps with her in her room, so I guess that one will stay. [laughs quietly]

Taylor: Son of Louis?

Sydnee: There's, like, this little... pumpkin head thing in a black cloak that they were selling right next to Louis, and it looks like a similar but shrunken version. Like, it doesn't—all it does is its face lights up. It has a little switch on the back and its face lights up and it just hangs—like, it hangs from a little hook.

Taylor: Nice.

Sydnee: And we got it because Cooper, like, loved it and was like, "Look! It's his son!"

[laughs quietly] And I was like, "Okay."

And she at first took him out and, like, hung him off of Louis's hand, so it looks like he was holding him up, like "My son."

Um, but then it was raining and she was worried that something would happen to him, so she brought him into her room and has kept him there all—all Halloween season.

Taylor: Nice.

Sydnee: So I guess he'll be staying, is what I'm saying. I can't... he's just now part of the family.

Taylor: The permanent collection.

Sydnee: Mm-hmm.

Taylor: You could have a whole theme! 'Cause now there's that new... somebody posted a video of it. It's a Jack Frost animatronic.

Sydnee: Yes!

Taylor: So it's Christmas, but he's scary. So... you could just do a whole—

Sydnee: [simultaneously] He's very scary.

Taylor: —Christmas-ween display.

Sydnee: I guess that's true. We have some Nightmare before Christmas things.

Taylor: That's all the same.

Sydnee: Yeah.

Taylor: I'm glad that Halloween is fighting back. Like, Christmas is like, "Nope, we're gonna start in July."

And Halloween's like, "Yeah? Well, I'm coming into you!" [laughs]

Sydnee: It really is true. Uh, at Target for the last, like, three weeks they've had Christmas stuff slowly infringing on all the Halloween stuff.

Taylor: [sighs]

Sydnee: Too early. Well, anyway, thank you, Tey. I'm glad you suggested that movie. It was a good one. I hadn't watched it.

Raleigh: It was a good October watch.

Sydnee: Mm-hmm.

Taylor: Thank you both for watching it.

Raleigh: I hadn't seen it.

Sydnee: Uh, Raleigh, what's next? I already know what you're gonna say.

Raleigh: Well, it should be no surprise to anyone in the studio today, or listening at home, that Taylor Swift just rereleased her 1989 album this past weekend, so we gotta talk about it. I've been waiting to talk about it until she rereleased it so that we could listen to her version.

Sydnee: Sure. No. I'm—

Raleigh: Now we can.

Sydnee: I expected nothing less.

Raleigh: I know.

Sydnee: Alright. Well, Charlie'll be excited.

Raleigh: I hope so.

Sydnee: Um, I like that you said "In the studio," creating the illusion that we're in a studio.

Taylor: Yeah. Not just..

Raleigh: Well, no one—no one knows.

Taylor: Uh, I think they know.

Raleigh: You just—you just broke the illusion.

Taylor: We've definitely talked about the fact that we're in three different locations. [laughs quietly]

Raleigh: We could have an inter-dimensional studio. You never know.

Sydnee: I have a green screen behind me.

Raleigh: You do.

Taylor: [simultaneously] What is that about?

Raleigh: And it matches Tey's wall. You could be in the same place [crosstalk].

Taylor: I didn't know this was a new thing you're trying out.

Sydnee: Um... Justin put it—I don't know. He's... he—the other day he was coming down to record, I thought, a podcast. And then he came in and he was like, "How do I look?" And I said—and I'm not a very good wife, 'cause I said, "Why does it matter? You're recording a podcast."

And he said, "Thanks." [laughs quietly] I was like, "No! I mean, you look nice." [laughs]

Taylor: Ouch!

Sydnee: "But... [laughs quietly]" Anyway, they were... doing a video too. I don't know. I don't know. There was a video aspect. But I—in the future I will say, "You like very nice." [laughs] Instead of, "Why does it matter?" I'm sorry. I need work.

Raleigh: [laughs quietly]

Sydnee: [laughs quietly] The humaning is still hard sometimes.

Raleigh: Mm-hmm.

Sydnee: Alright. Well, uh, listeners, you should check out Ginger Snaps. I don't know where I—where did I watch it? There were commercials.

Raleigh: I watched it on Freevee TV.

Taylor: [simultaneously] It's Freevee.

Sydnee: Yeah.

Taylor: Yeah.

Sydnee: Yeah. There were commercials. [laughs quietly]

Taylor: I don't know.

Sydnee: [unintelligible] I'm sharing that part of it. But anyway, it's worth it. It's worth the commercials. It's good. You can probably get it without commercials too. I'm sure there's a way to pay for it, um, if you prefer.

Taylor: Or get it free-free. I'm sure there's ways for that too. [laughs quietly]

Sydnee: Yeah. We're not endorsing any of the above. We're just saying.

Taylor: No.

Sydnee: You should—you should watch the movie. It's good. Um... uh, thank you listeners. You should go to Maximumfun.org and check out all the great shows there that you would enjoy. You can email us at stillbuffering@maximumfun.org, and thank you to The Nouvellas for our theme song, Baby You Change Your Mind.

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

Sydnee: I'm Sydnee McElroy.

Taylor: And I'm Taylor Smirl.

Raleigh: I am still buffering...

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

[theme music plays]

Sydnee: I knew enough not to show this one to Charlie and Cooper.

Taylor: No, I'm glad you didn't. I thought about it. Like, surely not. As much as I think Cooper would appreciate it at some point, not today.

Sydnee: No. No, they're not old enough for this yet. Too bloody.

[chord]

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