

Still Buffering 400: "I Saw The TV Glow" (2024)

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[theme music, "Baby You Change Your Mind" by Nouvellas 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 Taylor Smirl.

Sydnee: So, Rileigh I thought this might be a good thing to bring up on our show because it was some intergenerational music drama that occurred recently.

Rileigh: Mm-hmm. I don't know what you're talking about.

Sydnee: Dave Grohl.

Taylor: Oh, I know what you're talking about.

Sydnee: Is one of— He's one of my favorite artists, from the Foo Fighters.

Rileigh: Mm-hmm.

Sydnee: That, you know, I used to have— Man, when I was younger, watching him drum was the hottest thing on Earth. Threw some shade at your girl.

Rileigh: Oh, I did see this.

Sydnee: [chuckles]

Rileigh: Oh, I did see this.

Sydnee: I was gonna say, how do you not know about this?

Taylor: Oh!

Riley: No, I did see this. I forgot it was Dave Grohl.

Taylor: No, I— So he— The issue was that he said that— Oh, he made an emphasis about how they play their music live.

Riley: Yeah.

Taylor: While he was also jokingly calling his tour the “Errors Tour.”

Sydnee: Yeah.

Riley: Yes.

Taylor: As in they make mistakes. I feel like it’s taken out of context of the fact that they had made mistakes onstage. I think he was making a joke about how because they play live, they screw up sometimes.

Riley: Yeah.

Taylor: I didn’t feel like it was meant to be cruel.

Sydnee: The Swifties felt otherwise.

Riley: I agree, yeah.

Taylor: Oh, of course they did. Of course they did. [chuckles]

Riley: Yeah, a lot of people read it as, “We wouldn’t— We— No-one could do such a perfect show every night if they played live.”

Sydnee: Yes.

Riley: “Ours would be full of mistakes because we play live.”

Sydnee: Yes.

Riley: “So they must not.” Which they do. I— You know. They do play live every night. But I did like that Taylor’s response was about how hard

her crew and her band work. She didn't say anything about how she sings live every night.

Sydnee: Mm-hmm.

Rileigh: For 45 songs. She just said that, you know, the dancers work really hard, her back-up singers work really hard, her band works really hard. So. [pause] They do play live. [chuckles]

Sydnee: [chuckles] I—

Rileigh: They do. And also they mess up. [chuckles]

Sydnee: Well that was— so that was the number one TikTok response I saw, where a lot of very angry Swifties who were like, "She already called her tour the Errors Tour!"

Rileigh: Yeah, she did. [chuckles]

Sydnee: "Because of mistakes that had been made, because they do play live, so you just stole that, Dave Grohl." [chuckles]

Taylor: I just don't— In what world was the words of Dave Grohl, how did they make it to the Swifties? Like that is are— Do they have ears everywhere? [wheezes]

Sydnee: 'Cause you— Listen, you do not speak the name of Taylor Swift in vain.

Taylor: I understand that.

Sydnee: You— Someone will hear you.

Rileigh: That's true.

Sydnee: I felt like— I actually— So I saw the clip, and I was like, "Aw Dave, no, nooo, don't do that. No." [laughs] "You don't know what you did." And then I thought about it. It's kinda— It's kind of like nostalgic.

It was a very old school vibe that I remember used to be true, and nowadays I think music like when you think about genres, you don't have

like teams like it used to be. Like the pop team and the rock team. You know, there aren't— it's not like that anymore.

Rileigh: Mm-hmm.

Sydnee: With music, but it used to be. There used to be that kind of like those are the artists in that team, and these are the artists that are in that club.

And it reminded me of those days where a rock artist would throw shade at a pop artist just because that's what rock artists are supposed to do, right? They're supposed to be tough and say things about pop music.

Rileigh: Yeah.

Sydnee: And it felt very '90s, like wha— the more I thought about it, the more I was like, "Ah, I guess that's just what you're supposed to do when you're Foo Fighters, right?"

Taylor: [sighs] Yeah.

Sydnee: Right? I mean isn't that— That's the vibe, that was the era, that was the time when you would've said like, "I don't listen to pop music— plastic manufactured, distorted pop music. I play real raw rock music." Like that was the vibe.

Taylor: Yeah. I don't know, do you think that's where Dave Grohl was coming from? Or do you think he's just sort of a grumpy old man, and he just made some kinda silly comments without realizing [laughs] that there's...

Sydnee: Probably both.

Taylor: An army.

Rileigh: Sometimes—

Taylor: Lying in wait. [chuckles]

Rileigh: Sometimes I wonder if artists like that, that call out Taylor Swift or say something like that, do it on purpose, knowing that there's a whole

generation of Swifties that are like younger than I am that will have no idea who they are, that will then go out and search their music out, like, “Who does this guy think he is? What even music does he do?”

And then they get a little boost. [chuckles] And then the people listen to their music.

Sydnee: Possibly.

Taylor: Oh.

Sydnee: I mean—

Riley: Like when Courtney Love did that to Olivia Rodrigo.

Sydnee: Yeah.

Riley: And people were like, “Who’s that?” [chuckles]

Sydnee: [chuckles]

Taylor: Yeah, but I don’t think either— in either case, that doesn’t feel planned.

Riley: Yeah, yeah.

Taylor: ‘Cause I can’t imagine Courtney Love strategically doing anything. [laughs]

Riley: Oh no.

Taylor: She just fires from the hip. And Dave Grohl just, I don’t think the Foo Fighters need a boost.

Riley: Yeah.

Sydnee: Well, it would— You know what it would boost though? That sort of rivalry. I mean it helps him with his established fans. Like if you’re a Foo Fighter fan, and you hear Dave Grohl say something like that—

Riley: If you are a Foo Fighter.

Sydnee: If you are a Foo Fighter. If you are one of those fighting Foo, then you hear that and you're like, "Yeah, rock music." And then Swifties get mad and start comin' for Dave Grohl, and you're like, "Don't you dare! I love Dave Grohl!" and you get even more defensive and more devoted to your rock band.

Rileigh: It's times like this which I wish the internet, like you could see the people that were fighting with each other. Because in my head it's just like... I don't know, I don't even know what a Foo Fighters fan that would defend Dave Grohl online looks like. But—

Sydnee: Oh, not online, I'd say.

Rileigh: Right. I would say someone that would go out of their way to do that against the Swifties. But then I just see like an army of 14 to 19 year old girls, wearing like cardigans and friendship bracelets, typing away on their phones.

Sydnee: Teylor, would you like to help me describe what the— The Foo Fighter fan who would take to the internet to try to defend Dave Grohl.

Teylor: I mean I think—

Sydnee: Who is this fan?

Teylor: Well he's— he's 40, at least, to start.

Sydnee: I was gonna say, he's around my age.

Teylor: Yeah.

Rileigh: Mm-hmm.

Sydnee: Maybe even a little teeny bit older.

Teylor: Yeah.

Sydnee: 'Cause like Foo Fighters got super big when I was still, I wanna say like in high school, early high school maybe. And so like the... Probably just a couple years older than me.

Taylor: Yeah, like I know exactly who would do it, and it's one of your ex-boyfriends, Syd, who I won't name. [laughs]

Riley: [laughs loudly]

Taylor: Like that's exactly who I'm picturing in my head, I'm like, "Oh, that. That's who we're talking about."

Riley: [giggles]

Taylor: But you know—

Riley: Okay, never mind, I can see that now. [laughs]

Sydney: Yeah.

Taylor: Like mid to late 40s, probably had a band in high school. Uh... You know, at some point.

Sydney: Wears T-shirts that are just a little too tight.

Taylor: Still is wearing skinny jeans, absolutely.

Sydney: Mm.

Taylor: Still rocking Chuck Taylors, absolutely, no offence meant. I still wear the skinny jeans, you still wear the Chucks, it's fine. [chuckles]

Sydney: Probably like some tattoos.

Taylor: Yeah.

Sydney: Or piercings, and a hairstyle that just, just gets by at work, but is still just a little... just a little punk.

Taylor: Yeah.

Sydney: But like not too much, 'cause you do have a job.

Riley: Yeah.

Sydnee: And you know, your boss'll get mad if it's too wild. [chuckles]

Taylor: [wheezes]

Raleigh: This—

Sydnee: And the— I have to imagine the retorts are not... necessarily clever or funny or well thought out, as much as just let's like pure like, "Don't you— Dave Grohl rocks!" [chuckles]

Taylor: And—

Sydnee: "Rock forever!" and then trying to find an emoji of like the rock hands.

Raleigh: Yeah.

Sydnee: The like...

Taylor: Are we seeing a response though? Because the other— As I think of this fake— this imaginary person in my head, I'm like, "That guy is too tired to get on the internet [wheezes] and argue with some teens. He is too old and too tired."

Raleigh: See, I don't understand—

Taylor: "That guys is too old, and—"

Raleigh: — there's gotta—

Taylor: He doesn't know how to make a TikTok.

Raleigh: Yeah.

Sydnee: Yeah.

Taylor: So he cannot interact with them directly.

Sydnee: Right.

Taylor: I just feel like it's a lot of Swifties that are mad, and then any Foo Fighter fans are just like, "What?" [wheezes]

Sydnee: There's a— No, there's a handful of 'em though that I— 'Cause I— The only reason I say this is I see the Gen X TikTokers.

Taylor: Mm.

Sydnee: Who came out when the one person.

Taylor: The pink-haired person.

Sydnee: I'm not getting— I'm not gonna use any— I'm not gonna describe this person in TikTok, 'cause I feel like they got a lot of shade.

Taylor: Yeah.

Sydnee: And some— probably some actual anger, unfortunately, who like called out Gen X for being the worst generation.

Rileigh: Oh yeah.

Sydnee: And then like the— this like huge... I don't know, the cavalry of Gen X that came out on TikTok and was like, "Excuse me, did you call us? You shouldn't have."

Taylor: Yeah.

Sydnee: [chuckles]

Taylor: I don't know.

Sydnee: Those people TikTok.

Taylor: Yeah, but you know what? That's the thing, like it's— I mean some other Gen X things, they were the generation of like, "Ugh, you gotta be authentic, don't be a poser, whatever, whatever."

And... everybody understands that on TikTok, the reason you get those waves of responses are because you get one particular type of response that garners high interaction, and so everybody duplicates it.

So like I don't know how many videos I was force-fed that were just some Gen X person saying "Oh, you woke me up. You woke up the bear!" like some sort of weird like, I don't know, like okay. I don't know. You seem kinda like a poser. You're imitating a bunch of other people that did this same thing.

Rileigh: Well—

Teylor: Isn't that what you're not supposed to do?

Rileigh: And it's—

Teylor: The real Gen Xers do scare me, but they're not there. They're lying in wait somewhere. [wheezes]

Sydnee: They're not on TikTok. They—

Rileigh: No.

Sydnee: No. They're— Well, you know what— [chuckles] They're like me. We just watch TikTok.

Rileigh: Mm, yeah.

Sydnee: We rarely make TikToks, but we are out there. We are watching, and we don't really understand how to make them well, and we're intimidated by the young people who can do all these very well-executed TikToks.

Whereas— I mean I know how to talk to the phone, like make a video where I talk to the phone. But I don't know how to put music with it, I don't know how to—

Rileigh: Well, you would still have that Millennial pause.

Sydnee: What's the Millennial pause?

Rileigh: It's when a video starts and there's like a second.

Sydnee: [chuckles]

Rileigh: Where they're just looking at the camera before they start talking, because they're like— they've pressed the button and they're like, "Okay, I've pressed it and now I'm talking."

Sydnee: [chuckles]

Rileigh: And there's just that little bit of pause. Whereas like if you're like someone my age making a TikTok, you start talking like pretty much before you even like press record. So like as soon as the video starts, you're talking. But every— Like Hank Green is someone who people joke about doing it a lot.

Sydnee: Oh yeah.

Rileigh: Like every video he makes with John Green.

Sydnee: Uh-huh.

Rileigh: Just like there's a little second where they're just sitting there, staring at the camera like they're waiting for it to start recording.
[chuckles] Well, that's the Millennial pause.

Taylor: They just gotta go edit that out. You could just—

Rileigh: Yeah, exactly.

Taylor: — just cut that out. It's okay if you do that.

Rileigh: Just cut it out.

Sydnee: I would never—

Rileigh: Yeah.

Sydnee: I would never know. I understand that you can like shrink like the little— Okay, there's like the strip of video across the video.

Taylor: Oh no.

Sydnee: And you can like use the little bar on each end to shrink it, and then it cuts off the beginning or end or whatever. Right?

Rileigh: Yeah.

Sydnee: Okay.

Rileigh: That's good.

Sydnee: I might be able to figure that out.

Rileigh: Now I kinda wanna look at TikTok and see if your TikToks have a little Millennial pause at the beginning.

Sydnee: I feel like most of the TikToks I've made, you've either helped me or sometimes Justin helps me. I'm really— I don't know. But [chuckles] anyway. Anyway, yes.

And I— Can I say something about that? I don't— I never know if I can speak for Millennials or Gen X, because I don't really feel like I 100% identify with either. My age puts me in the very beginning of the Millennials, technically. Like that's where I— my age lands me. But we also grew up in West Virginia.

Rileigh: Mm-hmm.

Sydnee: Where everything is like 10 years behind, at least.

Taylor: Yeah.

Sydnee: You know what I mean? So I feel like the culture wasn't Millennial yet. I don't know. [chuckles] My point is, I— When I saw those Gen X TikToks, first of all... And I say this with love because I'm sort of— I guess I'm the— What is our micro-generation? Exennial? I'm a Xennial.

Taylor: Yeah.

Rileigh: Is that right?

Sydnee: I say this with love. Us talking about how our parents didn't pay a lot of tension— of attention to us when we were young, like we were

raised without parents, is not really the flex that we think it is. [chuckles] Like I don't know why the default is "Hey! I was a latch key kid! Don't mess with me!"

Rileigh: [chuckles] "Um, okay."

Sydnee: Right? Like that's always—

Rileigh: Sorry. [chuckles]

Sydnee: That's always the Tik— That's the Gen X TikTok is like, "My parents weren't around to stop me from climbing on high things and falling off of them. My parents weren't around to put me in a car seat." Oh, well, I'm glad you're still here.

Taylor: And these are—

Sydnee: [chuckles]

Taylor: "They're tough. You grew up tough."

Sydnee: I don't— It's not a flex. It's not— And also, if we're— if— If we or you or, I don't know, a part of you, if you'll accept me.

Taylor: [chuckles]

Sydnee: In my "born in '83." If we're gonna stand up and say like [in a deeper, dramatic voice] "Now you've invoked Gen X. Now we will rise. Now you've woken the bear," [normal] whatever the TikToks are, you— We gotta do somethin'.

Like look around, there's lots of stuff we could— If we're really this big army that's been lying in wait, what are we waiting for? [chuckles] Like things are—

Taylor: Well that's a—

Rileigh: That's true. That's true.

Sydnee: Things are really bad in this country! We could step up and do something about it!

Taylor: I mean that's— But that's why I feel like it's not really the true nature of what we— our sort of generalized, you know, idea of Gen X. It's like if the whole thing is "We're so disaffected and we just don't care about anything."

So some random kid on TikTok saying that you guys are the worst generation in like a 30 second video, that's what'll move you? Really?

Sydnee: Yeah, 'cause the—

Taylor: I thought your whole thing was being unmovable. [chuckles]
What are you doing?! [chuckles]

Sydnee: There's some really bad stuff happening. [chuckles]

Taylor: Yeah, that— None of that other stuff made you wake up from your slumber, but this? [chuckles] Come on.

Sydnee: I mean, if you want to know why did they— why is there so much beef with Boomers and not with Gen X, consider the possibility that it's because Boomers are out there actively doing stuff that—

I mean, that is bad, yes. But they're out there actively doing it. Maybe the reason nobody has beef with Gen X is 'cause we're not doing anything. [chuckles]

Raleigh: That's fair.

Sydnee: And maybe we should get up and do something! [chuckles]

Taylor: Yeah.

Sydnee: That's my two cents, and I don't know if I can talk about everybody, 'cause I don't fit anywhere.

Taylor: [chuckles]

[pause]

Sydnee: We should talk about your movie, Tey.

Rileigh: Yes.

Taylor: I would like that.

Sydnee: Yes, me too.

Taylor: Yeah. I— This is not from our Millennial generation, but it's the— it's the end of *Pride* here, so I thought we could talk about one more gay thing. And that is the movie *I Saw The TV Glow*, which just came out in theatres like two months ago, and it's now streaming.

Sydnee: You know, you say it's a modern thing, but man, when I started watchin' that movie. [chuckles] It— I knew—

I mean almost like we were 10 minutes in, and I looked at Justin and I was like, "We have got to find out how old the whoever wrote or directed or— Whoever is the guiding hand of this film, I need to know how old they are, because this feels like our age. This feels like someone around my age."

Just with the imagery from elementary school and stuff, you know, and middle school. Well I guess middle school, not elementary school. Middle school, the middle school imagery. That Fruitopia machine.

Taylor: Mm-hmm.

Sydnee: Such— So of a time.

Taylor: They were born in '87, so.

Rileigh: Yeah, it's—

Sydnee: Yeah. I—

Taylor: [chuckles]

Sydnee: Immediately I was like, "I know this. Oh man, I feel this."
[chuckles]

Taylor: Well that— It is— It's a nostalgia, and a very specific type of nostalgia bomb, this film.

Sydnee: Mm-hmm. Yeah, no I definitely, and... It's funny, because as we were watching... And I don't know if you wanna give an overview of the plot before we launch into like the details, the specifics.

Taylor: Um, yeah. It's set— Well it's set in the '90s, it's set in '96. And it's the story of— just to put it very briefly, two friends that both really love this show called *The Pink Opaque*, which is sort of like a, I don't know, kind of like a *Buffy* facsimile.

Sydnee: Mm-hmm.

Taylor: Yeah, that the— and they... It's sort of how they connect. And then one of them disappears, and you follow the life of the other one as they get older, and then the other one reappears, and... gives some very startling revelation that perhaps the two of them are actually the stars of the show, trapped in some horrible alternative universe, and that they have to try to escape together.

And uh... I don't know, and spoilers, unfortunately the main protagonist chooses not to escape, and did not believe that, and stays in this reality. But the whole movie kind of functions as a, I would say a parable or an analogy to—

Sydnee: Allegory.

Raleigh: Mm.

Taylor: Allegory to a trans, or I think just a queer experience. Finding yourself.

Raleigh: Oh.

Sydnee: Yeah.

Raleigh: Yeah.

Sydnee: Yeah, I thought that pretty quickly. That I was picking up on that, that that was the allegory that they were making, and I just— I

thought it was fascinating that like pretty quickly, I was like, "Man, this has gotta be kind of a *Buffy* reference, this show that they're watching." It felt very much like *Buffy* to me.

Rileigh: Yeah.

Sydnee: And then, when we saw one of the first like monster of the weeks from *The Pink Opaque*, from the TV show within the movie, and it was the swirly-headed ice cream guy.

Taylor: Mm-hmm.

Sydnee: I was like, "Ah, that feels *Pete & Pete* to me."

Taylor: Yeah.

Sydnee: And if you've— Like and if you've read like inspirations, which I did after it was over, I went back to read inspirations.

Rileigh: Mm-hmm.

Sydnee: *Pete & Pete* was definitely an inspiration.

Taylor: Yeah.

Sydnee: For it too, so it was funny, 'cause it was like— I immediately was like, "*Buffy, Pete & Pete*," and those were both like very intentionally inspirations for this film,

Rileigh: Yeah.

Taylor: Even the credits they use on the T— When they're showing clips of *The Pink Opaque*, like the font they use for the credits is the exact font of the *Buffy* font.

Sydnee: Yeah.

Rileigh: Ohhh.

Taylor: Like when it would show like the writer and director, it was that. [chuckles] I recognized like, "Oh, that's the *Buffy* font." [chuckles]

Rileigh: You're right.

Sydnee: Well and did you catch the other *Buffy* Easter egg in there?

Taylor: Oh, that Tara's in it.

Sydnee: Tara's in it.

Taylor: Yeah.

Rileigh: Oh yeah.

Taylor: Not Tara the character. Tara's one of the names of the characters in *The Pink Opaque*, but yes, the actual— the actress that played Tara plays sort of a mother of a— You never see the kid, but it's one of the friends of one of the two.

Rileigh: Oh, that's right.

Sydnee: And I missed this, but when I was reading about it after I watched it Pete and Pete are both in it.

Taylor: Are they?

Sydnee: In tiny cameos. That's what the Wikipedia article said, and I don't— I mean I didn't go back and try to look for them, but the Wikipedia article said that they both have tiny cameos in it.

Taylor: Oh, that's amazing.

Sydnee: I know! And I totally missed that. It didn't— I mean, you know, when I saw them I obviously didn't click that they were in it, but. Yeah, I thought that was really interesting, 'cause I picked up on those.

I also feel— And I didn't see this in any articles, but in my heart, I feel like some of the scenes from *The Pink Opaque*, with the like the monsters and the bad guys, where they're looking cartoonish but they're in the real world, doing these things, it gave me a little bit of *Power Rangers* vibe.

Rileigh: Mm-hmm.

Sydnee: Just for a moment, I was like, “I feel like I’m watching a *Power Rangers*,” you know what I mean?

Taylor: Also very— I mean one, from the opening scene where you see Owen by the campfire and through the stuff on it that makes it kind of an *Are You Afraid of the Dark?* moment there.

Riley: Yeah.

Taylor: But also same with *The Pink Opaque*. ‘Cause *Are You Afraid of the Dark?* was never like high budget, so sometimes it did just kind of like, “That person’s just got a weird sock on their head, and they’re like waving their arms around.”

Riley: Yeah. [chuckles]

Sydnee: Yes.

Taylor: And that’s supposed to be scary, and it kind of is, but I don’t know why. [chuckles] It’s a little bit of that.

Sydnee: The bad— The bad guys in *The Pink Opaque* were legitimately pretty creepy.

Riley: Oh yeah.

Sydnee: The moon, and the ice cream guy, and the—

Taylor: Well like spe—

Sydnee: Like the— Marco and Polo, is that their names?

Taylor: Yeah. The moons.

Sydnee: Yeah, the— those were all pretty creepy in the— Well, in the version that they show you early on. But then when he goes back and watches it streaming later on.

Taylor: Yeah.

Sydnee: I don't know, that was a very real experience to me too. So the main character goes back and like this show has now been put on a streaming service, so instead of watching the collection of VHS tapes that you have with all the episodes on them, you could just watch it streaming, and it looks much more juvenile, right? Like none of the effects really work.

Rileigh: Mm-hmm.

Sydnee: Everything seems very silly, none of the monsters are actually scary. I feel like that's a very relatable experience to go back and watch something and go, "Oh."

Taylor: [chuckles]

Sydnee: "That's not at all how I remember that."

Rileigh: Yeah.

Taylor: "So this was scary when I was 12, not so much when I'm, you know, in my 30s." [chuckles]

Sydnee: Yeah.

Rileigh: Yeah.

Sydnee: That was cool though to see, 'cause that— I connect with that experience. And so much is filtered through the lens of like, especially in those years. I don't know, I've thought about that before, when you're in sort of your like tween into early teen years, everything is so intense.

Every feeling, every... emotion, every friendship, every interaction, every trial, every joy. All of it is so intense, and as you get older, naturally, that intensity starts to fade. And I'm not saying that you never experience it, but you don't experience it as routinely.

Rileigh: Mm-hmm.

Sydnee: As you do in those years, and I feel like... there is a little bit of that in there too. The fact that as you get older, you sort of just don't feel those.

Taylor: Mm.

Riley: Mm-hmm.

Sydney: That— And I miss that sometimes. I miss that I don't feel like that, you know?

Riley: That was kinda sad. [chuckles]

Sydney: [chuckles]

Taylor: Feeling things.

Sydney: Yeah.

Taylor: I mean yeah, same.

Riley: Yeah. [chuckles]

Sydney: No, I—

Taylor: [chuckles]

Sydney: I feel things, but you know what I mean. Everything is new, everything is the first time you're experiencing it when you're that age.

Riley: Yeah.

Taylor: Yeah.

[pause]

Sydney: And now that it's like the 500th time I'm experiencing something, it's not as intense. [chuckles]

Riley: That's fair.

Sydney: I don't know, you're among the disaffected youth, you don't care.

Rileigh: Yeah, we stop feeling things like when we're like 13.

Taylor: They were born not feeling things, it's fine.

Rileigh: Yeah.

Sydnee: [chuckles] Well.

Taylor: Or is that the next group down? Is that the Skibidi—?

Rileigh: I think—

Taylor: Generation Skibidi?

Rileigh: Yes.

Sydnee: That's—

Rileigh: That's like Charlie's generation.

Sydnee: Gen Alpha. No, listen. Charlie and Cooper are feeling things.

Taylor: [chuckles]

Sydnee: They're terrifying.

Rileigh: They feel a lot more anger about things. [chuckles]

Taylor: They feel rage.

Sydnee: They're very angry. They— Yeah, they're filled with rage. Cooper might be—

Rileigh: I spent my youth sad.

Sydnee: [chuckles]

Rileigh: They seem angry. [chuckles]

Sydnee: No, they're very angry. Cooper looked at me the other day and she said— 'cause she had like hit Charlie or something, and I was trying to get her to understand like... this is a bad thing.

Rileigh: Mm-hmm.

Sydnee: You need to apologize for. And she looked at me, she said, "I feel sorry. But I don't know how to show I'm sorry on the outside."

Taylor: Hmm.

Rileigh: [chuckles]

Sydnee: And I was like—

Taylor: That's articulate.

Sydnee: "Okay. [chuckles] Well—"

Rileigh: "Well, we start by saying 'I'm sorry.'" [laughs]

Sydnee: Yeah.

Taylor: "Let's learn how to display some human emotions."

Rileigh: Yeah.

Taylor: Sometimes you gotta do that.

Sydnee: "I feel sorry on the inside, but I don't know how to show that on the outside." Like, okay.

Rileigh: Yeah.

Sydnee: We'll work on that.

Rileigh: I did think though this movie was like a perfect segue almost between our generations, because it starts out, you know, in the 90s.

Sydnee: Mm-hmm.

Rileigh: And then moves into the modern era.

Taylor: Mm-hmm.

Rileigh: And I feel like you can see both the impact of it being made today on how we talk about, you know, '90s and stuff that was made then, and also you can see that it was— Like you said, you can see that it was someone who was alive during that era.

Sydnee: Mm-hmm.

Rileigh: And was a teenager or in their 20s during that era, who was making it to talk about today.

Sydnee: Yeah.

Rileigh: You could see the impacts on both.

Taylor: Well, and that—

Rileigh: And I thought that was cool.

Taylor: Yeah. That specific feeling of like latching onto— I mean, I— You know, this is something that's— it's a good thing, but it's weird to think that this feeling for much of today's youth will not ever exist. When you grow up in a time where it's really not okay to talk about being queer in any way.

Sydnee: Mm.

Taylor: You find coded ways to talk about it, you know?

Sydnee: Mm-hmm.

Taylor: I feel like saying like, "Are you into things like *Buffy* or *Sailor Moon*? Or are you into things *Buffy* or *Sailor Moon*?"

Sydnee: [laughs]

Rileigh: Yeah.

Sydnee: Yeah.

Taylor: “Like...” Like there were certain TV shows that you would watch with people and the thing that you were really loving it for wasn’t... like the main point of the show. It was that it had representation of possibilities for you that nothing else in your life had ever shown those possibilities to you.

And you would link up with other people that maybe were seeing the same thing, and you’d hope they were. You know, you’d hope that like, “Is that why we both really love this thing? ‘Cause, you know, we can’t talk about it, but we both like it for the same reason.”

Sydnee: Yeah.

Rileigh: Right.

Sydnee: Well, I wonder if that— And I mean I don’t know, this is me just— I didn’t read this, so I’m just guessing. I wonder if that’s why specifically the character Tara is both, you know, one of the characters in the show.

The name “Tara” is used for one of the females, and the actress who played Tara on *Buffy* is in it, because I mean— And I understand that like the bigger character on the show was Willow.

Taylor: Yeah.

Sydnee: Alyson Hanigan, who, you know, started dating a woman later in the show, but like Tara joined the cast as a lesbian character.

Rileigh: Right.

Sydnee: And I mean, there were not a lot of those on TV.

Rileigh: [chuckles]

Taylor: No, it was—

Sydnee: And I wonder if that was specifically that character meant a lot to the people making this film, like because here is an openly queer

character just there, just present on the show. And there is no like couching it or hiding it.

Rileigh: Yeah.

Taylor: Yeah.

Rileigh: And their whole storyline isn't that they're queer.

Sydnee: No, they— [sighs] I do feel like, unfortunately, the way Tara's character— I mean I don't know if you agree with this, Tay. The way Tara's character gets treated though, like.

Taylor: Well.

Rileigh: Yes.

Taylor: Yeah.

Sydnee: You know what I mean? Like it does kinda fall into a tragic—

Taylor: Yeah.

Sydnee: — queer trope.

Taylor: She suffers greatly, and then she's murdered. [chuckles] It's not a—

Rileigh: Yeah.

Taylor: — not a great arc for Tara.

Sydnee: I mean she kinda gets fridged.

Taylor: Oh, she absolute— Oh, she's one of the original fridged, like, "bury your gays."

Rileigh: Yeah.

Sydnee: Yeah.

Taylor: It's— That trope was, you know, really cemented in the '90s, and that was one of the—

Raleigh: Yeah.

Taylor: — the buried gays.

Sydnee: Yeah.

Raleigh: I guess at least you get some storylines, mini storylines, with her, and some episodes where she is just like—

Sydnee: Yes.

Raleigh: — a character.

Sydnee: Yeah.

Raleigh: She's not the gay one.

Taylor: No.

Sydnee: No.

Raleigh: But yeah.

Sydnee: No.

Raleigh: But you're right, that is, you know, where that trope came from.

Sydnee: And they do—

Taylor: Well.

Sydnee: They do have— I mean, in terms of like healthy relationships.

Raleigh: Yeah.

Sydnee: I mean, theirs is... I'm just goin' through them all. I feel like they have the healthiest relationship on the show. I mean, if you consider Buffy's loves. [scoffs]

Taylor: Yeah.

Riley: Yeah.

Taylor: Well.

Sydney: And then you look at like Xander and Anya's, you know, mess at the end, I mean.

Riley: Mm-hmm.

Taylor: And I would say that Tara by herself is one of the healthiest like mentally most like— the— one of the better characters on the show.

Sydney: Yes.

Taylor: Everybody kinda falters as far as, you know, how they treat other people, but Tara, you know, she has— When Willow's, you know, when she betrays her, when she lies to her, she breaks up with her, she sets boundaries.

Sydney: Mm-hmm.

Taylor: But you know, she forgives her. Like there is a very good character in that universe.

Sydney: Yes.

Taylor: So.

Sydney: Yeah, no that's true, and in a way that none of the other ones I think consistently are.

Taylor: Yeah.

Sydney: Not even Giles.

Taylor: No.

Sydney: I wanted to say something about Giles, but not even Giles.

Taylor: No, Giles does a lot of dubious stuff.

Sydnee: No. Yeah. Well he's too engrained in the system. We can't talk about *Buffy*.

Taylor: No, we're not gonna talk about the whole thing.

Riley: [chuckles]

Sydnee: [laughs]

Taylor: Yeah, I mean I would— I— Well, I mean even like when you meet Maddy, the fact that she's reading a episode guide. I had the *Buffy* watcher's guides, and the way that they designed that episode guide for *Pink Opaque* looks exactly like the *Buffy* watcher's guides.

Sydnee: Yeah.

Taylor: Like the—

Riley: Um.

Taylor: But—

Riley: Go ahead.

Taylor: Well no, it just looked exactly like it.

Riley: I was just gonna say, I didn't really know what that was.

Sydnee: The episode guide?

Riley: Yes.

Taylor: That was a thing we had.

Riley: I was like, "What is she— What is an episode guide? What is she reading?" [chuckles]

Sydnee: Well you gotta understand, and this is something— Man. So. [sighs] I'll— You know what show made me think about this was *Sailor Moon*.

And I don't know— Again, I don't know if there was intentionally any *Sailor Moon* reference, but there was something about the monsters in *The Pink Opaque* that reminded me of how like *Sailor Moon* kind of had like themed bad guys.

Taylor: Mm-hmm.

Sydnee: You know? Like all the villains were in— Like they were all gemstones at first, you know? Like they're all themed.

Taylor: Yeah.

Sydnee: Like it reminded me of that sort of vibe. I don't know if that was intentional, but it gave me *Sailor Moon* vibes. I was thinkin' about how when, Taylor, when you and I started watching *Sailor Moon*, we would watch it after school.

Taylor: Mm-hmm.

Sydnee: On— I don't know what channel it would go on.

Taylor: Cartoon Network.

Sydnee: But it was on something.

Taylor: I was on Toonami.

Sydnee: And—

Taylor: 4:30.

Sydnee: And it was on at like 4:30.

Taylor: Yeah. [chuckles]

Sydnee: And we would come home from school, [chuckles] and watch *Sailor Moon*. And... what would happen sometimes, Rileigh, this might be

hard for you to imagine, is they would decide to restart the series. Like and I don't know if they ran out of episodes they'd got, they purchased.

Taylor: Yeah.

Sydnee: Or what— Or is they had gotten— Sometimes it was because they had got into some gay stuff, and they didn't know how to handle it yet.

Raleigh: [laughs]

Sydnee: [chuckles] Maybe it was just stuff hasn't been dubbed yet. But they would restart. And so... you'd be following the storyline, and then all of a sudden we're back at the first episode of *Sailor Moon*. And you have no control over that, and now you're just stuck back there.

And then if you missed an episode, if you had like, I don't know, soccer practice after school or something, and you missed an episode of *Sailor Moon*, you wouldn't see that until you came back around to that. And if you missed— And there were holes, there were going to holes in your understanding of the series.

Taylor: Mm-hmm.

Sydnee: Because it was impossible to be able to watch it every day when it was on.

Raleigh: Yeah.

Sydnee: So episode guides were how you kept track, especially because there was no— You couldn't buy 'em, there was no streaming. I mean eventually Tey found some shady internet dealers who were willing to—

Taylor: Sell me the VHS, yeah.

Sydnee: — send us the VHS tapes. Mm-hmm.

Raleigh: That's really wild to think about. I mean it makes perfect sense when you say that, like yeah, of course you would need that. But oh man.

Taylor: Imagine—

Rileigh: I hadn't even thought about that.

Taylor: — emailing somebody your credit card number. That's how you did that.

Sydnee: [chuckles]

Taylor: You would write an email, find an email on a webpage, and say, "I would like these volumes of this tape please." And then you'd wait a few days and they'd write back and say, "Okay, it'll be this many moneys," and you'd say, "Okay, here's my credit card number." [chuckles] And then you would, a month later, get a package in the mail of a bunch of VHS tapes.

Sydnee: It reminded me of, for a long time, I had all of *Dawson's Creek* on VHS tapes.

Rileigh: Of course.

Sydnee: In a giant plastic tub in our house.

Taylor: Mm.

Rileigh: Mm-hmm.

Sydnee: And so there was just this [chuckles] square footage of our house that was taken up by a giant plastic tub with I don't know how many few dozen VHS tapes, with all of *Dawson's Creek* recorded on it. [chuckles]

Rileigh: I'd love to hear you all explain these things to like Charlie.

Taylor: [chuckles]

Rileigh: 'Cause it's hard for me to imagine, but imagine like, you know, even more so for her.

Sydnee: [chuckles]

Rileigh: She grew up with the streamings and the YouTube's and iPads.

Sydnee: It was— It's a really— was really weird to experience like things— Which I mean they highlight this I think indirectly by contrasting later in life, when the main character wants to watch *The Pink Opaque* and it's on a streaming service.

Taylor: Yeah.

Sydnee: And they can just like flick through it and watch episodes. The magic of a show being locked to a certain time is— I mean there is something about that, because when you're experiencing it, you're experiencing it with everyone else.

Taylor: Yeah.

Sydnee: At that moment. Everyone who loves it is watching it at the same time as you.

Raleigh: Yeah.

Sydnee: And you're aware of that. And then it's over. And then you can't get it again, at least for a while, until it comes out on a VHS, or eventually a DVD or whatever.

Taylor: Mm-hmm.

Sydnee: There was a— There was something about that that felt a little like, I don't know, it made it more mag— it made it more special, in a way.

Taylor: Yeah. It made it a bigger part of your life too, because you know, you'd wait all week long for that one episode, if it was a weekly episode, or you know, *Sailor Moon* was daily but *Buffy* was weekly.

Sydnee: Mm-hmm.

Taylor: And you know, stretch it out over months over a season. Whereas now, a show drops, you binge it. You know, you might stay up for a day and half, you might talk about it for a day or two afterwards, but you move on. It doesn't—

Rileigh: Mm-hmm.

Taylor: — doesn't sort of encompass your life in the way media did.

Sydnee: Mm-hmm.

Rileigh: It's true. I do feel very odd when I'm watching something that only drops one episode a week.

Taylor: [chuckles]

Rileigh: Usually like on streaming.

Taylor: Yeah.

Rileigh: Man, what do I— What do I do with myself for a week?

Taylor: You gotta wait, to see what happens next.

Rileigh: Yeah.

Sydnee: Yeah.

Taylor: Well, and I think that that kind of aligns with, you know, what I was saying that like it's a feeling that— It's good that it's a feeling that the next generations will never have, but there's a sort of melancholy that like now, because it's so much easier to come out, you know, people don't like— Syd, your kids don't question like what's—

There's not a thing if someone's gay, if someone's straight, if someone's trans. Like none of it really matters as much. You know, like you figure yourself out, that's what you do. That's good.

That coded language we had, that sort of, you know, way of seeing yourself in things 'cause you had no other reference points, is something that kind of ends with our generation. With the, you know, the VHS tapes—

Rileigh: Mm-hmm.

Taylor: — and the weekly episodes.

Sydnee: Yah. No, I mean, you're right, it's a good thing. I mean it's for good reasons, but it is... Yeah. There was— And I mean that kind of like the secretiveness, the figuring it out, and the kind of like magic of finding someone.

I mean I think that's— Maybe that's the part of it that's a little bittersweet is like finding someone else who spoke that language was such a special, exciting... You know, that feeling is— you wouldn't have it now.

Rileigh: Yeah.

Taylor: Yeah.

Sydnee: Because like most people would, or you could just say it out loud, you know.

Taylor: Yeah.

Sydnee: So I mean I— That is— I mean, I think it's okay to recognize that there was something really magic about that that is now gone, but also for great reasons.

Taylor: Yeah.

Sydnee: I do think— It was interesting because like watching the arc of the main character and then getting to the end, and the— And I mean the— we're spoiling it, I gue— I don't know. I mean I hate to spoil a brand-new movie that's just come out.

Taylor: Well, yeah.

Rileigh: We said spoilers up front.

Taylor: I said spoilers.

Sydnee: Yeah.

Rileigh: Yeah, Tey did.

Sydnee: Yeah. But when you see the— Like the scene where they're working in, well I guess it's kind of like a Billy Bob's.

Taylor: Yeah.

Raleigh: Yeah. [chuckles]

Sydnee: [chuckles]

Taylor: Arcade.

Sydnee: And— Or arcade, yeah.

Raleigh: I love that that's our reference, Billy Bob's. [chuckles]

Taylor: [chuckles]

Sydnee: No-one— Which by the way, making a reference to Billy Bob's, like nobody— There's no Billy Bob's anywhere but here.

Taylor: Yeah. I think it's—

Raleigh: Oh, I know.

Taylor: It's probably more a Chuck— an ambient Chuck E Cheese reference, but yeah. [chuckles]

Raleigh: I was gonna say Chuck E Cheese probably makes more sense.

Sydnee: We have the last Billy Bob's in Huntington. But—

Raleigh: Well it's not even in Huntington, it's in Barbersville.

Taylor: Yeah.

Sydnee: In Barbersville, but that's the same as Chuck E Cheese, which was also the same as Showbiz Pizza, which is the same as anything like that that you might have experienced in your local hometown. [chuckles] That appeared to be the kind of place.

Taylor: Yeah.

Sydney: Where they were working. But that moment when they start screaming. It was fu— It was interesting talking to Justin, because like to me, Tey, I felt like it was very clear—

I mean, at least the way I interpreted it was this is someone who... there was another path for them that maybe would have brought them more joy and contentment, and they would've been true to themselves, and they did not take it, they took this path. And this was them screaming, like an "I'm dying."

Taylor: Yeah.

Sydney: You know, and like, "Look, please see me, please see who I am," and nobody is noticing. Nobody— I mean nobody reacts whatsoever.

Riley: Yeah.

Sydney: Everyone is frozen. And that felt like very clearly a trans storyline to me, like that was the way I watched that and thought "Oh, I feel like that's what the— you know, the author is talking about here."

And it was interesting because Justin didn't pick up on that, but what he picked up on was more the idea that you— like just that general feeling of when you're young, there are lots of possibilities. And then you can take a risk and choose something that might seem scary or new or challenging, but could open up a whole life of joy for you.

But instead, sometimes you just suppress that and choose safe, easy routes. And then you wake up one day and 40 years have passed, and it's too late.

Riley: Mm.

Taylor: Yeah.

Sydney: And like kind of that general sense of missed opportunities. Choosing— You know, choosing safety over joy, and... I don't know, it was interesting to see like that same allegory speak to someone who has not, you know, who is not familiar with that— with like queer experience. Just

generally the idea of “I didn’t take that risk, I didn’t take that risk, and I missed it. I missed the window.”

Taylor: Mm-hmm.

Raleigh: Mm.

Taylor: Well that’s, you know, if you look at like what the cast has said, what the director has said, it definitely was composed to be an allegory for their experience as—

Sydnee: Right.

Taylor: — you know, a closeted trans person. But I do think it is something that many people can relate to on many levels. That, yeah, exactly that.

You know, if you live your life in order to do what you think you’re supposed to do, make other people happy, ignore your desires, you follow a path that’s not designed by your soul.

Raleigh: Mm.

Taylor: You follow a path that’s designed by other people, and that’s like suffocating. I mean the suffocation theme goes through the whole movie. From the very beginning, when he’s using an inhaler, you know.

Sydnee: Mm-hmm.

Taylor: To at the end, when he’s literally choking to death, and it paired—

Sydnee: Yeah.

Taylor: — with the idea of, you know, time runs differently in these two universes. So, you know, his true self, Isabelle, is suffocating to death underground.

Sydnee: Mm.

Taylor: Over the length of what he's experiencing is his entire life, and that's why he's suffocating. Like that is a very real feeling that I don't think it's only to the trans experience. I do think it's funny that so often I've seen that narrative in other movies. You know, we talked about this with the *Barbie* movie.

Sydnee: Mm-hmm.

Taylor: There is that same kind of like becoming your true self, you know. Outside of what people expect from you. And a lot of people are like, "Oh, it's kind of like a trans story," and some are like, "It's not about a trans thing. It's not. It's a Barbie thing." It's like, "Fine okay."

Sydnee: [chuckles]

Taylor: "You all can see yourself in our movie, but you have to let us see ourselves in your movies then, okay? You can't go— It can't go— It has to go both ways." [chuckles]

Sydnee: Yeah, it can go both ways.

Taylor: 'Cause it is a universal feeling. I think, you know, I mean it's not— Like gay people would feel that way, cis gay people that have repressed their sexuality—

Sydnee: Yes.

Taylor: — their entire life, and get married, and you know, and then look back at their life and say like, "Who could I have been if I wasn't— If I was willing to dig myself out of that hole?"

Sydnee: I think— I think there— definitely there are lots of ways to experience that. I would say that there have been many generations of women who have had similar experiences.

Raleigh: Mm-hmm.

Sydnee: Who like fell into what they thought they were— the role society gave them.

Taylor: Mm-hmm.

Sydnee: And then woke up, you know, in their 50s or 60s or 70s or who knows, and went “Oh man. Like, I missed it.”

Rileigh: Right.

Sydnee: “That wasn’t ever me, and it’s too late, I missed it.” But it is— I think it’s important though, to your point, that like this is why we need everybody to have the opportunity to tell stories.

Taylor: Uh-huh.

Sydnee: Because this isn’t just something that you might read into it, I don’t think it’s just like a nod maybe or a wink to that. Like I— It felt very intentional to me, and when I was tellin’ Justin what I thought about it, I said one thing that made me think that—

I mean there were lots of things, but one thing that made me think that is that the only— I feel like the only time you ever see our main character smile is in that one flashback where... they’re— I don’t know if it was real or a dream, or somewhere in between, but he’s wearing the dress that Isabelle was wearing in the show.

Taylor: Yeah.

Sydnee: And turns around and looks at Maddie, and smiles.

Rileigh: Mm, yeah.

Sydnee: That is like the only smile you see on this character’s face in the entire film. Like they’re very—

Rileigh: That’s true.

Sydnee: You know, I don’t know if it’s sad or tense or controlled, but there is a moment of like calm and peace and smile on their face in that one scene.

Rileigh: Yeah.

Taylor: Mm-hmm.

Sydnee: And I thought “That’s gotta be important, why?” Because they’re getting close to themselves.

Rileigh: Yeah.

Sydnee: That’s the closest they’ve been to who they are.

Taylor: Well, you notice— I mean, it’s such an obvious tell, but like the big parachute that we all played with?

Sydnee: Yeah.

Taylor: In elementary school.

Sydnee: Is—

Taylor: If you played with one of those, you know it was originally, it was like primary colors.

Sydnee & Rileigh: [simultaneously] Yes.

Taylor: The one specifically that they’re playing with is— it’s the color of the trans flag.

Rileigh: Yeah, it is.

Sydnee: It’s the color of the trans flag, I noticed that too. [laughs]

Taylor: Yeah. And also, and in Owen’s younger life, and through adulthood, they always have a pink detail. The pink sleeping bag, the pink shirt, there’s always— He’s always costumed with a pink element.

Sydnee: Mm-hmm.

Taylor: Until like you see him in the, you know, the current times.

Sydnee: Yeah. No I—

Taylor: So it’s kind of like there is— This color palette plays throughout the entire film, of like the trans flag, the trans colors. [chuckles]

Rileigh: Yeah.

Sydnee: But I think it's— I think it's good to have stories that— where that is not just something "Yeah, you might get that from it." Like, "No, that was there."

Rileigh: Yeah.

Sydnee: "We put that there. That was— [chuckles]" That's part of the storyline, because there are people watching for whom this storyline is still important.

Rileigh: Right.

Sydnee: You know, things are better now, but they're not— Everything is not equitable. [chuckles]

Taylor: Yeah.

Sydnee: So it is important that these stories be front and center.

Taylor: Well, I feel like specifically the description that Maddy gives of burying herself alive, and it's very brutal and disgusting when she's discussing this.

Sydnee: Yeah.

Taylor: Like and then, you know, clawing her way out. I mean, that part destroyed me, that monologue just destroyed me, 'cause it's so, you know, like just going into a dark hole and hoping you come out the other side.

And you know, it's such a like— Again, there are other parallels that absolutely fit this path, but as the trans experience of just like— There's a reason we call it— to say things like, "dead names," or like—

Rileigh: Mm.

Sydnee: Yeah.

Taylor: You know, like you are, in a lot of people's eyes and society, murdering the you that they knew.

Rileigh: Mm-hmm.

Taylor: And hoping that something else comes back.

Rileigh: Yeah.

Taylor: That is better, and can breathe.

Sydnee: Well I really loved this movie.

Rileigh: I did too.

Sydnee: I really enjoyed it. I really enjoyed the— I thought it was beautifully done, I thought the narrative was beautiful, it was well acted, and the nostalgia of course was very— It was nice.

Taylor: Yeah.

Sydnee: The *Buffy* parallels were nice.

Taylor: No, I— My film of the year, so far.

Rileigh: Yeah.

Sydnee: It was excellent.

Rileigh: Yeah, I think me too.

Sydnee: Yeah, I'm glad that you picked it, 'cause we intended to watch it anyway.

Rileigh: Mm-hmm.

Sydnee: So it was a good motivator to just go ahead and sit down and, even though it was late, watch it.

Rileigh: Yeah.

Taylor: [chuckles]

Sydnee: Worth it.

Taylor: Well thank you for watching it. I know— There were mixed opinions that were very loud online. I think a lot of people went in just thinking it was gonna be a horror movie.

Raleigh: Mm.

Sydnee: Oh.

Taylor: Which I think existential horror, it absolutely is, to the highest degree.

Sydnee: Right. Yes.

Taylor: But it is— does not play like a classic horror movie.

Raleigh: Right.

Sydnee: No, but I very much enjoyed it, and I'm very glad I watched it.

Raleigh: Yeah me too.

Taylor: Well thank you both.

Raleigh: Of course, yeah.

Sydnee: Well thank you. What's next, Raleigh?

Raleigh: Well, I thought we could talk about an artist that everyone seems to be talkin' about on the internet right now, and that's Sabrina Carpenter, and her album, which I think is her curr— most current album, *Emails I Can't Send*.

Sydnee: Okay.

Raleigh: So.

Sydnee: I have heard a song from it over and over again that Charlie likes. [chuckles]

Rileigh: I bet the song you've heard is not from that album.

Sydnee: Oh. Okay. Well.

Rileigh: 'Cause she has released— I was— She has released two songs.

Sydnee: Ah.

Rileigh: That are very popular, that are on her upcoming album.

Sydnee: Okay.

Rileigh: But this is her previous one.

Sydnee: Well I'll listen to all of those too.

Rileigh: Thank you.

Taylor: Is it the one that was written for the Barry Keoghan? Is that not on the album?

Rileigh: "Please Please Please?"

Taylor: Yeah.

Rileigh: Yeah, that one's on the upcoming album.

Taylor: Oh, alright.

Rileigh: I don't think it comes out until like August or something.

Sydnee: The one where she changes the ending.

Rileigh: Oh, that is on this album.

Sydnee: That's the one that—

Rileigh: "Nonsense."

Sydnee: — Charlie has made me listen to—

Rileigh: Yes.

Sydnee: — over and over and over.

Rileigh: That is on this album.

Sydnee: Okay, yeah.

Rileigh: So, there you go. You're ahead of the game.

Sydnee: I got— Yay.

Taylor: Nice.

Rileigh: Alright.

Sydnee: Well thank you, thank you both, thank you listeners. You should check out *I Saw the TV Glow*. Where did we get it streaming? I'm trying to think of where I watched it streaming.

Rileigh: I think I got it on Apple TV, like paid for it.

Sydnee: Was it on Apple TV?

Taylor: Yeah.

Sydnee: I know we— Yeah.

Taylor: I don't think it's like streaming for free anywhere.

Rileigh: Right.

Sydnee: No.

Taylor: But it's— It's still in some cinemas, and you know, you could pay for it on a streaming service.

Rileigh: Yeah.

Sydnee: It's totally worth it.

Rileigh: Oh yeah.

Sydnee: I would highly recommend it. Check it out, it was very good.

Rileigh: Absolutely.

Sydnee: Thank you Max Fun. You should go to maximumfun.org for a lot of great shows you'd enjoy. You can email us at stillbuffering@maximumfun.org, and thank you to the Nouvellas for our theme song, Baby You Change Your Mind.

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

[theme music fades in]

Sydnee: I'm Sydnee McElroy.

Taylor: And I'm Taylor Smirl.

Rileigh: I am still buffering.

Sydnee & Taylor: [simultaneously] And I am, too.

[theme music plays]

Sydnee: Did make me wanna go back and watch *Buffy* again too.

Taylor: Yeah.

Sydnee: It's been a while.

Rileigh: Well all this talking about it, now I wanna watch it.

Taylor: Well yeah.

Sydnee: I haven't done a rewatch in a long time.

Taylor: Yeah, me— you mentioned the bronze... stand in.

Riley: Oh yeah.

Sydnee: Oh yeah! I know!

Taylor: It totally was in this.

Sydnee: It was, it was! We co— We picked up on that, both of us.

Taylor: Yeah.

Sydnee: We were like, "It's the bronze!"

Taylor: Complete with a famous musical artist performing in it.

Sydnee: Yeah.

Taylor: Phoebe Bridges.

Sydnee: Yeah.

Riley: Man.

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Speaker One: The following is a promo for *Beef & Dairy Network Podcast*.

Speaker Two: [panting] Hello! Hello! Please! You have to help me. I was kidnapped and bundled into the back of a van. I was taken to the docks and beaten with chains, and tied up inside a shipping container, and then I was forced to listen to episode after episode of a podcast called *Beef & Dairy Network*. And I absolutely loved every second of it! Please! You have to tell me where I can listen to more episodes!

[chill hip hop music plays]

Speaker One: The *Beef & Dairy Network* podcast is a multi-award-winning comedy podcast, and you can find it at maximumfun.org, or wherever you get your podcasts.

[ukulele chord]

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