

Still Buffering 402: Real World

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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: I have some good news.

Taylor: Yeah?

Rileigh: Oh?

Sydnee: Yeah, I was talking to a group of youths the other day.

Taylor: Alright.

Sydnee: We had some friends— Yeah, we had some friends move to town and they have some children, and so all of the children were in one room while I was trying to help them assemble a bed frame. And as I was helping the youths assemble the bedframe, they were telling me about youth slang.

Rileigh: Mm.

Taylor: Alright.

Sydnee: So I could know what they mean, what the words mean.

Rileigh: Right. Are you gonna teach us?

Sydnee: Yeah, I—

Rileigh: 'Cause I don't know it.

Sydnee: Okay he— Okay, first of all, if you say these words around children, even if you're using them correctly, they get really upset with you. [chuckles]

Taylor: I love that, that's fantastic. Please arm me.

Rileigh: Yeah, that checks out.

Sydnee: If you— Yeah, so if you use these words around kids, you'll be cringe.

Taylor: Cool.

Sydnee: Which like we know what that is.

Rileigh: That's nothing.

Sydnee: They said that's new one, and I was like, "We know what cringe is. We're on it."

Rileigh: That's just a word.

Sydnee: Yeah.

Taylor: Yeah.

Sydnee: Like I mean I guess using it in that way, to say like, "You are cringe," or, "That was cringe," is not. You know?

Rileigh: Yeah.

Sydnee: Like, "I am cringing, that made me cringe." They're changing the part of speech to which— You're an English major, Rileigh. They're making it a—

Rileigh: There's a word for that.

Taylor: It's—

Rileigh: They're making it an adjective instead of using it as a verb.

Taylor: It's operating as a noun, right? 'Cause you're— No, I guess—

Sydnee: "You are cringe."

Taylor: No, I guess that's an adjective.

Raleigh: I guess it could be—

Taylor: Yeah.

Raleigh: — a noun, possibly.

Sydnee: Is it an adverb? Is it a gerund? [chuckles]

Raleigh: It's not a gerund, it's got no R-G.

Taylor: I went to art school. [chuckles]

Raleigh: It's not adverb 'cause it's not describing a verb. There's a word for when you use a form of word as another form of speech, but I don't remember what it is.

Sydnee: I don't either.

Raleigh: I've been on summer break for four months.

Sydnee: [chuckles] Well and you don't do English anymore, you do law.

Raleigh: Yeah, we don't care about English in law. [laughs]

Sydnee: But they— Okay, so first of all, "skibidi."

Taylor: Oh, well, now, wait. Okay, I mean this is new for you I guess. I think I'm a little too online. But go ahead, Syd, tell us what skibidi is.

Sydnee: Do you know how to use skibidi?

Raleigh: I don't know how to use it, but I do— I'm aware of its existence.

Taylor: I know it—

Sydnee: So skibidi, it's bad. I thought skibidi was good. But skibidi is bad.

Taylor: No, because it's often paired with Ohio, right?

Sydnee: Ohio is like it's bad because it's like blah.

Rileigh: Ohio?

Taylor: And that— Yeah.

Sydnee: Ohio.

Taylor: Like it— Ohio is just like, bland.

Sydnee: Nothing.

Taylor: Nothing, not cool. I mean, not Ohio the state.

Rileigh: Right.

Taylor: Ohio as slang.

Sydnee: Yeah, I have no negative feel— Well, except for when you're driving on my side of the state lines there, Ohio drivers.

Taylor: [chuckles]

Sydnee: But. [chuckles]

Rileigh: I didn't know people used Ohio in such a way.

Taylor: Yeah, so you—

Sydnee: Ohio.

Taylor: You can be skibidi Ohio?

Sydnee: You can be— “Skibidi Ohio” is bad, but if you say like, “Ugh, that was so skibidi Ohio,” then the kids will look at you and go “Oh no!” You can’t. That’s bad.

Taylor: Yeah.

Sydnee: “Sigma” is good. Which I didn’t know sigma was good. I thought there were like—

Rileigh: I also didn’t know “sigma” was good.

Sydnee: I thought there was like, “alpha” and “beta,” and “sigma” was another description of a type of human.

Taylor: Oh like weird people that obsess over like alpha males versus like beta males.

Sydnee: Yes. And I thought “sigma” was like the cool version of an alpha. Like alpha’s kinda taken on this sort of like negative right like it’s not like a leader type, it’s like a negative...

Taylor: Like a bully.

Sydnee: Misogynist kind of vibe, right? Like yeah, yeah. Like alpha is no longer— I mean, I think there was a time where alpha could just mean like the leader, but it doesn’t— it has a negative connotation. I thought sigma was like all that stuff, except like the positive version.

Taylor: Well, I think that is the origin of the— Its... inevitable end point as a word that means cool or good.

Sydnee: It ju— Yeah, it just means good. Sigma just means good.

Taylor: Yeah, but I do think that is the origin.

Sydnee: But if you tell a kid that their bed frame looks so sigma after you build it... they don’t like that.

Taylor: You don’t tell them like that. Okay.

Sydnee: No. I was trying to understand like how— Like I know what “mewing” is, but like how do I use “mewing” in a conversation?

Rileigh: It has taken on a nature in which I don’t completely understand. Because I thought it was just like a word that people said for like how to push your tongue up against the roof of your mouth.

Sydnee: Mm-hmm.

Rileigh: To like sharpen your jawbone in pictures or something.

Sydnee: Mm-hmm.

Rileigh: And your cheekbones. So like if you’re in a picture, you can do that and it makes your face look like more angular or something.

Sydnee: Mm-hmm.

Rileigh: But Cooper specifically does it a lot at people.

Sydnee: Yeah.

Rileigh: And I don’t know what that means when you mew at somebody.

Sydnee: It’s just like dismissive. It’s like— I tried to interpret it for the children and say like, “So here’s how I would understand that,” and they— none of— nothing I said did they say was right, they said it was all wrong.

I said like, “So, you are so boring that I’m just mewing, because it’s not worth my time to listen to you, and I’m better off doing this exercise with my tongue in the roof of my mouth, because this is such a— Like you are such a waste of time.” And they all—

Taylor: And they didn’t agree with that?

Sydnee: Yeah, they all said, “No, that’s wrong.” And I said, “Then is it a nice thing to do to someone,” and they said, “Well no.” And I said, “Well is it a mean thing?” and they were like, “Well no. It’s just like whatever,” and I was like—

Rileigh: It's Ohio.

Sydnee: [chuckles] No, don't say that.

Taylor: No, it's not Ohio.

Rileigh: Oh. Oh.

Sydnee: I didn't know, but I— but like you don't want— you wouldn't do it to someone in a way that was positive.

Rileigh: Well no, it doesn't—

Sydnee: So like dismissive is— They finally were— They allowed to use dismissive to characterize it, but they weren't thrilled with that description.

Taylor: You know what I think is the problem with interpreting all of these words? One, we're old, that's—

Sydnee: Yes.

Rileigh: Mm-hmm.

Taylor: That's the first most important thing to say. But two, these are all phrases that are I would say 90% of the time used on the internet, as opposed to in human interaction.

Rileigh: Mm-hmm, mm-hmm.

Taylor: Like they're things you comment to people, and the joke is the comment, it's the way of reacting to something. And that's why there's not really like a response to it, because we're cut off from the response to it, 'cause it's just the statement you make.

It's how we're reinterpreting slang in this world where most of their social lives, a lot of them are on the internet. It's less about where, I don't know, we would use slang to communicate and connect to other people.

Sydnee: Mm-hmm.

Taylor: And they still use it in this way, but it's kind of roundabout filtered through— 'Cause all of these things derive from internet culture.

Sydnee: Well, and are they— Maybe then in that spirit, are they maybe not like really intended to be spoken aloud, in the way that they are when they gain popular—

Like if you think about when you text, or I guess message on some sort of social media app, and you might like shorten something to "r u," like letter R and letter U, that makes sense in a text.

But when you're communicating with somebody, you wouldn't like— you wouldn't shorten your speech in that weird way verbally? Do you know what I mean?

Taylor: Sure, it's like on *The Circle* when they say their emojis.

Raleigh: Yeonah.

Taylor: It sounds silly because no-one ever does that.

Sydnee: Like that. Like that.

Taylor: And if we did that in real life, if we were aliens that came to this planet and were like, "Oh, this is communication. Heart emoji smiley emoji," like that would be like, "Oh, you're not from here. You don't go here." [chuckles]

Sydnee: Well.

Raleigh: [chuckles] "You don't go here."

Sydnee: And it's also like people don't really— I know sometimes people will say, "lol," but I don't— I do think like hearing someone say, "lol," I bet would be cringe, right?

Taylor: Or ironic. Mmm.

Raleigh: Oh.

Taylor: I think that's— Suck—

Sydnee: 'Cause it—

Taylor: Things that— It could go both ways for you. I think some things could be cringe or ironic, depending on who is completing the action, and that is kind of up to the audience.

Sydnee: I— Di— Does anyone ever say like... "rofl" out loud?

Raleigh: I have—

Taylor: Yeah.

Raleigh: I have been guilty of "lmao."

Sydnee: Yeah?

Taylor: Well, and I think if you have, I don't know. [chuckles]

Raleigh: Literally saying like, "lmao."

Sydnee: [chuckles]

Taylor: I guess if you're sigma enough, you can say those ironically and people will read it as "Ha, that's a cool person being cringe on purpose, which is ironic, and roundabout it's cool."

Sydnee: "And it's cool. It's sigma again."

Taylor: Mm.

Sydnee: Hmm. That's if you have enough rizz.

Taylor: Oh no. [laughs]

Raleigh: Isn't that one old now?

Sydnee: Yeah, I think rizz— And like rizz also is the word that is derived from the word "charisma," which I know like that is an English word that I understand. [chuckles] And have context for.

So when you say like, "They have rizz," I don't need it. Like, "Okay, it's just shortened? Yeah, okay." And then of course The Rizzler would be somebody who's— has a lot of it.

Taylor: Yeah.

Sydnee: And then you can like play with the word rizz, and like the Rizzard of Oz, and things like that. Like they were in on this whole— I was actually kind of impressed.

'Cause they were all like throwing in like different plays on the word "rizz" to see who could come up with the best rizz joke. I didn't have anything to contribute, I was just listening. [chuckles] I thought that was pretty clever though.

Riley: I bet it's cooler when they come up with a rizz pun than when you do.

Sydnee: Yeah. I didn't think I would—

Taylor: Yeah.

Riley: Yeah.

Sydnee: It would be well-received. [chuckles]

Riley: Yeah.

Sydnee: I know what a "gyat" is. We all know what a gyat is.

Riley: Is that a butt?

Sydnee: That's a butt.

Riley: Okay.

Sydnee: Yeah. Which I think comes from like the expression that one might make if they see a nice butt.

Taylor: Yeah.

Rileigh: Well, is it that, or is it... Like... An acronym?

Sydnee: Is it?

Rileigh: Well, I've seen some people on the internet say that, but I don't know for what.

Sydnee: Well I don't— they didn't know that— Okay, the youths did not know that if that's true.

Rileigh: [sighs] Oh, now I gotta look it up.

Sydnee: While you're looking that up, I'm still struggling to understand how "preppy" became not just like a compliment, solely a compliment. I'm not saying the preppy was always negative, but it wasn't like...

It was a distinct style, and it was not negative or positive inherently, it depended on what your style was and, you know, how you lived in relation to preppiness. Whereas preppy now is positive and is associated with almost like I think like a hyper-feminine like look.

Taylor: Really?

Sydnee: Yeah, like pink is what— When I said, "What does preppy mean?" the answer at first I got was "Well you know, like pink."

Taylor: Like the color, not the acrobatic singer.

Sydnee: Well, yeah. Yeah.

Rileigh: Yeah. [laughs]

Sydnee: No, not that Pink.

Taylor: Okay.

Sydnee: No, the color—

Rileigh: And not the brand that is a branch of Victoria's Secret. Not that pink.

Sydnee: Not that either.

Taylor: No.

Sydnee: And certainly not the song by Aerosmith.

Taylor: Mm.

Sydnee: And not the better song by Lizzo.

Raleigh: Yeah. None of these.

Sydnee: Although I do think the song by Lizzo about pink better encapsulates what the vibe of preppy. Like—

Raleigh: Is preppy just Barbie?

Sydnee: It felt like Bar— Like they were say— Like when they said, “pink,” I feel like what they were trying to communicate to me was like, “You know when you watch *The Barbie Movie*? That.”

Raleigh: Well, yes.

Sydnee: So like all things feminine that we now celebrate since our previous summer of girlhood, I think.

Raleigh: Mm.

Sydnee: Since like *The Barbie Movie* and Taylor Swift got to like reposition girlhood as like a positive, and like remove the social stigma. Didn’t that happen last year? [chuckles]

Taylor: Well, nah.

Raleigh: Sure. [chuckles]

Sydnee: Or at least it was an attempt, like that was the plan.

Taylor: I think that was a marketing plan that sold very well, I don’t know if it happened.

Rileigh: Do you wanna know the AI overview that Google provided me?

Sydnee: Oh boy.

Rileigh: For gyatt?

Sydnee: Oh boy.

Taylor: Yeah. Yeah I do.

Rileigh: "The slang term 'gyatt' has multiple meanings. One, exclamation. An abbreviation that's used to express strong excitement, surprise, or admiration. Compliment. An acronym for 'girl your butt thick,'" except obviously the A doesn't stand for "butt."

Taylor: Right.

Rileigh: "That's used to compliment somebody with a curvy body. Physical description. A noun that describes a person, usually a woman, with a large buttocks and sometimes an hourglass figure. And finally, unhinged or chaotic. A term used by younger generations to describe something that is done or said that is out of character or unexpected."

[pause]

Sydnee: I didn't know that last one.

Rileigh: I didn't either, I thought that was— I say out of pocket.

Sydnee: Well that's—

Rileigh: Which also has a different meaning.

Taylor: Yeah.

Sydnee: That's new. That is not what— I have used the term "out of pocket" and that is not what I mean.

Taylor: Yeah, we—

Rileigh: It's like the equivalent of saying something is out of leftfield, I think.

Sydnee: Mm-hmm.

Taylor: Whereas our intention with it was like, "I'm gonna be out of pocket, you're not gonna be able to reach me."

Sydnee: Mm-hmm.

Rileigh: Yeah.

Sydnee: Which is that no longer what it means because that cannot happen anymore? [chuckles]

Taylor: We're all always in pocket? Yeah.

Rileigh: Well I guess I've said before like, "Hey, in case I'm MIA for a couple hours, like I'm doing this." Or like, "I'm going into class, so I'll be MIA for the next couple hours."

Sydnee: Yeah?

Rileigh: I use "MIA" instead of "out of pocket." And then I use out of pocket if it's like someone says something and I'm like, "Wow, I cannot believe you just said that, that was so out of pocket. That's a crazy thing to say."

Taylor: It's weird 'cause are these like evolutions or are these like misunderstandings. 'Cause we would say, "out of line." Like, "That's out of line, like that's wild." But—

Sydnee: Wild.

Rileigh: Someone just got the two confused and it caught on? [laughs]

Taylor: Well 'cause I mean out of pocket makes sense in the term of like— I mean I guess this goes back to like you would have your Razer in your pocket, and you would—

Rileigh: Out of pocket.

Taylor: Like I don't know, like, "I don't have any way of communicating with anybody, I'm gonna be out of pocket."

Rileigh: Yeah.

Taylor: "Like I will not have a way of—" Like I get that. The phrase got reappropriated as being out of line, but out of line is right there. I don't know, it's—

Sydnee: It is weird, and it—

Taylor: I mean like preppy, that's just— Did people kind of forget the origin and go "Yeah, this is kind of what it means. Like nice dressed, you know, shoulder sweater tied around your shoulders. Barbie does that, it's like Bar—" Like I don't know. It's an evolution?

Sydnee: But it's weird because like, "preppy" was such an important like '90s style fashion kind of movement. Like that ran after and kind of in reaction to like grunge, right?

Like you had this sort of like breakdown of style into this like, "I'm gonna wear whatever I feel like, and I look intentionally messy and whatever." And then preppy was like an answer to that that was like, "No no no, I am put together."

Taylor: Sure.

Sydnee: "I look nice, I look pressed—" And that was not— There was no gender, I don't think, associated with preppy. Anybody could be preppy.

Taylor: Well on the— I mean again, we kinda figure out the origin for that, 'cause preppy was related to prep schools.

Sydnee: Yes.

Taylor: As in rich kids that dressed very well.

Sydnee: Yes.

Taylor: That was what you were going for with— So that— the word “preppy” comes from “prep school,” like that’s where that originates.

Rileigh: Well and there were brands that were preppy.

Taylor: Yeah, Tommy Hilfiger.

Rileigh: It was like if you had certain branding on your clothing.

Sydnee: Mm-hmm.

Rileigh: Like Ralph Lauren—

Taylor: Mm-hmm.

Rileigh: — or like Polo or whatever, like that was preppy.

Sydnee: Yeah.

Rileigh: Not good.

Sydnee: Yeah. Well I mean it did— Because it became this almost like sort of high fashion I don’t wanna say parody, ‘cause that sounds like it was a joke and it wasn’t, it took itself very seriously. But like the country club style that was also associated very much with like white people.

Taylor: Yeah.

Sydnee: You know, and like it was very much taken on and elevated I think by like a lot of like Black celebrities and like media personalities, who took it and were like, “This is the better version of preppy.”

Like preppy was very much— I don’t know, it wasn’t— It was certainly not something that I would associate with like pink, pretty, feminine, Barbie alone.

Taylor: It is— Yeah.

Sydnee: Like maybe that— That could be a part of it, but not that.

Taylor: It was communicating established wealth.

Sydnee: Yeah.

Rileigh: Yeah.

Sydnee: That's a good way to put it.

Rileigh: Yeah, definitely.

Taylor: Which well—

Sydnee: I don't know, I—

Taylor: Oh, go ahead.

Sydnee: I was just gonna say all I know is everything I said to the kids they thought was cringe.

Taylor: Well. Did you tell the kids that cringe is just secular shame? Did you let them chew on that for a while?

Sydnee: [chuckles] I did not tell the youth this.

Taylor: Hit 'em with that next time.

Sydnee: I don't think they're ready for that.

Taylor: Well, they should be.

Sydnee: You know.

Rileigh: I just think— I think that when I was doing the slang with the youths.

Taylor: [chuckles]

Sydnee: Uh-huh.

Rileigh: When I was of the younger generation, we had just words that were real words that we just used to mean certain things. Now there are things comin' out and I'm like, "What do you mean skibidi? What do you

mean sigma?" Like these aren't words that you use in your everyday vernacular, it's not like, I don't know.

Sydnee: Well—

Rleigh: Saying something is "lit."

Sydnee: It's weird to because— But I mean this is also like I connect skibidi with that awful "Skibidi Toilet" stuff. And—

Rleigh: See I have no idea what that is, because I am not a child and I don't have children.

Taylor: But then that does— If skibidi's bad, but everybody loves the skibidi toilets, there is a disconnect there. [chuckles]

Sydnee: It is. It is a disconnect 'cause I thought everybody liked "Skibidi Toilet." And like for me, it's weird— It is something that I wouldn't want to... I don't know, it's never slang that I would wanna use, because I think "Skibidi Toilet" like those videos and that whole kind of that part of YouTube is just some of the worst stuff that's out there, right?

Taylor: Well, now, ah, well, as somebody that maybe spent too much time on the bad part of the internet, I don't think it's the worst to let your kids see the skibidis.

Sydnee: Okay, well—

Taylor: As long as they hold— As long as they just stick to the skibidis, it's alright. But yeah, it— it is obnoxious.

Sydnee: I just mean like that— Yes. And that like—

Rleigh: The Gen Zers call it the brain rot part of the internet.

Taylor: Yeah, right.

Sydnee: Oh.

Rleigh: It's not bad or harmful, it's just like mindlessly brain rotting. [chuckles]

Sydnee: Well and it's like that— The feedback loop disturbs me, because it's almost like that algorithmically generated kind of content. And some of it is AI, but not all of it is AI.

It's like people have taken like, "Kids like poop, and they like rainbows, and they like Spider-Man, and they like Elsa. And I made a video with these things in it."

And I mean like literally, that's what some— I mean... I've seen some of it. It— That's what it is, and it just feels so like, "Oh, come on. Oh, come on!" [chuckles]

Taylor: Well, I mean—

Sydnee: "Kids are smart enough, you can make better stuff." But kids'll watch it, I know they'll watch it, mine'll watch it.

Taylor: Kids are smart, it's not about intelligence, I think what we're witnessing is actually kind of— [chuckles] Not to make it too dark, but it's kind of scary because what we're seeing is how our communication is being shaped by the way we engage with each other.

And when it's largely through the internet, and there's largely a reward for engaging in a way that gets a response, we do— we almost become these like collections of sound bites.

Like I'll see it like on comments on a video where, you know, you'll see like everybody will comment "Who's gonna tell 'em? I'm gonna hold your hand while I say this. Who's gonna tell 'em? I'm gonna hold—"

You know, it's like these two phrases because everybody will like that phrase, that's a recognizable phrase that encapsulates the way we all feel. Unique expression in this situation will not be rewarded in the same way—

Sydnee: Mm.

Taylor: — that saying that phrase that everybody says will be. [claps once] And that shapes how we communicate. So we collect these phrases that maybe we don't have distinct meaning connected to them, but we do

understand that they're phrases that are recognized, and rewarded with recognition. And that's a weird new thing, that's a new frontier in human communication that I don't think we've had in the past.

Sydnee: It is weird—

Rileigh: Mm.

Sydnee: — 'cause it reminds me a lot of the— I find a lot of the YouTube videos that the kids are drawn to now, because now that the girls are older they're drawn to— I do not want to use the word "mature" to describe this content, but it's not just like weird funny images and songs and— You know what I mean?

Like it's a creator with like a thing they do. They remake rooms in certain colors, or like create secret hideaways in the game room, I don't know. They weird— They do— They put up an amusement park in their backyard, whatever. Those kind of creators.

And there is like this sort of homogeneity to the way— to their whole sort of vibe. It's like— And I don't know how to describe it, I don't know what it is exactly, 'cause it's not a cultural touchstone. It's not like a certain...

[cat meows loudly]

Sydnee: Sorry, my cats are fighting in the background.

Taylor: [wheezes]

Rileigh: [chuckles]

Sydnee: It's not a sort— a certain like thing that I can put my finger on and say it's this style or this tone or this vibe. It's just like inoffensive and vaguely... happy, and interested, and generally enthusiastic. And they use the same sort of phrasing, and the same kind of like gimmicks, and I don't know.

There's something about it that I find a little disturbing. Everything about it feels like this sameness, but I guess that's because it's what kids understand as content. This is— "Oh yeah, it looks like all that other stuff I watch, so this is the stuff I watch."

Taylor: Well.

Sydnee: I don't know, this leads me into—

Taylor: [chuckles]

Sydnee: — into our topic well.

Taylor: I was gonna say.

Raleigh: [laughs] Yeah.

Sydnee: Because as we were talking about— Okay, so we're talking about *The Real World*. You all watched the first episode of *The Real World*?

Raleigh: I did.

Taylor: Yes.

Sydnee: Way back in 1992.

Raleigh: Oh yes.

Sydnee: And as Justin and I were watching it together, which I didn't remember a lot of it, I watched *At The Real World*, but I mean I would've been nine, so I was not target demo when it first came out. I certainly watched a lot more of it later, but when it first came out, not so much.

But like Justin made the comment "I feel like we were all so much weirder back then." And I think that it was easier to be really weird and have not just weird ideas or opinions or ways of expressing yourself or style or whatever, but like stuff that today you'd be like, "Ew, whoa, no."

[chuckles] Because we didn't have that constant like understanding of what everybody else was doing and saying and thinking. 'Cause you didn't know. We lived so much more isolated lives.

Taylor: Well yeah, I think that— 'Cause that really struck me too, but I don't that it's less— it was easier to be weird, it's that we hadn't

considered our individual marketability as people. And now I think a lot of what—

Rileigh: Mmm...

Taylor: What this all goes back to is that desire to make yourself very marketable, because anybody can be a product. It's part of the capitalist end goal, right? [chuckles]

Sydnee: We're brands.

Taylor: Yeah.

Sydnee: We've become brands.

Taylor: Everybody will become a brand at some point, and so these people were not brands. That doesn't mean that they're good or bad, it just means it is a little bit more, dare I say, authentic.

Sydnee: Yeah. Rileigh, what did you— You had never seen any of this, right?

Rileigh: No. The first thing that struck me of course is that you can tell immediately that we're in 1992 just based on the fits, clothing.

Sydnee: [chuckles] Yeah.

Rileigh: The style.

Sydnee: There's so much flannel.

Rileigh: Can't— You can't emulate that these days, you can't even try, that's just a whole, whole world of its own.

Taylor: It looks so comfy though. [chuckles]

Rileigh: I know. That's what I was watching them, I was like, "Man, you all look so comfortable, and kinda cool." But now if you try to emulate that, it's like the clothes they make now just aren't, I don't know.

Taylor: Yeah.

Rileigh: They're not effortlessly comfy and cool at the same time, they're trying too hard, and they cost too much money.

Sydnee: They really aren't. I see a lot of them at Target.

Rileigh: Mm-hmm.

Sydnee: Target's always like, "Hey, do you wanna take a trip back to a very specific year in the '90s?" Like one season of '93 is like all on sale at Target right now, like you know what I mean? [laughs]

Rileigh: They really do love picking a very, very specific niche era and selling that for a while. [chuckles]

Sydnee: Right? And it's like— It's not— It's just like, "'90s of this part of the country in this time of year, all at Target now. Go." [chuckles]

Rileigh: Yeah.

Sydnee: And then it's gone, I don't know.

Rileigh: I will say, I kind of— 'Cause I mean I knew it was reality TV, but most of the reality TV I watch is competition reality TV. And less like people just—

Sydnee: Existing.

Rileigh: — living together. Like less... *Real Housewives* or *Jersey Shore* or anything like that, more *Survivor* type stuff. But it was— it reminded me of *Terrace House* [chuckles] in the sense that we're just sitting here, observing people living together.

Sydnee: That— I mean, Tey I don't know— We said that too, I don't know if you thought about that. Like the only reality show I feel like that's still kind of like this is *Terrace House*.

Taylor: Well I— And 'cause I watched later seasons of *Real World*, and then like when it became more gamified.

Sydnee: Mm-hmm.

Taylor: And I thought that was the thing that *Terrace House* had different. Like no, *Terrace House* is just similar to very early seasons of *Real World*.

Sydney: Yeah. Just like people living to— And I think *Terrace House* has that vibe of like who might get together? There's always a sort of like will people couple up kind of— Like that's not the explicit purpose, but they— I feel like that's underneath it.

Whereas *Real World* was not that. Like that could happen, that might be part of it, but that was not— It was almost more like, "We want to create controversies— Like, we want people to have fights."

Taylor: Yeah.

Sydney: "We wanna put people in the house that not— I mean maybe some might fall in love, but more importantly, we wanna see two of these people yell at each other." [chuckles]

Taylor: Well that's sort of an— I hadn't watched recently enough. The fact that almost everyone in the first season is from New York or is currently living in New York, and then they just bring in the one person from elsewhere, that really surprised me 'cause that— And that also reminded me of *Terrace House*, 'cause everybody's got jobs and like lives.

Riley: Mm-hmm.

Taylor: That are allowed to interact with the house, and they're also going and doing things. And I don't— That's not what it felt like in later seasons, when it was people from all over the country brought in to sort of a party house. Like that's a bit different of a vibe.

Sydney: It— Well, but I wonder though. I mean— [sighs] These are such the early days of reality TV, and so like the formula for how to create those like viral moments wasn't established yet.

But there was somebody already thinking of that when they were like, "Oh let's— We have like diversity and like these multi-cultural sort of perspectives from all over New York. And then we'll bring in this one

white girl from Alabama, who really has no language to talk about these issues whatsoever. And see what happens.”

I mean, you knew what was gonna happen. There’s no way none of the producers thought like, “This could go wrong.”

Taylor: Well. Yeah, but I— Was that— I think that was part of the point of the show though, right? Like she was almost centered at the beginning—

Sydnee: Mm-hmm.

Taylor: — as like sort of the main character sort of, and it does relate back to her more. I think she gets a lot— I watched like the first, I don’t know, eight episodes. Like she gets a lot more screentime than most of the people in the house.

Sydnee: What—

Raleigh: Yeah, she does.

Sydnee: Do you think that’s— It’s— You could look at that two different ways. Do you think that that’s negative or positive? Like a comment on the show.

Taylor: I don’t think it’s either, I think it’s just establishing that the show had a perspective. Kind of like if you want to introduce people to a world, you want to have a character that is not from that world to learn about that world.

So she’s sort of the avatar for the audience, because most of the people watching from home would not be living in New York City. Maybe somewhere else in the country.

So I think it was more just establishing somebody whose viewpoint might be most like the rest of the people watching this, which I actually think is really smart. And not in a provocative like, “Ooo, let’s make viral moments” way, like in just to make good like thoughtful programing.

Sydnee: It is wild though to see, and Raleigh I don’t know if you watched any clips from like the later episodes, but there is a moment where she

definitely like looks at one of the other housemates and says like, “Well I think you’re prejudiced against white people.” [chuckles]

Rileigh: Oh no.

Sydnee: And it’s like.

Rileigh: I did not see that.

Sydnee: Whoaaa. [chuckles]

Rileigh: Can I ask, ‘cause I did only watch bits of the first season. Tey, you mentioned it becomes like more gamified. Does it get like a almost *Big Brother* reality show aspect to it? Like does it become that kind of reality show, or does it just stay *Terrace House*-esque?

Taylor: No, they definitely— ‘Cause there are eliminations eventually. Is that—

Sydnee: I think you get— Were there eliminations?

Taylor: When that— It was specifically when they did the cross. I mean I know they did the—

Sydnee: When they—

Taylor: — *Real World Road Rules Challenge*, and there were eliminations.

Sydnee: Yeah.

Taylor: But.

Sydnee: Now they did the thing— You know that other, it’s a Japanese reality show, I think it’s also on Netflix. What is it called? *Boyfriends*? *The Boyfriend*?

Taylor: Never seen that.

Rileigh: No.

Sydnee: That's a bunch of guys living in a house together, and like the idea is trying to like find your romantic like to pair up. That's like the whole premise of the show. And they like give them a joint job. [chuckles] Like they all have to run a coffee truck together, like they all have to take turns...

Taylor: [sniffs]

Sydnee: Like with this food truck that sells coffee. And didn't *Real World* have like a joint job sometimes? Like they would be given like a... I don't know, I don't wanna say some project, but like— some sort of vocation for them all to embark on together?

Taylor: I— That's what I—

Sydnee: Or something?

Taylor: 'Cause I think that's what— when they started bringing more people in from elsewhere, they had to have.

Sydnee: Mm-hmm.

Taylor: [chuckles] 'Cause they weren't gonna just stay in a house all day.

Raleigh: [chuckles]

Taylor: They had to have them do things.

Sydnee: I thought they gave them like, "Go take shifts at this store."

Taylor: Yeah.

Sydnee: Or restaurant, or run something, or make something. I thought they gave them a project in later seasons.

Taylor: That sounds right.

Sydnee: I could be wrong.

Taylor: That's—

Sydnee: Something to work on, yeah, so they're not just like there, arguing and drinking. And smoking. Man, how weird is it to see people just smoking.

Rileigh: Yeah.

Taylor: Well.

Rileigh: That was weird.

Sydnee: On TV. [chuckles]

Taylor: And like the conflict about it of like, you know, "Oh, it bothers me when I'm sleeping at night and I'm inhaling your cigarette smoke."

And it's like, "Oh wow," like... I've lived with lots and lots of smokers, but it's been at least in my lifespan in New York that it's still a common thing, you don't smoke at the house. You go to the fire escape, you lean out a window, you don't smoke in the house. That's just standard respect.
[chuckles]

Sydnee: It's wild to see everybody just smoking.

[loud machine sounds]

Rileigh: Yeah, I agree. That's a— That is something you do not see on— not just on reality TV, but really just on TV anymore.

Sydnee: Mm-hmm. Yeah, it was really interesting, I was watching... some of— They had a reunion episo— or a reunion series, where they brought back the original people from *The Real World* to stay together again in 2021, and like reconnect and revisit their old fights and stuff, and rehash that kind of stuff.

Taylor: [sniffs]

Sydnee: And—

Rileigh: Can I ask where they are all now?

Taylor: Oh, I looked that up.

Sydnee: Did you look all— up all of the things?

Taylor: Yeah, I mean it's, you know, like I think Julie got married and is back in— I don't know if she's in her hometown, but she's in... She did— She's like a mom of two, teaches dance classes.

Sydnee: Yeah.

Taylor: Seems very happy. Eric the actor boy continued to work. He did a lot more with *The Real World* and like the challenges stuff.

Sydnee: Mm-hmm.

Taylor: So he stayed on MTV for a while.

Sydnee: He was on the grind.

Taylor: Yeah. But I think for everybody else, like for all the— Everybody that was like a singer or an artist has still like, you know, like Kevin's published a bunch of books. The— Both musicians have continued to produce music.

Raleigh: Mm

Taylor: You know, have toured with various acts and stuff. I don't know, it seemed like everybody's doing well for themselves, more or less kind of in line with who they were.

Raleigh: Yeah. That's the crazy— I think that's the craziest difference for me, thinking about people going on reality TV now versus then is like those are all people living normal lives that are probably pretty similar to the lives they were living before they were on *The Real World*.

Sydnee: Mm-hmm.

Raleigh: Doing the same things, you know, same jobs, same like passion and all that stuff. But now people go on reality TV, and afterwards can just immediately like quit their job and be a full-time influencer.

Taylor: Yeah.

Rileigh: Like.

Sydnee: That can be your whole thing.

Rileigh: Yeah, brand deals and they all get YouTube channels, and now they get TikToks and Instagram. And I mean there are a lot of people that go on shows like *Bachelor* or *Bachelorette* not with the goal of winning, but with the goal of getting on there long enough so they can get a bunch of followers and be an influencer.

Sydnee: Well and I wonder if that does, you know. [sighs] It's hard because I don't think if you watch the original *Real World*, they're having some really intense conversations at times.

And I don't know that everybody who was creating that show was like prepared in how to handle that. How do we show this in a way that we all understand what's happening, and we're not— I don't know, like you have to know how to present that, right? You have to be thoughtful.

Rileigh: Right.

Sydnee: But I will say on the flipside, like I do think having those conversations out in the open was very important on the show, and continue to be, right? Like they talked about not just like race relations, but like LGBTQ people who lived in the house, and like being openly gay and becoming comfortable with that.

They talk— Obviously there was, you know, a cast member who had HIV and was open about it, and that was a huge turning point for our cultural acceptance and like destigmatizing living with HIV.

And so those were super important things, and I don't know that you would see that on a modern reality show, because everybody is so conscious of the character that they're...

Taylor: Mm-hmm.

Sydnee: You know? Like how will they outlive this show that they're on right now? On TV.

Taylor: Well and there's that immediate feedback. You know, there were things like just in the episodes I watched that if somebody had said that thing on an episode, and then there had been the reaction to it, they probably would've been gone before the next episode. [chuckles] They would've been removed with a statement.

Sydnee: Oh yeah.

Taylor: But I don't know. And I mean in the real world, in *The Real World*, we have these conversations and it's important to have these conversations authentically, and meet in the middle. And not have your, you know, your freak-out and your viral moment where everybody gets mad, and then that's that.

Like it's— I think it— It's a very authentic representation of very different people talking to each other. And they were good at picking this cast, 'cause I think later casts were picked specifically to have people who would be incendiary, people that would fly off.

I think this is a really mellow cast, where there are some wild questions being asked in all directions and everybody's pretty chill about like, "Well, this is why I feel that way, and this is where I come from. And you know, this is how you should talk to me." And I think that's just that's really cool to see. [chuckles]

Rileigh: Yeah.

Sydnee: It's— It really is cool to see. I wonder—

Taylor: [sniffs]

Sydnee: The thing I always wonder when I see that kind of thing happening on TV is like were there conversations happening between like the cast members and producers ahead of time about like... [sighs] kind of the amount of emotional labor that probably went into this endeavor for some of them, you know?

Because I do think like Julie is sort of the— I mean I don't wanna say she was the antagonist, but if there was an antagonist at times, I feel like she was kind of presented that way. I— The— I think the— a lot of it came

from a place of being ignorant and naïve, right? Not harmful, not intentionally malicious.

Taylor: But it seemed like she knew that's where she was coming from.

Sydnee: Right.

Taylor: She was aware, like I think she even described herself along those lines, like, "I don't know these things, that's why I'm asking."

Sydnee: Yes.

Riley: Yeah.

Taylor: Which again, like you said, you can say, "Hey, it's nobody's job to educate you," but maybe that— the purpose of the show was to say, "You're right, but we're gonna make a show where we educate you." [chuckles]

Sydnee: Which I mean, again, I think as long as you're doing that thoughtfully, I think that's a really positive thing. I just wonder like I don't know that they knew what they were doing when they made *The Real World*, that they knew what a huge cultural touchstone it would become. And like the way that it would just— I mean how many reality TV shows were built from that DNA? I mean it's wild to think about.

Taylor: Yeah.

Riley: Yeah.

[items crash]

Sydnee: Sorry, that crash was just me throwing things.

Taylor: Sure yeah, for sure.

Riley: Don't throw things.

Sydnee: Sorry. I mean, but it's—

Rleigh: I know you're so passionate about *The Real World*, but that doesn't mean you should be throwing things.

Sydnee: Could you— Rleigh, do— Could you still enjoy it with as— I mean, I do not think that that show is as produced, by any stretch, as a reality show is now.

Taylor: No.

Rleigh: Oh yeah, yeah.

Sydnee: You can tell 'cause sometimes the conversations are not really about anything.

Taylor: I mean a lot of their conversations were just reading questions from those sex books.

Rleigh: Mm-hmm.

Taylor: And then having everybody answer them.

Rleigh: Yeah.

Taylor: Which those books probably sold so many copies. [laughs]

Rleigh: Oh, I'm sure. I think— I don't know if you could make a reality show like this today.

Taylor: [sniffs]

Rleigh: That was the first thing I thought after I watched a couple episodes was like I just don't—

Not only do I not think... people would watch it as much as they do other reality TV today, but I don't think that there are production companies that are making reality TV that are looking to make stuff like this. Because they don't think it will be... able to be as produced as heavily and controlled as heavily.

I just don't— I don't know. I don't think that you could, I don't think that people exist that would want to go on reality TV and just like be mellow

and have conversations, and kind of exist on camera. Most people that want to be on reality TV want that big brand that comes from it, or the big, you know, exaggerated persona, or the big fights.

Sydnee: Is it— Do—

Rileigh: All that stuff.

Taylor: Mm.

Sydnee: Is it because we prefer like an— kind of a glossy, over-produced, like intentional narrative? Like because that's what— I mean reality shows today, you— I mean we talk about, Justin and I, we watch *Survivor*, and we always talk about who's getting the hero edit and who's getting the villain edit.

Rileigh: Right.

Sydnee: And it's very— it's intentional. And I don't know that that idea was codified yet. Do we prefer shows that get that? Do we prefer that there is somebody behind the scenes cutting this in a way that will make us see a story?

Or is it just simply because I think as a society we're so polarized now— polarized now that if you say some of the stuff that they were just saying and asking, in a public forum, you're done. You're just instantly done. That's— Because we can't—

Rileigh: Well because also we have the internet to talk about it afterwards when people say it.

Sydnee: Yeah. And we just like, you know, and because to be fair, not to say like— 'Cause I don't wanna sit here and be like, "That's cancel culture," 'cause that's not what I'm saying.

Rileigh: Right.

Sydnee: But there is a degree to which if you say certain things, you're done. And there is certain— there is a certain level of like competency that we kind of expect from people who are on TV now. Like you do harm

with words, and so there are some things that you could go on TV and say that could result in harm to others, you know?

Rileigh: Yeah.

Sydnee: And so there's a real fear, right? Like it's not just like, "You get cancelled for being ignorant." No, I mean sometimes you say things that cause harm to people.

Taylor: Well, I mean.

Sydnee: I don't know.

Taylor: It's interesting 'cause I think there's a couple things there. I think part of the reason that we're increasingly polarized is— Part of it is the media. I mean it's a bit of a chicken and egg situation. Did we direct the media to make a more polarized nation, and did by proxy we become a more polarized nation that prefers more [chuckles] polarized content?

I think that is true. But I think that the idea that everybody has good and bad in them, that there's not a good guy and a bad guy, is a nuanced thing.

Sydnee: Mm-hmm.

Taylor: And it's something that's become less and less like mainstream, which is wild. I mean there are so many conversations that we've had about the popularization of like Marvel movies, that only giant, big blockbusters with good, good, good guys and bad, bad, bad guys seems to make it anymore.

Sydnee: Mm-hmm.

Taylor: And I do think that, you know, on reality TV, it's been paralleled. Where you need to have your villains, and you need to have your good guys. And that's not reality.

Sydnee: Yeah.

Taylor: That's not the— how life works at all. Most of us have deeply flawed aspects to us, and deeply good aspects to us, and we're trying to find a way to exist with these things inside of us.

And that's— I think that's the better thing for— If you have— If you care about any morality behind the entertainment you create, I think that's the better thing to put out there, but it doesn't sell to a nation that increasingly believes there has to be one good guy and one bad guy.

So, at the end of the day, it's just product, and product sells better when you got... big fights and big screaming matches, and a big good guy and a big bad guy.

[loud machine sounds]

Sydnee: That's true.

Rileigh: Yeah.

Sydnee: It is a shame though, 'cause you're right, the nuance is more interesting and more real. [scoffs]

Taylor: Well we—

Sydnee: Not to like be making a pun, but.

Rileigh: Yeah.

Taylor: Well we can see ourselves reflected in flawed people, but when you look and you only either see yourself in "Well, I'm not the good guy, so I guess I'm the bad guy." It's like there's not— It's less of a— I don't know, it doesn't reinforce.

If, you know, art drives culture drives art. Like these things relate in really dangerous ways. So yes, words can hurt people, but so can completely black and white thinking imposed over an entire nation. [chuckles]

Sydnee: That's true.

Rileigh: Yeah.

Sydnee: That's true.

Taylor: It's better to say the words and then have someone say, "Hey, those words suck, and here's why," and then talk about it, and have the whole world see, "Oh, people can learn and get better."

Sydnee: Which, you know, I mean it's— that is a place— I wish we had more room for that in our conversations, in our media, in our politics today as a— Like I'm a leftist living in Appalachia. [chuckles] I wish there was more room for that nuance, right? 'Cause otherwise I have to condemn most of my neighbors on a daily basis.

Raleigh: Mm-hmm.

Sydnee: So you know, things are most nuanced than sometimes they appear on the surface.

[loud machine sounds]

Sydnee: So yeah, I get that, that's tough.

[loud machine sounds]

Sydnee: I did— It did make we wanna go on and watch more of it though.

Raleigh: Yeah. Yeah, me too.

Sydnee: It was just interesting. You don't see stuff like that on TV now.

Raleigh: Yeah, for sure.

Sydnee: But thank you both for watching *The Real World*.

Raleigh: Of course.

Sydnee: It obviously was very thought-provoking for all of us. [chuckles]

Raleigh: It was.

Taylor: Yeah.

Sydnee: I know, I know. Rileigh, can I turn things over to you now?

Rileigh: Yeah. So, this feels like an odd way to end an episode, but I just wanted to share with everybody. As I'm sure everyone can tell, our schedule and our posting schedule has been pretty off and hectic for the last little bit, and I will say that 99% of that is because of me and my schedule.

You know, when we started this, I was 15, I was in high school, I lived at home, I didn't have a job. [chuckles] I couldn't even drive. So this was not a hard thing for me to fit into my life, it was a big part of my life, and it was easy to take time out of everything else to contribute to this.

But it's been nine years, and I am in my last year of law school, I already have a full-time job lined up for a year from now, I am class or working as a student attorney pretty much 60 hours a week, every week, starting next week. And I just don't— I don't have the same ease with which I can fit this into my life anymore, unfortunately. And all that being said, I... will be taking a indefinite hiatus myself from *Still Buffering*.

That is not to say that the show is ending. Obviously, my wonderful siblings will carry on the name and the legacy and the fun. If there's anything new by Taylor Swift, you know, I would love to stop by and discuss it with everybody.

But yeah, just I think that it's important that a show that people rely on listening to is constant, reliable, and you know what day it's gonna come out. And you know you're gonna have one to look forward to every week, and I just am not at a place right now where I can make that happen. And it's making it harder for my siblings to make that happen for you all too.

So... Thank you all, everyone listening, if you've been around for the last nine years, that's really crazy. I really did start as a 15-year-old who couldn't even drive living at home, and now I'm about to be 24-years-old, you know, living in DC, away from my family and about to finish school for good for the rest of my life, and start my career. This show has been there for every important milestone of my young adult adult life.

Sydnee: [chuckles]

Rileigh: And... I thank you all for being there for all of that, an indulging me and letting me share it with so many of you. And thank you siblings most of all, for joining me and doing this with me. It's been the biggest thing, the most continuous thing. Longest relationship I've had in my life.

Sydnee: [chuckles]

Rileigh: With this podcast. So yeah. This is not a permanent goodbye, just a, you know... Things are changing for me, things will change here, but... We'll always be here to talk to each other and check in every once in a while.

Sydnee: And Rileigh thank you, we love you. And we understand. And we will miss you, and I hope you know you have an open invitation not just when Taylor Swift—

Rileigh & Teylor: [laugh]

Sydnee: — releases more music. [chuckles] Alright.

Rileigh: I just know that there's no one really that you could bring on, maybe except Charlie, that could do it justice, to really dive into the lore as much, so you know.

Teylor: She's comin' for your spot. [laughs]

Rileigh: And of course Taylor— We know Taylor listens.

Teylor: Yeah.

Sydnee: Oh, obviously.

Rileigh: So, we don't wanna let her down. [giggles]

Sydnee: We don't wanna let Taylor Swift down, no. But obviously, any time you— If there's anything that you wanna come talk about, you're welcome back. And, you know, Ri— you joke, but Charlie is comin' for your spot, so.

Rileigh: I know.

Sydnee: I don't know.

Rileigh: She's 10 now.

Sydnee: Maybe we'll find some even youthier youths occasionally to pop on and tell us about youth slang.

Rileigh: Well I mean if the beginning of this episode was any indication, that you know, of where I am in life, it is certainly not in line with the youths and their slang anymore, so.

Sydnee: No, me neither.

Rileigh: Yeah.

Sydnee: I did a skibidi job of it, I think, so.

Rileigh: Oh no.

Sydnee: Oh well.

Taylor: I think it was very sigma.

Rileigh: Yeah.

Sydnee: [chuckles]

Taylor: Ugh, sorry.

Sydnee: I think—

Rileigh: I think you guys are very sigma.

Taylor: [shudders]

Sydnee: Thank you, we—

Rileigh: [giggles]

Sydnee: You both have a lot of rizz. [chuckles]

Taylor: Yeah. I don't like this at all.

Raleigh: This is bad.

Taylor: Alright, I'm leaving the show too, never mind, bye!

All: [laugh]

Sydnee: Wait! I can't do it alone! But Taylor and I will be back next week, so the show is not over, we're just— we just won't always have Raleigh with us.

And maybe we'll have special guests, maybe we will just be rehashing our wayward '90s youth before the internet. [chuckles] It'll be a little bit of everything, but either way, come back and join us next week. And Raleigh, we love you.

Raleigh: I love you.

Sydnee: And you can keep buffering anyway.

Raleigh: Well thanks. I will keep buffering, and I love you guys, and yeah, thank you both and thank you anyone who's listening. For all of this.

Taylor: Love you, Raleigh.

Raleigh: So, thank you.

Sydnee: Alright, well then we will join you all, listeners, again next week. Tey and I will be here. And until then, thank you to Maximum Fun, and you can email us at stillbuffering@maximumfun.org, and thank you to the Nouvellas for our theme song, Baby You Change Your Mind.

[theme music fades in]

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

Sydnee: I'm Sydnee McElroy.

Taylor: And I'm Taylor Smirl.

Rileigh: And for the last time, I am still buffering.

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

Sydnee: That was really sad.

Taylor: Yeah. [chuckles]

Rileigh: It was sad.

Sydnee: When you said, "for the last time."

Rileigh: Well, it feels like what they do when they sign off on like those old shows, right?

Sydnee: It does.

Taylor: It feels right.

Rileigh: Like, yeah.

Sydnee: "Good night and good luck," or something. You'll be back, you'll miss us too much.

--

Griffin: From the twisted minds that brought you *The Adventure Zone Balance*, and *Amnesty*, and *Graduation*, and *Ethersea*, and *Steeplechase*, and *Outre Space*, and all the other ones. The McElroy Brothers and Dad are proud to reveal a bold vision for the future of actual play podcasting. It's, um... It's called *The Adventure Zone Versus Dracula*?

[*The Adventure Zone Versus Dracula* theme music plays]

Justin: Yeah, we're gonna kill Dracula's— [crow sound effect plays]

Travis: We're gonna— Well, we're gonna attempt— We haven't recorded all of it. We will attempt to kill Dracula's— [crow sound effect plays]

Justin: *The Adventure Zone Versus Dracula.*

Griffin: Yes, a season I will be running using the *D&D* 5th edition ruleset, and there's two episodes out for you to listen to right now. Hope you will join us. Same bat time, same bat channel. For fun.

Clint: Bats, I see what you did there.

[ukulele chord]

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