

Still Buffering 455: Saw (2004)

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Sydnee: Hello, and welcome to Still Buffering: a cross-generational guide to the culture that made us. I'm Sydnee McElroy.

Taylor: And I'm Teylor Smirl.

Sydnee: I have no visits to Spirit Halloween to report to you this week.

Taylor: [laughs quietly] That's your one— that's your one gig. That's your one gimmick. You had one job! I mean, you've got a lot of jobs. You've got kids, and you do doctor things. It's not your only job. But it's the most important one for the season!

Sydnee: I do— I do have a lot of— I know, I know. I have a lot of other jobs, and I was neglectful, and I did not visit Spirit Halloween. I'm so embarrassed that I didn't make it there, because I'm sure there's new stuff, and I can't give you an update.

Taylor: How will we know what's at the Spirit Halloween if it's not for your weekly updates? Bad Spirit Halloween podcast.

Sydnee: I know. I, uh— I do need to— I still don't have, like, a primary costume idea. Like, for our— I don't wanna— whenever I say, like, "Grown-up Halloween," I feel like there's some sort of, like... like, R-rated connotation. I just mean, like, we have a party with other adults, and so I want to wear a costume that everyone will think is funny, or clever, or whatever. You know? Like, I want to— something that everyone will enjoy.

While we're trick or treating, we are all K-Pop Demon Hunters, all of those costumes have arrived. We're ready to go with that. But, um— but I need my grown-up costume. [laughs quietly]

Taylor: I can't believe you haven't figured it out yet.

Sydnee: I know, I know. It's always something that we're really into, and the thing we're most into, like, culturally, is Peacemaker, and that's just not gonna work, costume-wise. Like...

Taylor: I think you could still do it.

Sydnee: I don't know. Neither Justin or I felt like we could pull off John Cena. [laughs quietly] We just didn't— neither of us are ready for that. And so... there it goes.

Taylor: It's a really— it seems like a really easy costume, though.

Sydnee: Yeah. But, like... there's only one person that looks like John Cena, and that's John Cena.

Taylor: That is true. They had— I did Comic Con this past weekend, and they had a— a model of John Cena showing off the Peacemaker costume at the DC booth. And seeing just the dimensions of that man in real life. [laughs] Just, like, this is not what a human looks like.

Sydnee: [laughs] I just— right?

Taylor: It's something beyond us.

Sydnee: And I feel like— I feel like even as an adult, if you wear just the costume, like, just in the body that you have, and you just put on that costume and you walk around, you're gonna look like a little kid [through laughter] dressing up as your hero, John Cena, because you can't look like— you won't look like Peacemaker. You're gonna look like a little kid in a costume. I don't know. That's how I kind of feel.

Taylor: Well, we had the Superman movie come out. You could do Superman man and Lois Lane.

Sydnee: That's true. You know, I don't... I mean, that's—

Taylor: That Lois has good, like, Sydnee energy.

Sydnee: Yeah. [sighs] I always worry, though, with costumes like that, it's where I need to stand next to Justin all night for it to make sense.

Taylor: That is true. [crosstalk]

Sydnee: Any time I drift away from him I'm just, like... a girl. I don't know. [laughs]

Taylor: [laughs] You just carry a copy of The Daily Planet under your— under your [unintelligible]. You could be Hawkgirl and the Green Lantern.

Sydnee: We could do that, yeah.

Taylor: Those would be fun.

Sydnee: Justin with the bowl cut, Green Lantern.

Taylor: Yeah.

Sydnee: Yeah.

Taylor: That'd be a fun costume to do.

Sydnee: That would be fun. Um... Taylor, I have been intrigued by Mall World TikTok.

Taylor: Yeah. You were telling me about this. I've known about this for a while, but I didn't realize it was having such a resurgence.

Sydnee: Okay. So, you can maybe give— you can give me some history of it. 'Cause my interaction with it was just this past week. I was flipping through, and my algorithm was like, "This is something you'll like."

And it was a creator saying, like, "I have been dreaming of Mall World for a very long time. This place in my head that is called Mall World."

And it's, like, a whole world that's a mall. A whole mall that's a world. Whatever, you know. I mean, it's in the name. [laughs quietly] Self-explanatory.

Taylor: Yeah. You did it.

Sydnee: Yeah. "And I've begun mapping it. And here is a map of Mall World."

And then I saw other creators saying like, "Yes, I also dream of Mall World, and here is an expansion."

Or like, "Also, it has this."

Or like, "This is what the bathrooms look like in Mall World. This is what the, you know, the... food court looks like in Mall World."

Whatever. And all of these other creators talking about it. And then somebody trying to say like, "If you were a gifted kid in the 90s, you dream of Mall World."

And I don't know... I don't know what to make of it all.

Taylor: It is... I mean, I feel like it's almost like a— it's not an ARG, in that there's not one person designing it. I think it's a collaborative ARG at this point. An altered reality game.

Sydnee: Yeah.

Taylor: You know, where it's like, it exists in reality, but...

Sydnee: But do people believe this is a pla— that's what I was trying to tease out. Like, is this, like, "Isn't it weird that we all dream of this?"

Because I could... I don't wanna be, like, that guy. But I could be that guy about this and say, like, if we're pinning it down to a certain generation... malls were really big when I was— you know, back in the 90s, when I was a

kid. Malls were a big deal. We went to malls and hung out. Malls were kind of a cultural thing.

And so if you dreamed a lot about malls, that's not really shocking, right? 'Cause, like...

Taylor: Hmm.

Sydney: You probably spent time there. There were movies about malls. [laughs quietly] There were games about malls. Malls featured heavily in the 90s; and 80s, too. And so... I don't know. Like, and if you're also kind of a creative person, and... if you remember your dreams— I don't know. Like, I feel like we could probably come up with a fairly rational explanation why a lot of people would dream about Mall World.

Taylor: Well, I'm curious if people actually are dreaming about it, or if it's just fun to sort of collaborate on. 'Cause the story— the structure of the story is actually really good, 'cause I've seen that the people that talk about how... what Mall World is, is it's a containment facility for you on the dream field.

Sydney: Oh, I didn't know that.

Taylor: Like, this is where you go in your dreams to be contained, because they, you know— you were... something was done to you as a child. Something that gave you powers that they have to contain you in your dreamscape. And so that is a containment facility, in the dreamworld.

Sydney: Is this a fun story we're making up? Or is this a... a truth, to some people?

Taylor: That is always the dangerous turning point, right? Because if it's a fun story, it *is* a fun story. If there are actually people who believe that the reason the government gave you bubblegum mouthwash when you were in the second grade is because you were being experimented on to, like, do some sort of, you know, like, American Ultra. Like... you know, sleeper agent thing. That is where we— that's where it stops being fun! We can have it be a fun thing, until, you know.

'Cause I do think— I do enjoy the videos that are talking about. It was— I do remember being— there was that closet that was next to the office at Geneva Kent Elementary.

Sydnee: Uh-huh.

Taylor: And that is where I was taken to sit in that closet in a desk, and wear earphones, and listen to those weird sounds. And I still don't know what that was about.

Sydnee: Did we do a hearing test or something?

Taylor: That's what I think. It was saying it was a hearing test, but they did put you in that little closet. Like, you know the one I'm talking about that was right—

Sydnee: Wait. Are you— are you— for real, though, Tey. Are you telling me right now that you think maybe they were doing experiments on you?

Taylor: No, I think that in my kid brain I was not really fully understanding what was happening to me.

Sydnee: Ahh, okay.

Taylor: And that memory could very easily be lifted into a good *fictional* story.

Sydnee: Okay.

Taylor: You know. I think a lot of that kind of worked its way into *Stranger Things*.

Sydnee: Yeah, yeah. I can see— well, and I mean, like, you go back to, like, an *Ender's Game* kind of thing.

Taylor: Yeah.

Sydnee: Like, I mean, I—

Taylor: I don't— I'm sure it was a hearing test, 'cause that's what it was called, and that would make sense, like why they were playing weird sounds in one ear and then the other, and then both, and you had to answer questions.

Sydnee: Yes. That makes sense.

Taylor: Not supplanting some sort of... I don't... hidden— hidden programming in your brain, along with building a weird dream prison that looks like a mall.

Sydnee: [laughs]

Taylor: To contain you when you sleep. [laughs quietly]

Sydnee: Well, that— okay, see, I didn't know that twist on it. I just saw all these people— like, most of the content I've seen are just people telling me things about Mall World. And, like, then some people sort of saying like, "Wow. How have we all collectively— like, this must be a place. There must be a place that is Mall World, if collectively we've all experienced it."

And again, I don't— not to be a bummer, but, like, malls are somewhat homogeneous in what they tended to look like, right? Like, big, open walkway areas and, like, food courts and things like that. And, like, planters and water features in a lot of them. And, you know, and then the stores, and the big anchor stores, the department stores, then the smaller stories and the kiosks. Like, they— you know. There's a uniformity to malls. So if you have dreams about malls, they're probably gonna look somewhat similar

Taylor: Yeah. Well, but I mean, I do think that the— and this is what I think people are just playing along with it. 'Cause there's a younger generation that's doing a lot of this content. It's not our generation. It's people younger than us.

And I think one of their big points is that, like, "Well, we didn't grow up with malls. So why are the malls in our dreams?" Maybe that the mall exists on some sort of different plane. [laughs] That contains you. That draws you in.

Sydnee: That would... that would point to even more homogeny in your idea of a mall, though. Because all of your impressions of malls, if you didn't grow up with malls, are gonna come from the movies that show malls. Like, older— like, you're gonna see the same version of a mall, right?

Taylor: Hmm, yeah.

Sydnee: If you didn't grow up with malls, and you've seen Mall Rats, maybe that's what you think malls are.

Taylor: I do think that if it was actually a phenomena where lots of people are having consistent dreams within a mall, that is fascinating. It's not the cynic in me. I think it's just, like, I'm sure it's a colla— I feel strongly that it's a collaborative story that everybody's in on. But, you know. If that is actually happening— 'cause I do not dream— I do not dream of the malls. [laughs quietly]

Sydnee: I mean, I have certainly had dreams in malls in my life. Like, I am certain that I have had— like, I know I've had dreams that were in malls.

Taylor: Are you in the containment facility? Are you being contained?

Sydnee: I mean, I don't know. In... in those dreams, I don't know that I ever thought of myself in any place other than the mall. You know? Like, I wasn't thinking like, "This is a world that is the mall." In those dreams I thought, "I'm at the mall."

I mean, generally it was the Huntington mall.

Taylor: Yeah. See, I don't know if I've ever dreamed the Huntington mall. I do think our dreams have repetitive architecture. And, like, I know a lot of my dreams take place in our childhood home, which doesn't even— like, it burned down. Like, it's not even there anymore. And I have a lot of dreams. And it is this, like, thing that's so consistent to the point of, like, I don't want

to ever go back there. I wish I wouldn't be dragged back there when I go to sleep. And it is interesting how our dreams kind of have a structure. Like, a consistent architecture to them— or at least mine do.

But I never go to the mall. [laughs] I don't know. Maybe I should try next time that I find myself in a dream, and I'm in our childhood home. I go, "I don't wanna be here. I'm gonna get in the car and drive to the mall. See what that's like."

Sydnee: I'm gonna dream about the mall now that we've talked about this, I will tell you. But...

Taylor: Yeah. Well, I worked at the mall. Like, if anyone's gonna dream of the mall, you'd think I would. I worked at the mall, and I know about all those weird hallways that exist along the mall, where you could go from store to store to store. Where you would hang out with the other cooks and smoke cigarettes.

Sydnee: You know the secrets of the mall.

Taylor: I do know the se— I know the secrets of the mall, the arteries of the mall that shuffle in all the workers and shuffle them out. [crosstalk]

Sydnee: I love— I like the idea of, like... whatever that— I mean, for me personally, I don't think it has to do with us shifting reality.

Taylor: No.

Sydnee: Like, I know that there was, like, a strong feeling that that happened at the election. Remember that? Like, the... 4 AM club, or 3 AM. Whatever it was. Like, all the people who woke up in the middle of the night and knew that Trump had won.

Taylor: Yeah.

Sydnee: Before we knew that he had won. And I don't know. Like, I could get into that head space, because I did not sleep that night. I mean, I will remember that night vividly for my entire life, unfortunately.

But I also don't think that we shifted into a different timeline. [laughs quietly] At that moment. I think that we were feeling a collective anxiety about a very specific, common thing. And I do think that... is there power in that? Is there magic in that? I don't know. I mean, I don't tend to... I don't... I don't know that it much matters. But, like, I understand being drawn to that, right? Like, I understand being drawn to that.

Taylor: I agree. I think it's fine to be drawn to it. It's fine to enjoy it. My rule with that stuff— 'cause I love some woo-woo stuff. But the rule is always if it impedes into your lived existence, then that's where it goes too far. You know?

Sydnee: Yes.

Taylor: And I think, like, you know— we're not talking about it this week, but have you seen *We're All Going to the World's Fair*? It's a horror movie.

Sydnee: No.

Taylor: It's by the same director that did... oh, gosh. I saw the TV *Glow*. Or, is that... yeah, the—

Sydnee: That was a good one.

Taylor: That was a great one. But this movie is based— it's kind of a similar structure, where it's a young girl that gets pulled into this online sort of hysteria. This sort of online game that enters into your real life and kind of makes you haunted and possessed.

And it... the whole thing is just a farce. It's just a game that a lot of people are playing online. You know, it's like when you go on... I used to really love going on, like, the Reddit— like, the... what is it? Um, oh, gosh. Now I can't think of it. The spooky Reddit pages, where people will write stories. They'll, like, present it as if it's true. They'll be like, "I'm hearing a sound in my house that I can't explain." And they'll go on—

Sydnee: Like creepypasta?

Taylor: Creepypasta, that's what I was looking for. Yes.

Sydnee: Yeah.

Taylor: Uh, so, you know, they'll write it as if it is real. And then the rules are, you can only respond as if it was real. So you can't say "Nice story," or "Well, obviously that's not happening."

Sydnee: I gotcha.

Taylor: Everybody else will respond with like, "Oh, I think you have a poltergeist." Or "Oh, you know, like, have you checked this?"

And that's how the story builds. 'Cause then the original poster will come back and be like, "Oh, I tried to do a cleansing ritual and this happened."

And it creates this really fun, collaborative story where everybody is aware that it's completely fake, but it is presented as fact. And I feel like that's what is happening, but we live in— the world we live in now is just so... we're losing touch with reality to the point that there are people that inevitably fall into it and just think, "Oh, no. My brain is being held captive by the government in a mall constructed in my mind's eye." [laughs]

Sydnee: I think you're hitting on exactly why it makes me anxious. Because I love that kind of— I'm with you. As much as I am a scientist, I am a physician, I practice evidence-based medicine, I engage with some magical thinking from time to time. I don't use it to, like, make decisions or dictate my life. But it's a fun place to put my brain. It's a respite from the, you know, relentless pace of reality. And so that's a nice thing.

And so I think that's fine. I think pretending and creating is beautiful throughout your entire life. I don't think we should restrict it to children.

Taylor: No.

Sydnee: I think we should always engage in it. But it does worry me, because conspiracy is a really, um, neat way of tying up difficult, complex,

nuanced things into a story that our minds can understand. And so it's very attractive. And once you can start buying into one, you can start buying into others. And it gets really easy to see the world as just a bunch of stories. I don't know.

And you do. You start to lose touch with, like, your life, and what you can do, and how you can impact those around you in a positive way, and improve your own situation in some way. Like, you start to lose all that control.

Taylor: That's very true.

Sydney: And that's a— yeah, it's a dangerous place to be in, for you and for— like, collectively we need to be helping each other and working together. And if we get so lost in that sort of altered reality, we can't.

Taylor: Well, I think that, you know, we— it's important to remember that a lot of the internet is... is young, young people. Like, teenagers, kids. Because I remember being young and thinking, like, "Oh, you know, when I'm, like, 14, that's when I either get summoned to be a sailor-soldier, or fall into a magical book, a la Fushigi Yuugi."

Like, something important and magical is supposed to happen in my life. And you're just waiting for that. And at some point you realize, like, no, I just— you know, this is my life. There is no... there is no magical structure to it. It just... it's what I make of it.

And I think that what we experience on the internet, 'cause we do have so much just young people— I'm not about policing the internet. I just think it's important to be aware of that, like, they have— they bring that to the table, where they are anticipating... some magical thinking in their life.

But then you have adults that kind of play into it, that also allow themselves to be drawn into that. Or people that just grow up never really having that, like... you don't spend enough time in reality that that always exists. And I think we're kind of— that's the thing that I love this kind of stuff, and I— you know, I grew up always enjoying it.

Now there's always this kind of bummed halo of, "Hey, we know this is fake, right? Like, we... we're all— we can play along and we can talk about the Mall World and we can make maps and we can, you know, write call stories about our journeys. You know it's not real, right? Please tell me you know it's not real. 'Cause there's so many people that think the world is flat, so I have to ask!"

Sydnee: Well, I mean, it really is true! And it's... I think that the— at times like this, of great societal stress, you see more of a turn towards the mystical, the magical. People are more open to engaging with alternative belief structures or ways of seeing reality, because reality is so hard to digest. It's so hard to take in. It's hard to live through. And it's also hard to understand. Why is this... how did we get here? Why is this happening?

And it's very attractive to turn to some, you know, "Oh, it's because we're in the wrong timeline."

Taylor: Right.

Sydnee: "Oh. Then that all makes— then all of it makes sense."

That doesn't make sense. But it makes more sense, maybe, than what's happening right now. And so... and so you're attracted to it. But that also prevents you from taking real action to improve things, and to work together and protect other people.

Taylor: The need— like, I don't— maybe it's just too many different, like, age ranges existing in the same places online. 'Cause it's like, it sort of makes me think of, like, you know, with the different realities like the shifting concept, it's like, I think you're having a daydream. I think that's what that is.

Like, as somebody with what probably would be called maladaptive daydreams where I will get really into a completely false scenario in my head, and like, sometimes I don't want to get out of bed. I'm awake, but I'm just laying there like, "This is a fun story I'm writing in my head. I'm gonna lay here and write this story in my head for a while, 'cause that's what's fun for me."

There's never a point where I forget that it's a story. But that is the— that's a very important line that I think is getting harder and harder to hold in the world of the internet.

Sydnee: Yes.

Taylor: As it bleeds into our life. Because there is no touchpoint. There is no touchpoint with reality on the internet. You can go as deep as you want, and as sideways as you want.

Sydnee: And it's hard, 'cause you really— it's okay to make a space for it, 'cause I'm not gonna lie, like, why it has in the last— just this past year, why am I reading, like, untold amounts of, you know, fairy sex fiction? I don't know. Like...

Taylor: [laughs] Why, why are you, actually? You know? I don't wanna know. It's— yeah.

Sydnee: You know? I mean, like... I'm starting in on vampires next. Like, why is that happening? Like, this has not been a part of my life in the last 42 years, but now it is a big part of it. And I'm probably also, you know, looking for coping strategies.

Taylor: Yeah.

Sydnee: And this is one of 'em. But when I— it's important that when I put down the book... the sex fairies stay in the book. [laughs quietly]

Taylor: Well...

Sydnee: I'm not—

Taylor: Yeah.

Sydnee: You know? That's it.

Taylor: I mean, that— exactly. Like, it is— reality is harsh. It is perfectly normal to have coping strategies to distance yourself from it, from time to time. You can't let those overtake your life. I mean, not to be— not to be that guy, but, you know, it's like one of my qualms with hyper-religious people.

Where it's like, hey. If your religion tells you to accept bad conditions in your life 'cause that makes you a good Christian, like, your life is bad because it's supposed to be, and so you never try for more. You don't advocate for yourself. You don't think you should have better things, and you spend your life suffering. I think you're experiencing a psychosis that's separating you from reality. And I think all of this operates the same.

Sydnee: Stories are powerful, and the stories that we tell ourselves about ourselves and about our life and about how it's supposed to work can be... you know, wonderful and uplifting, or they can be really damaging.

Taylor: You gotta hold—

Sydnee: You're 100% right.

Taylor: [laughs quietly] You can go to Mall World when you sleep. You just need to, you know... not stay in it when you're awake. [laughs]

Sydnee: Right. And make art about it! Make your maps, and your drawings, and all the— and the stories that exist in— and that's all cool! That's cool stuff. But—

Taylor: Well, that's— like, I went down the rabbit hole when you asked me about it, like, no, this is great. I love this. I love the idea of just a whole bunch of people collaborating on this fictional experience. Like, that's really fun.

I hope it holds that line. Which, again, we're not talking about it, but you should watch *We're All Going to the World's Fair*, 'cause it is exactly that... that is what that movie is discussing, and it's so good.

Sydnee: Well, I will— maybe we can do that at some point coming up.

Taylor: Yeah. But we're not talking about that today.

Sydnee: No. We're gonna talk about Saw. But before we do that...

Taylor: Yes.

Sydnee: We do need to check the group message today.

Taylor: Yeah. We got two group messages in a row! That's so nice.

Sydnee: I know. It's very exciting. Uh, so this comes to us from the Queerneck's podcast, AKA the Front Porch with Uncle Dash and Auntie Beck.

"Have you ever seen the hilariously terrible, offensively affectionate, 1988 self-proclaimed crappy movie Curse of the Queerwolf?"

Taylor: No.

Sydnee: "It's one of those movies you spend the first 15 minutes trying to decide which slur it's trying to call you, only to realize it was sticking up for you. If it feels dangerous to go alone, take us with you. Join Queerneck's for a watch party on Halloween at 8 PM, Eastern Standard Time. Queerneck's is a podcast about growing up queer in Appalachia." We know something about that.

Taylor: Hm!

Sydnee: "Hosted by two hilarious cultural studies profs. For access to the Hall-O-Kween... "

Taylor: [laughs] Amazing.

Sydnee: [laughs] Now, let me— hold on, let me spell this. H-A-L-L dash O dash K-W-E-E-N.

Taylor: Nice. Nice.

Sydnee: [laughs] "Hall-O-Kween live party, join the two-dollar broke tier at..." Let's see. "<https://Ko-fi.com/queernecks>."

Taylor: [laughs quietly]

Sydnee: I wanna make sure I read the whole thing, Tey!

Taylor: I just can't! [unintelligible] You're so old! You just read an HTTP! [laughs] Keep going.

Sydnee: [laughs] It says "Read it exactly!" I don't wanna mess it up for the Queernecks!

Taylor: I agree, I agree.

Sydnee: "Or just listen to Queernecks every Monday for free." So, Ko-fi. So Ko-fi.com/queernecks.

Taylor: Nice.

Sydnee: And that's the two-dollar broke tier for the Hall-O-Kween live party. So check that out. Curse of the Queerwolf. I've never seen that one. That sounds like a good one.

Taylor: That sounds like a good podcast. That sounds like something we should— we should know about that.

Sydnee: There you go. Well, now we do, and now we've shared it with you.

Taylor: I was gonna say there's only so much queer in Appalachia. I don't think— that's not true. But, you know. Queer in Appalachia with a podcasting mic? We should probably be friends. [laughs quietly]

Sydnee: I know. I don't know— how are we not related?

Taylor: You might be, actually. [laughs]

Sydnee: [laughs] Hey, we don't like those stereotypes, here!

Taylor: Spiritually. Spiritually related. We go to the same Mall World.

Sydnee: [laughs] The Huntington Mall World.

Taylor: Yes.

Sydnee: There are only so many malls in Appalachia.

Taylor: That's just— I mean, that's the only one that I knew of. There's more. I know there's— there's the other one. Alright.

Sydnee: I can't— so, I'm— this is just for you, because our listeners can't see. But I wore these today, in preparation for our podcast.

Taylor: Sydnee's new favorite gimmick on this podcast is showing me things that you all can't see. This is...

Sydnee: Yeah.

Taylor: I remember on our first episode, when your wonderful husband was giving us tips, he said, "Don't do things that are visual that... "

Sydnee: [laughs]

Taylor: "[through laughter] ... your audience can't see!" But that's alright. We've been following the rules long enough that now we can break them on purpose. Sydnee has—

Sydnee: Now we can break— I'm wearing Saw socks.

Taylor: They are very good. They are very cute.

Sydnee: They're Saw-branded socks.

Taylor: Are those from Spirit Halloween or Five Below?

Sydnee: From Spirit Halloween.

Taylor: Nice.

Sydnee: What I always love about getting socks at Spirit Halloween is that they also have this entire, like, copyright thing on the bottom. Like, on the top—

Taylor: [laughs] That is the biggest copyright I've seen on a sock.

Sydnee: It's huge. On the top it just says Saw. Like, the Saw logo. It's just a sock with the Saw logo. But then on the back is like, "TM Copyright 2025 Lionsgate Entertainment Inc. and related companies, all rights reserved," in huge letters. That's more of the sock than the Saw logo.

Taylor: That is. That's a lot of the sock. I guess— I have a pair of Evil Dead socks that have a big logo on the bottom. But it's still— it's a lot more sock. Like, that's just a little... a little anklet. Like, you don't have a lot of sock going on there.

Sydnee: I know. I really love the ankle socks. So, I have a whole pack of Saw socks. These just say Saw. I have ones that have the little puppet guy, his face on 'em.

Taylor: He's got a name. What is it?

Sydnee: I don't know.

Taylor: He's got a name. I was called out on the— 'cause I called him— I called him Jigsaw the other day and someone was like, "Excuse me? No, he has a proper name."

I was like, "Oh! I just... " [laughs]

Sydnee: Oh, I don't know.

Taylor: I didn't name the puppet properly. Timothy? I don't know.

Sydnee: Jigsaw is... Jigsaw is the dude.

Taylor: Yes.

Sydney: But I don't know the name of the pu— I didn't know. Man, so we rewatched the original Saw, and can I tell you, my memory of that movie—

Taylor: Billy.

Sydney: —and what it actually is— Billy, okay.

Taylor: Billy the puppet. Go ahead.

Sydney: Yeah. I have some socks that have Billy the puppet, too. But my memory of that movie was just the stuff that happens in the bathroom. I think I forgot about, like, all of the plot around it, and how much takes place in other places. It's really weird, 'cause in my head, like, "Oh, it's just those two guys stuck in that bathroom until one cuts his foot off." [laughs quietly]

Taylor: Yeah. Well, that was kind of where my brain was, too. And I'll be honest, I rewatched the first one, and I enjoyed it. And then I tried to— I got up to 5, rewatching the ones that followed it. And, you know, I had a goal in my mind. It was like, "I'm going to watch these in order, and I'm going to finally understand the plot. I'm *going* to understand the plot." 'Cause I never have before!

Like, I understand the premise. But there's so much, like, flash forward, flash backwards in time in those movies that like, I'm like, "I'm gonna rewatch them, and I'm gonna unders— I'm gonna get the timeline."

And I got to 5 and I'm like, "I don't know. I thought that guy died already. He's alive again. I don't understand. Now— now... I don't know. Westley is back. What happened here?"

It's a lot. It's really hard. I need somebody— the girl that made the map of Mall World, will you make me a map of the events that happened in Saw? Because I can't— I still don't— I can't get the timelines straight in my brain.

Sydnee: Do you think that somewhere, someone has cut together all the Saw films, like, chronologically? Like, you know what I mean?

Taylor: I hope so.

Sydnee: Rearranged the scenes so that you could watch a version that is just like, "This is what's happening chronologically."

Taylor: It is— it is— that— I'm sure somebody has on YouTube, or at least has made, like, an understanding of how it works. Am I alone in that, though? Like, have you— I know you watched the first one. Have you watched beyond that?

Sydnee: All I— no. No, I've seen 'em before. I didn't rewatch 'em all. But I've seen all the Saw movies. And I feel like at some point, it... kind of like we were talking about in Final Destination, when it just became this sort of, you know, how wacky can these killings get?

Like, I feel like at some point it became so much more about, like, how wild will his traps be that you have to get out of? And less about whatever the heck— I mean, I guess the plot is like, he finds people who don't appreciate life and he tries to make 'em appreciate life by almost killing them.

Taylor: Yeah.

Sydnee: Or killing them, if they don't... appreciate life enough. I mean, like, that's sort of the premise, 'cause he's... he's dying of cancer, until he's not dying of cancer?

Taylor: I mean, I don't— I guess he— does he— well, he doesn't eventually die of cancer. He dies of being... is he shot? What happens? I think he's shot at the end, right?

Sydnee: Yeah. I don't— I saw the most recent, but I don't—

Taylor: He's definitely dead. He's long dead.

Sydnee: Yeah. Yeah, he's dead. Because, well, the girl takes over for him.

Taylor: Well, she takes over, but he's also got a lot of acolytes that he's recruited over time, and that's how the franchise keeps going is all of his people.

And they also just, which I think is smart, they keep making movies that you don't realize it till the end exist prior to other movies where he was still alive. So they can keep bringing it back by making movies that happen before he passed away. Or, like, traps that he set before he died.

Sydnee: Which I wonder if that's, like, a— did they just realize at some point that he was really good to have in the movie? And so they were like, "Yeah, well, we can't undo him dying, so we'll just go back and..." I don't know.

Taylor: Yeah.

Sydnee: You know what I mean? Like, "We'll just say it's a prequel."

Taylor: Well, like, I guess as long as— I mean, that's a signature of the Saw movies is this sort of out of step timeline. Um, so you can always just have something like, "Oh, wait! This loops back around! And now we're happening, you know, in between these two movies, this happened." That's just a lot of— a lot of what it is.

Sydnee: It's... I don't think— I think... I like the Saw movies. I think that there is that element of, like, "Ooh, what sort of trap has he set here, and what is the gimmick, and what do they have to do?"

And thinking about— I mean, 'cause what they always do is make you question in your head, like could I? Could I do... could I— whatever the thing is, could I do it?

Um, and I think that's a clever mechanism. I don't think any ever had the impact that that first movie does at the very end, when Jigsaw stands up. I really think that is one— that is, like, a— in horror movies, that is a moment that, like, I don't know, top 10 cool reveal— something. It's up there with, like, Sixth Sense.

Taylor: I just love the idea that he was just laying there the whole time. Like...

Sydnee: The whole time.

Taylor: Just chillin'. Covered in, like— in his— in his underwear, chillin' with goop all over his face.

Sydnee: Can I ask why... and I— you know my— I love Cary Elwes. I have so much affection for him because he was Westley, and in my head he will always be Westley, and I love him as an actor, and I watch things with him in it intentionally. And I don't know what he's like as a person. I don't know, it just— I love to see things with him in it, 'cause he was Westley.

Uh... why don't they just let him be British?

Taylor: I had the same thought. 'Cause no— again, no offense to him as an actor, but...

Sydnee: Yeah.

Taylor: He didn't— that American accent came and went. It was like the more upset he'd get, the more British he'd get?

Sydnee: Mm-hmm. Yes.

Taylor: And, like, the higher-pitched. Like, he would kind of change register in a way that's, like, "I'm upset and I'm British! I'm calm and I'm American." [laughs]

Sydnee: Well, and I felt like... [laughs quietly] I felt like it was impeding his, like— he wasn't able to get as upset, maybe, or something.

Taylor: It would've—

Sydnee: Because he was trying to be American.

Taylor: It would've played exactly the same if he had been a British doctor. I was—

Sydnee: He could be British!

Taylor: There would be no reason to not let him be British.

Sydnee: I thought that was very strange. I kept thinking that as I was listening to him, because he— I don't know. Like, he... [laughs quietly] it's— I really don't— I hate to criticize Cary Elwes. It's just— it's not the best American accent ever. It's just not.

Taylor: No, it's a—

Sydnee: Just let him be British!

Taylor: It's a very— he has a lot of very emotional scenes.

Sydnee: Yeah.

Taylor: He just happens to accidentally be British in those.

Sydnee: I will say, we were talking about as we were rewatching it, there's something about it. 'Cause he comes— he always comes across to me a little bit like a stage actor.

Taylor: Yeah.

Sydnee: You know? Like, he just has that vibe to him. And I mean that in a complimentary way. I think in many ways stage acting is harder than movie acting.

Taylor: For sure.

Sydnee: Because you can't, you know, facial expressions and stuff— there's so much you can't rely on that the camera can't pick up when you're onstage. But anyway, um, there was something about his performance

where the entire time— 'cause you're supposed to question, like, is he the bad guy for a while. Right?

Taylor: Yeah.

Sydnee: Like, you're supposed to be wondering, like, is he behind all this? And you definitely have some sort of weirdness about him. There's something a little off that makes that work. Where, like, he is— I don't know. Like, he is— this does feel a little like he's faking something. There's like, there's something. But he's not. But, like, it works for the setup of the plot.

Taylor: Yeah. Well, and like, he's got— I mean, that's... the slow reveal that these people are, you know, they know each other, that they're tied together somehow, is, you know, one of the— the structure of this movie is a lot easier to understand than future ones. Like...

Sydnee: Well, so Cary Elwes is cheating on his wife. Is that why he's put in the room?

Taylor: Well, I thought that it comes around that Gordon is somehow tied into the Jigsaw stuff. Right? Like, doesn't that reveal later, in later movies?

Sydnee: Oh, is he?

Taylor: [quietly] I don't know.

Sydnee: See, I— in the—

Taylor: But this movies holds that it's he's cheated on his wife, yes.

Sydnee: 'Cause I don't even know. Like, the pictures that Adam takes of him... don't show him cheating on his wife.

Taylor: No, he's just going to a hotel room to meet up with a lady, and it's implied.

Sydnee: Yeah. I don't know. I thought that was unclear. But maybe I'm just being obtuse.

Taylor: I do think it's— I feel like when we, like, lay out all of Jigsaw's victims and why he puts them in his traps, sometimes you have, like, murderers that got off on a technicality and got to walk after, like, killing three people. And then sometimes it's like, you know, "Adam, you take pictures of people when they don't know you're taking pictures of them. So, now you're going to die." Like, it's— [laughs]

Sydnee: It is kind of a vigilante kind of...

Taylor: It is! It's very— it's all over the place sometimes. Like, you know, he's like— I know there's one trap, and it's like, "You tried to kill yourself once, so I'm gonna kill you now."

It's like, hey, man. Like, that's— you know. Like... [laughs quietly]

Sydnee: Well, I mean, the first woman there, it's because she uses drugs.

Taylor: Yeah. It's Amanda, yeah. Like...

Sydnee: And it's like, eh. Yeah. I don't like any of this. This is not— no. There's no evidence here. This is not good. This is not compassion.

Taylor: She gets put back in the trap again because she was, like, self-harming. And it's like, hey! Like...

Sydnee: Yeah.

Taylor: That is very different from, like, the— I don't know, the lawyers that get off evil people that he punishes, or, like, the insurance people that, you know, screw people over. It's a very varying level of, I don't know, moral compass for Jigsaw.

Sydnee: Yeah. Well, and I mean, I guess it's to make sure we know he's the bad guy. Because, like, if they were all murderers who got away with it, then, I mean, then he's just Dexter.

Taylor: Yeah.

Sydnee: Dexter with— Dexter with more flair.

Taylor: Dexter with— with gadgets. What is— what is— what does Fred have in Scooby-Doo? What does he do?

[pause]

Sydnee: Traps, right?

Taylor: Traps. It's Fred, Dexter together. That's— that's what you got.

Sydnee: There you go.

Taylor: You get Jigsaw.

Sydnee: So that's— yeah. But, so, like, you— I guess you need them to be sympathetic. Like, I don't know, do we wanna murder the guy because he cheated on his wife? Do we wanna murder the guy who took pictures of the guy cheating on his wife? Do we want to murder the woman who uses drugs? Like, no. I mean, none of this makes sense.

But I guess somebody who got away with murder... I mean, I don't wanna murder 'em, but I guess I understand that, within the morality of the movie.

Taylor: Well, that's— it gets kind of convoluted, because I feel like they work harder in later movies to make the victims be really bad people that you're kind of, like, rooting for Jigsaw. I mean, I guess he— you know. That's... that's longevity in a horror movie, is usually you have to have the audience at least a little bit rooting for the bad guy.

Sydnee: And I do think that reflects, like, the complexity of our time. I think that the time we're living in now versus the beginning of the Saw franchise, good, bad, I don't know. Like, the morality of if someone is really evil and doing evil things, and you do an evil thing to stop them... who's good? Is there good or bad there? I don't know. Like, I mean, I think we're asking

that question a lot these days, and so you would see why that conversation would be in the horror zeitgeist as well.

Taylor: Well, and it's like, you know, the idea of a guy out there punishing people that slip through the law who were bad people, okay, great. But, like, I think based on Jigsaw's qualifications, I could end up in one of his traps, and I don't like that! [laughs quietly]

Sydnee: Mm-hmm.

Taylor: You know?

Sydnee: Yeah. Well, I mean, like I said, it really— it's a vigilante thing. It's like, "And also, if you graffiti, I'll kill you."

What— what? [laughs]

Taylor: [laughs]

Sydnee: Like, hold on!

Taylor: Very— I just— I don't know. They try to— like, in one of the later movies they show, like, his first trap. Like, the first person he put in a trap. And, like, it breaks, and he's like, "Oh, no. I have to— better engineering."

Like, the idea that... it doesn't have to be explained. It doesn't have to make sense. But these elaborate, like, feats of engineering that he is making.

But he's also— he's not just making them. 'Cause that's what— I was watching the one where it's his first trap. And, like, all of the metal that he's built out of is, like, textured and rusty and spooky. It's like he's doing set dressing on these machines.

Sydnee: [laughs]

Taylor: Like, these are clearly new constructions that's he's like, "Hmm, yes. That— that knife machine and, you know, razor seat is well-

constructed, but I've gotta put some atmosphere in here. I've got to do some subtle aging on everything." [laughs]

Sydnee: [laughs] "Let me rust it a little."

Taylor: Right? Like, everything is—

Sydnee: "Oxidize his metal."

Taylor: It's so, like, designed. Like, when he's got, like, entire houses. Like, "Oh, I need to build the at— the weird, yellow lighting around this needle pit needs to be a little bit more intense."

Sydnee: It is weird, because, like, then the fear is part of it. And what does that have to do with anything? Like... if you're afraid enough, you'll value your life more, and fight for it.

Taylor: I guess? I feel like it would be— I don't know. Like... if you woke up in some sort of clean... I don't know... like, antiseptic machine that was going to murder you, I don't know if it would inspire me one way or the other. They both would be horrifying.

I think he just— he just has a flair for the dramatic, and he tries to pass it off as a, you know... a way of— of correcting society. I think you just wanna build your cool little traps and stick people in it.

You're like, "You jaywalked! You... crossed the street in an area where you shouldn't have. Now we'll see if you want to live to cross the street on the crosswalk."

It's a very... [laughs quietly]

Sydnee: Well, it is— I mean, in that sense, like, it is a little Dexter-y. 'Cause, like, Dexter is— yes, he's, like, taking out bad guys. But at the same time, he's doing it because he has a dark passenger that makes him want to take human life. [laughs quietly]

Taylor: Yeah.

Sydnee: Like, it's not all altruistic. He's satisfying a need. He wants to kill people.

Taylor: Well, that's— I wonder if it was always there. 'Cause, like, the flashbacks that they show, I think it's the third movie that goes into his past with his wife. You know, you see, like, the— his first victim is the man that caused his wife to miscarry. And the idea that Jigsaw, that John Kramer was ever just a normal dude... like...

Sydnee: No.

Taylor: I don't— like, you see him sit in that car, like, the night that the tragedy happens. And, like, that's definitely still a serial killer. [laughs]

Sydnee: Oh yeah, no. That's not— no. I mean, desperate circumstances can drive people to do things like murder, sure. Like, I think that you could concoct, like, he was a guy who wouldn't have done murder, and then this terrible thing happened and it drove him to take a life. But not to create elaborate traps. [laughs quietly]

Taylor: [laughs quietly]

Sydnee: And whole houses used to, like, cure society's ills through, like, death and punishment. Like, no! That's not... you don't just become that.

Taylor: It's a bit of the Batman quandary, where it's like, John Kramer. You have three giant warehouses. What if you turned them into shelters for the kind of people that you end up punishing because they're unhoused and they're at the, you know, whims of society? You have all of this money and all of this knowledge.

And that's the thing. Actually, there is a conversation that takes place in, like, one of the flashbacks, in I forget which movie. They all blur together. But where he's talking to— his wife is asking him, like, about these construction plans that he's working on to build shelters that he abandons so he can make his traps. So, like... [laughs quietly] you had a— you had a plan!

Sydnee: And instead, you did this.

Taylor: You built... I mean, they're great! Like, don't get me wrong. That's the best part of every movie is just... that's why I think the plot doesn't really matter that much, as convoluted as it gets sometimes. It's like, the point of movie is "Let me see another trap." Like, you know?

Sydnee: Yes. And—

Taylor: Go ahead.

Sydnee: Well, and the first one is very well executed, in that when you see those two guys in the bathroom— first of all, I think it being gross and dirty and everything helps, because it does feel, you know, like "Oh my gosh. Like, this is freaky."

But, um... when they pull out those hacksaws...

Taylor: No.

Sydnee: That, I mean, you know, then, that the tension, the dramatic tension of what has to happen is right there. Somebody's gotta cut their foot off. This ends with somebody cutting their— that's the only way this ends, and you know it's coming. And that's really smart, and it's good filmmaking, and it's good storytelling. And it's so satisfying when it finally happens. You're like, "I knew he was gonna cut his foot off!" [laughs quietly]

Taylor: It's wild, now, after there have been so many more movies how tame that feels in comparison. Like, I remember watching that at first and being like, "Oh, that just sounds like the... that's the worst thing you could have to do."

Sydnee: So brutal. Yeah.

Taylor: And, like, then, you know, at this point, there have been enough movies that's like, people have hacked limbs off, cut giant swaths of flesh off, blinded themselves. I loved one of the recent ones, and it's on the

poster and it's an iconic poster, where it's got the guy hooked up to, like, the eyeball suckers, you know? That suck his eyes out.

Sydnee: Mm-hmm.

Taylor: Like, and they... I mean, it's such a smart choice for the filmmaking. It's just an idea that John has in his head. Like, he sees somebody about to steal and he's like, "Hmm. Well, if you choose to steal, I'm going to put you in the eyeball-sucking machine, and this is how it'll work."

It's just a fantasy! Like, it's not a real thing that happens in the movie. It's just John's fantasy of what— [through laughter] the trap that he'd put this person in.

Sydnee: It's, uh— I think it really works, though. And I do think that the, um— the reveal at the end when he stands up...

Taylor: Oh yeah.

Sydnee: Totally— I mean, you know, you know it in retrospect. But, like, I did not see that coming. I think it's very smart.

Taylor: Well, and they do those, like, supercuts where, like, all of the clues you could've picked up, they reveal at the end. You know, with the [hums Saw theme] music. And, like, "Oh, he— Jigsaw likes a front row seat." And then he stands up and it's like, "Oh, he had a front row seat! Like, of course!" Like...

Sydnee: Mm-hmm.

Taylor: It is...

Sydnee: Yeah.

Taylor: It's well-constructed.

Sydnee: No, it's— the only part that bothered me on rewatch is when the mom and her daughter— when the other guy, the orderly, captures the

daughter. When she comes into the bedroom and sees, like a cloaked figure standing over her daughter's bed. That's the only part.

I told Justin as we were watching it, I said, "I do not buy— in that moment, if I walked into one of my children's bedrooms and there was, like, a cloaked man standing over them... I'm a ferret, in that case."

Taylor: Yeah.

Sydnee: Either they're dead or I'm dead. Like, there is no reality in which we end up tied to a bedpost. Like... I am— like, I am all teeth and nails in that kind of situation. There will be no stopping me.

Taylor: It was just that little orderly! Like, I don't... do we ever get an explanation for why he was— or is it just, I mean... I guess in the second or third movie we get somebody that's sort of going through the indoctrination that I guess he puts all of his followers through. So is that...

Sydnee: But I don't know... I don't know why he— like, did he do something?

Taylor: I mean, the—

Sydnee: Or was it... is it just he's his first acolyte, and so he puts him to the test? Or did he...

Taylor: Oh, right, 'cause that was his test.

Sydnee: Do... that was his test, was to— he had to kill those two.

Taylor: Yeah.

Sydnee: If that didn't ha— but, like, why did he have to do this test? Why did he put the slow-acting poison in him? What was he— what was his behavior that made him not appreciate life? You know what I mean?

Taylor: I don't— I think...

Sydnee: I don't know.

Taylor: I think John just finds reasons to justify his actions. 'Cause there's...

Sydnee: I'm sure he graffitied at some point. [laughs]

Taylor: You know, it is. It is just like, "Well, I don't know. You... you didn't file your taxes on time, and so now you're in this trap."

Sydnee: [laughs]

Taylor: That's awful. I would be in that trap so many times over! I don't wanna... I don't think I wanna live in a Jigsaw world.

Sydnee: Justin... oh, I know. Me too. Justin found a little, um, short film that was made that was kind of cool. I'll send you it. There's, like, the original short film that the director and writer made to get the funding to do Saw.

Taylor: Oh, really?

Sydnee: It's really cool. It's like— I mean, it's— Adam's in it, 'cause he's the writer.

Taylor: Oh, that's— I didn't know that.

Sydnee: Yeah. And it's got, um, him in the head trap thing that Amanda's in. And so similar— it's really just that piece of it. The head trap thing, and the person with the key in their belly, and whatnot. All that. But, um... but, like, it's a little short thing that inspired the whole franchise.

Taylor: Well, I mean, that's— you know. That's the crux of— that's why, like, I— however much the timeline, I can't get it straight in my head— and I think I'm a pretty good, active watcher. Like, I just can't. I got to the end of one movie like, "I don't understand. I thought— how didn't that happen?"

But however much that's confusing, the joy is always in the weird traps. Like, that is... I don't need a plot to string those together. It's nice that you

give me one, and that makes me feel like I'm watching more than just a weird torture movie. 'Cause there are those out there that I don't really enjoy. So, like, the plot helps.

Sydnee: Same. Yeah.

Taylor: Um... and, I mean, the reverse bear trap is just...

Sydnee: Brutal.

Taylor: They bring that back so many times in the franchise, but it makes sense, 'cause it is the best trap. That is the most terrifying idea. 'Cause it's not even necessarily like, it might kill you. It might not! And that's almost worse. [laughs quietly]

Sydnee: That's almost worse. No, I think that is one of the best, just because of its simplicity in exactly what it is.

Taylor: Yeah.

Sydnee: Um... I also— I meant to say this. I think Cary Elwes does a really good job of showing how a doctor would act in that situation.

Taylor: [laughs]

Sydnee: I was thinking that. Like, he immediately starts trying to collect information. "Who are you? What do you know? Look around you. Look at this." He's trying to diagnose the problem and find a plan. Like, I was watching that and I was like, "That's exactly what I would be doing." It's like an escape room.

Taylor: I was wondering about— 'cause they do— there are so many doctors in the franchise. Like, he— the way he— the areas he recruits from are doctors and police officers. That is where he finds his people. And, I mean, I get it. 'Cause it's, like, a desire to save lives. A desire to, you know— a strong sense of justice. Obviously, skills in multiple areas. That's what he recruits from. Would you be recruited to Jigsaw's plan? [laughs] Are you susceptible to that?

Sydnee: No. No. Because I would say exactly what you said. Like, "Well, if you have all this money, let's just build some treatment facilities and some shelters. And, I don't know, donate to candidates who believe in criminal justice reform." Like... [laughs] I don't know! Like, "Do something practical! I don't wanna build a trap."

Taylor: [laughs] "We are spending thousands of dollars on vats of acid. We could just, I don't know, buy some food."

Sydnee: Build some, like, affordable housing. [laughs]

Taylor: It's true.

Sydnee: Yeah. I mean, that's what— yeah. I think I'm too practical. I would be like, "No, I don't... " I also don't fundamentally... like, if people are making choices that I wouldn't make with their life, I don't have an inherent problem with that, if they're not hurting other people. And I really don't even feel like it's up to me.

Like, I could tell somebody, "Hey, I don't think you should do that thing that hurts yourself." Like, you know, using drugs as an example. "I don't want you to, 'cause I care about you, and I want you to be healthy and happy and have a wonderful life. But I'm not ever gonna punish you or shun you or negate the value of your life because you make that choice. I still love you, and I want you to be okay, even if you're doing something that I, you know, I wish you wouldn't, 'cause it would hurt you."

Taylor: No desire to attach you to, like, a three-way... razorblade with, like... [laughs]

Sydnee: [laughs]

Taylor: Two other...

Sydnee: Or throw...

Taylor: [laughs]

Sydnee: ... throw you into a pit of hypodermic needles.

Taylor: Oh, that's the worst. I was trying to think, like, what is the— what is the trap that I would want to be in the least? I... I don't wanna be in any of 'em. But the hypodermic needles. Which is probably the most survivable, like, moment. She— Amanda goes in and comes out. But just that thought of being in there with all the crunchy glass and the needles, and there are all the glass tubes. It's like, oh, god, that's the worst.

Sydnee: Ugh. Alright. Well, Tey, what are we gonna do next?

Taylor: Uh, well, you know, um, I thought we could talk about a, uh... the second of the Nightmare on Elm Street series, because it is accidentally very gay. So much so that it has, like, a whole cult following around it, just for how queer the subtext is. And I don't— you haven't watched it, correct?

Sydnee: I've never seen it.

Taylor: I think it'll be a—

Sydnee: So I will check it out.

Taylor: —fun discussion.

Sydnee: Excellent. Well, good. Well, if, um— if you've never seen the Saw franchise, I mean, it is— it's all the things we've said. There's torture, and it's bloody, and, you know, it's violent. So if you don't like those kinds of things, don't watch it. And the morality is que— I don't know. The internal logic sometimes is hard.

Taylor: [laughs]

Sydnee: But there are traps! There's lots of traps if you like traps.

Taylor: The traps are the best part.

Sydnee: Yeah. There are lots of traps. But thank you for listening. You should go to Maximumfun.org and check out a lot of great shows there that you would enjoy. You can email us at stillbuffering@maximumfun.org. And thank you to The Nouvellas for our theme song, Baby You Change Your Mind.

Taylor: This has been Still Buffering: your cross-generational guide to the culture that made us.

Sydnee: I'm Sydnee McElroy.

Taylor: And I'm Taylor Smirl.

Sydnee: I'm still buffering...

Taylor: And I am, too.

[theme music plays]

Sydnee: I will say, though, just the one with the hands through the, like... the whatever, the box with the razors or the sharp things, and if you pull your hands back through them...

Taylor: Ohh. [hisses] Yeah.

Sydnee: That specifically would be very...

Taylor: I think our brain will react to that pain and stop us.

Sydnee: I don't know. I mean, but he cuts his foot off, so.

Taylor: [laughs] Well, he's a doctor. It was necessary.

Sydnee: We're different. [laughs quietly]

Taylor: We're built different! We can cut our feet off.

Sydnee: We can cut our own feet off.

[chord]

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