

## AI TRANSCRIPT FOR BRAAAINS PODCAST EPISODE 017 - HORROR and TRAUMA (BRAAAINSPodcast.COM)

00:00:09 - Sarah Taylor

Welcome to braaaains, a podcast exploring the inner workings of our brains and how film and television portray them. Hosted by me, film and television editor, Sarah Taylor

00:00:15 - Heather Taylor

and by me, writer-director Heather Taylor. Before we begin, we wanted to acknowledge that the lands from which we recorded this podcast are part of territories that have long served as a gathering place for diverse indigenous peoples. And we are thankful as guests on this land to be able to live, work, and gather here.

00:00:33 - Sarah Taylor

It's spooky season, so let's talk about trauma and horror films and how the two intersect.

00:00:43 - Heather Taylor

We're excited to be talking to horror.

00:00:44 - Heather Taylor

Film writer and cognitive behavior therapist Mo Mo Mushadi about her own experiences with trauma. We'll also talk about how horror films can be used to talk about traumatic experiences, while also sometimes misusing and exploiting them for chills and thrills.

00:00:58 - Sarah Taylor

Quick reminder to our listeners that this interview should not be taken as medical advice. It is for informational purposes only, because everyone's brain is different. Please consult your healthcare professional if you have any questions. Mo, thank you for joining us today on brains. Yay.

00:01:17 - Mo Moshaty

I'm excited.

00:01:18 - Sarah Taylor

Horror films, trauma, the good stuff. This morning I woke up and there was a thunderstorm, and I thought, oh, this is perfect for a talk about horror films. But the thunder is gone now.

00:01:31 - Mo Moshaty

Yeah, I know. It never came. Our overcast and threat. Threat.

00:01:36 - Sarah Taylor

The threat of the thunder.

00:01:37 - Mo Moshaty

The threat of the thunder.

00:01:39 - Sarah Taylor

Well, to start things off, I'd love for you to tell us a little bit about yourself and how you first became interested. Exploring trauma.

00:01:46 - Mo Moshaty

Yeah. So I am Mo shoddy. I am a perpetual plate spinner. I am an author, a producer, a director, and a screenwriter in my real life, which pays the bills. I am also a licensed medical esthetician, and I am a cognitive behavioral therapist. So for me, exploring trauma was pretty easy to delve into. I had a very tumultuous childhood. I lived in an abusive home with an abusive parent. And then when those parents separated and got divorced, I was living with the narcissistic parent. So it's a lot to kind of delve into and a lot of switching personalities and switching the way you behave towards certain people and always looking for the best possible scenario and how you can avert disaster in the home as a child was really traumatic and really shaped the way I kind of navigate and approach people into my late teen years, into my adult years. And then the more I exposed myself to people in the world. I grew up in a really small town and went to college in the big, bustling city of New Brunswick, went to Rutgers and the big city. But once you get talking to other people and hearing other people's experiences, and some of it is like, oh, gosh, me too. And then also being like, wait, that's wrong to do, or, that's weird that I do that, or that was a survival mechanism that I developed in order to get through life until I could be 18 and get out. So I think, for me, realizing that other people feel the way I do and exploring why I did the things that I had done really made me dive into, why am I doing this? And I started really going into childhood trauma and survivors of abuse and things like that. And it really didn't occur to me to get my academia in, that I didn't really see that as a thing you could do. All the women in my family have panic disorder, and that was something that I always thought was just something that everybody had. And when I was 30, I was diagnosed with mitral prolapse, and that sent me into a full blown panic. I was like, and we're dying any minute now. So it made my anxiety worse.

00:04:14 - Sarah Taylor

Oh, dear.

00:04:15 - Mo Moshaty

And it made me really kind of dive into trying to understand myself and my body more. And I went into cognitive behavioral therapy myself as a patient and really resonated with a lot of the techniques and a lot of the facts of what happens mentally, physically, and emotionally to you, and really set myself on a path as to knowing this can help other people. Like, it's helped me. How can I be a part of that? And that's when I started working towards my certification.

00:04:48 - Heather Taylor

I think going through the experiences you had and applying it to what you're doing and how you're trying to help others, and we'll talk about how it plays into the world of cinema and specifically horror as it is. Before we talk about trauma in film, it would be great to talk about just, what are some of those? You kind of briefly said the words mental, physical, and emotional implications of trauma. What are some of those things?

00:05:17 - Mo Moshaty

What's really interesting, one of the things that kind of encompasses all of them, is the big factor of shame. Shame is a huge factor in trauma. We kind of have this mindset of, like, the trauma olympics. Like, everybody has to try to best each other. Like, no, I've had it worse. And this is the reasons why. And why we do that is really just trying to justify to ourselves that it's okay to feel the things that we're feeling. And it's sometimes to the detriment of other people, and it ostracizes other people that are also going through trauma, but in a different way. But I think shame is a really huge thing because what shame does, especially people that are living through trauma or on the other side of it and what we call quote unquote recovery, because recovery is so broad, sometimes you're just parallel kind of living through that trauma and existing within it and navigating the parameters that it's set for you. But I think with shame, especially with trauma, we kind of see shame in a different light. It's not a finger wagging like that. You should have been more careful and you could have avoided that. It's a shame on an internal level where it's like I'm already assuming people are going to think I'm x, y and z because this happened to me. So now I'm going to behave in such a way, which is really hard. And it's like people that kind of feel like they deserve the treatment, they're not worthy of feeling better after it. And we hyper focus on what people think of us because we've been so conditioned to think that we're okay with the judgment of others. That's just kind of how society works. And I think as women, this is not just a women encompassing thing. It's everyone that experiences trauma. But two of the most susceptible people to having that shame really deepen is adolescence and women, because society wise, we're really trained to, as women, to kind of suppress and delineate, right. We're supposed to not talk about it. We're supposed to internalize everything because that's what we're supposed to do. And as adolescents, the whole scene not heard of children has been for centuries, right? They're not supposed to have any real kind of upswing and emotions of their own. So that really leads to low self esteem and the depression part of it. And I think a lot of that shame comes from, if we go back to the trauma olympics piece of it, it's the invalidation of others, right? We've ever said this happened to me or this, either now or in the past, this happened. And someone's like, oh, gosh, you're too sensitive about that or why you still feel that way. We're still talking about this. Oh, you took that too personally. And a lot of that is really hard because it's like, yeah, there should not be a timeline on how I feel about things. And I don't have to get over things because that's not really what recovery is about. It's responding better to what we've been presented. So if we're talking about outside of shame, like that mental piece is really constantly reliving the event, right. Whether it's something that happened once or something that happened repeatedly that you had to live through, it's kind of understanding, okay, this happened to me, and now I do this on a personal level. I have been assaulted, and I avoid things that are pertaining to that, like locations, things I was doing that led up to that. So for me, it's a constantly reliving the event. Am I better reactivity now than I was in the aftermath? The immediate aftermath, yes, but it took me a long time to get there. But also on the mental piece, you've got overactive thinking, you're ruminating on it forever, or you're negative thinking. You're putting all the blame on yourself that you deserved whatever happened to you. Also dissociation, completely dissociating from. They say that sometimes in post traumatic stress disorder or even CPTSD, which I think I want to get into later, is a real personality shift, almost a split, to where you are no longer the person that you were before that, and now you are here. And that happens to a lot of us. And some people want to get back,

quote unquote, to baseline, and some people navigate that going forward. So I think on a mental level, really reliving it, ruminating thoughts and dissociation are really three really big things that happen. Also on the flip side of dissociation is addictive things, right? Kind of alcohol abuse, drug abuse, risky sex, risky behavior, things of that nature are part of the disassociation, too, just on a little bit different level.

00:10:04 - Heather Taylor

What is complex PTSD? Because I don't think it's something that people have heard a lot of or understand what it is.

00:10:09 - Mo Moshaty

So complex post traumatic stress disorder, or CPTSD, it's basically your aftermath or symptoms of post traumatic stress disorder because of repeated events. So this is narcissistic abuse, abusive relationships, emotional, physical, mental abuse, war, things that are continuous, things that you cannot escape from. They're not like a big bang, and then that's it. They're kind of things you needed to repeatedly live through because you needed to survive. And those are folks that are having difficulty regulating emotions, folks that have a code switching technique where they're sometimes three different people in order to navigate their day, people that have a really hard time, like trusting and where safe and stable things feel really wrong and they don't know how to deal with that, are nodding along. We're like, oh, yeah, I feel like, we all have a handout.

00:11:09 - Sarah Taylor

I know how that feels.

00:11:10 - Heather Taylor

I was diagnosed with CPTSD. I'm sure Sarah, though, may not have been diagnosed for 100%.

00:11:15 - Sarah Taylor

Not officially, but.

00:11:17 - Heather Taylor

Not officially. But, Noah, it's really interesting, because I think we have a misconception of what PTSD is.

00:11:24 - Sarah Taylor

Like.

00:11:24 - Heather Taylor

We see PTSD as being this very singular thing. You see it on television. You see, like, oh, it's like this big flashbacks and stuff. And I talked to my therapist, and she's like, well, it's continual trauma, so you don't have one moment to flash back to. So you just live with. It's a way of how you live and how you see the world. I joke that my scripts are too subtle because I'm used to being someone with childhood trauma, used to reading a room to the minutiae to keep myself safe. So I write that way. And people are like, I don't understand what that means. I'm like, oh, right, sorry. You might not have.

00:12:03 - Mo Moshaty

You might need CPTSD to ride this ride.

00:12:06 - Sarah Taylor

I'm sorry, this is not for you.

00:12:11 - Heather Taylor

Can we put a disclaimer, like, on the top of our scripts? If you have CPTSD, you'll totally get this.

00:12:15 - Sarah Taylor

You'll understand all of this when you.

00:12:18 - Mo Moshaty

Send them readers, beta readers. I just need people that have CPTSD. It'll be fine. But I think what's interesting about that is a lot of us have lived through very traumatic things on a personal level, sometimes on a societal level, but obviously, now, as we get into the world kind of on fire, we're getting into more of a global level of traumatic stress. When we think about PTSD, which is also post traumatic stress disorder, but it is triggered by usually one event, and that's sexual assault, a life threatening event, a robbery, kidnapping, things of that nature, where you have survived this piece, and now you're having really uncontrollable thoughts about that. It's similar to the lack of being able to regulate emotions on CPSD, but it's a completely different spectrum for myself. I have complex post traumatic stress disorder from my childhood and having to live through that piece, and then PTSD of having a sexual assault when I was 14, which is why I sought some help in the first place. We think of PTSD or CPTSD as mental only. Like, it's just your brain, and you have to regulate your brain, and then everything's going to be fine. The thing about when you are in high alert for so long, your body is like, I kind of give up. I don't know what you're doing anymore. So you have really big changes in your body. So one is changes in your brain structure, changes in your entire brain structure. It makes a more reactive amygdala or amygdala, if you say. And that is the piece that builds your trusting relationships or makes you have camaraderie immediately with people or resonance with people. That's what makes it feel unsafe because it makes us. Why are you being so nice to me? Why are you being so kind? Why are you intently listening? I don't feel safe giving you a hug. I don't feel safe with touch right now. What do you want? In order for you to keep being nice to me, that is a chemical change in our brain. It's a structural change in our brain that makes us do that. We have to rewire our brains with therapy to unlearn survival techniques that have exhausted our brain and our body.

00:14:41 - Heather Taylor

When Sarah and I were have to say this, like, our aunts would do that, be attentive and ask so many questions, want to listen so many questions, and I'm like, why are you asking me? You're trying to find something to use against me.

00:14:55 - Mo Moshaty

That's how I felt.

00:14:56 - Heather Taylor

And then later, only, like, maybe two years ago, I was like, oh, that's love.

00:15:01 - Sarah Taylor

I had no idea.

00:15:05 - Heather Taylor

That's a long time learning.

00:15:08 - Sarah Taylor

It was one of those things. We're like, why do they.

00:15:10 - Mo Moshaty

What do you want?

00:15:12 - Sarah Taylor

What is behind all this questioning? But it was all about wanting to know us, wanting to love us, wanting to be aware of what's happening in our lives. But now, as adults, we're like, oh, you want to hear about all our projects? Oh, you want to listen to our podcast?

00:15:25 - Mo Moshaty

Oh, we love you, too. Yeah. And it's hard, right? It's hard to think that somebody does not have ill intent towards you because that's what you kind of live through. And I feel like that is a big piece of. CPTSD is not trusting. We are very hard to trust. It makes it very hard for us to believe that we are understood, because there's a lot of, like, oh, I know exactly how you feel. Which is also an invalidating response.

00:15:54 - Sarah Taylor

Yes.

00:15:55 - Mo Moshaty

People don't realize that. I feel like we're all guilty of being like that. We're all guilty of being like, I understand exactly how you feel.

00:16:01 - Sarah Taylor

Nobody does.

00:16:01 - Mo Moshaty

Nobody does. And I've had to train myself to say, I can't imagine how that feels.

00:16:06 - Sarah Taylor

Yes.

00:16:07 - Mo Moshaty

That took me a long time to really want to say that and understand that. Another thing with the physicality and not just the structure of the brain. Prolonged exposure to high cortisol input

changes the structure of your body's cells like it changes your whole body. That's weight gain, that's heart disease, that's damage to cells that regulate the autonomic nervous system. Like autonomic nervous system is you're blinking, you're breathing, your heart beating on its own with like, nobody tell it to do anything. It's happening within your body and it's damaging those cells. Heart disease is the leading cause of death from traumatic stress within women. So it's really interesting. It's not just a mental thing and with emotions too. The emotional piece for both CPTSD and PTSD is the number one thing outside of shame is the worthlessness. Hitching your wagon to whatever hurt you and feeling like, oh, I deserved it and I didn't meet the expectations. Ergo this happened. Or shrinking, or shrinking who you really are because whatever you did or who you were before invited in x, y and z and ignoring your own needs. I see that a lot in my clients that are more on the CPTSD level is ignoring your needs in order to be indispensable to others.

00:17:27 - Sarah Taylor

Yeah.

00:17:31 - Heather Taylor

Every day continues.

00:17:35 - Mo Moshaty

And it's like, oh, that's the people pleasing. Because if I do good all the time, you're not going to hurt me or leave me, and that's great, then now I can continue on with my life, but that's also ignoring your needs. Like, I need to sleep and someone's going to be like, oh, Sarah, you don't mind doing that 70 hours work week? It will really help out the team. You're like, I haven't eaten in 8 hours and I really have to go to the bathroom. But sure, it's fine, but that's how we kind of go along with it. And that's why I say the more we research this piece of the differences between CPTSD and PTSD, and not to say that one is more expansive or better than the other, the more we delve into it, the more we understand that we are consistently needing to always exercise our reactivity piece because we've gone through enough things. And I don't want to say somebody's lucky to have just one thing happen to their life because post traumatic stress is post traumatic stress for a reason. But I think complex PTSD and having to constantly navigate your own mind in order to stay baseline is really hard. And God bless us everyone, it's really difficult.

00:18:57 - Heather Taylor

I have a fundamental party of ADHD and complex CPTSD.

00:19:01 - Mo Moshaty

Oh, the cocktail where I get to.

00:19:04 - Heather Taylor

Ignore my needs at all levels.

00:19:07 - Sarah Taylor

All levels. Lessons to take away.

00:19:13 - Heather Taylor

I mean, the whole not eating and not peeing is just like a normal, everyday thing for ADHD.

00:19:19 - Mo Moshaty

Yeah.

00:19:19 - Heather Taylor

And then add the like, oh, shoot. I have to also please people at the same time.

00:19:23 - Mo Moshaty

100%. I'll get you whatever you need when I'm on the way to treating my kidney stones because I didn't go to the bathroom when I. Yes.

00:19:32 - Heather Taylor

I mean, in all seriousness, our life expectancy, especially if undiagnosed for a long time, is much lower than other people's. So for many reasons, and I'm sure it's also that stress.

00:19:43 - Sarah Taylor

I feel like sometimes with things that are connected to mental health, we're like, it's fine, I'll sort it out eventually. I'll get to that sometime. But to know that it's affecting our whole body, all of the systems that make us run it is serious. It is something that we should be taking care of as soon as we realize we don't often think about it as important as like, oh, I had a heart attack. I guess I should go to the doctor, right?

00:20:07 - Heather Taylor

A John Oliver episode just came out about the mental health system in America and how it's almost impossible to get the help that you need, even when you need the help and you finally come forward. So I think that there's a lot that we have to do to improve that. Thankfully, there are a lot of organizations that have good information out there, if you know where to look.

00:20:29 - Mo Moshaty

Yeah. And a lot of us are doing our own research. Right? A lot of us. There's talk therapy apps that have been invaluable to people who don't want to wait six months to get into a licensed health professional. They literally don't have the time to wait. And sometimes support groups help, sometimes they don't. Sometimes talk therapy helps. Sometimes you need more of a cocktail of different things, medications and talk therapy and whatnot. There has to be more focus on that, because I feel like we only want to talk about, at least in this country, we only want to focus on mental health when something has already happened to someone.

00:21:09 - Heather Taylor

Yes.

00:21:09 - Mo Moshaty

We don't want to be preventative. We want to always see corrective, because if we are corrective, we're taking action. If we are preemptive to something and nobody does anything that we can't correct, what's the point then? What are we going to do, right? So it kind of puts us



in a catch 22 of making sure people get the mental health care that they need. If we can just kind of flip that narrative about, see, if you don't eat 20 cheeseburgers in one sitting, you won't have cholesterol. People see that. People understand that. Right? We're talking about obesity in America. If you give people the tools to manage their own mental health and support them as they're doing so, you'll be less likely to have people that will take a downward spiral or, God forbid, do something violent. Hopefully, we see some change in that going.

00:22:01 - Heather Taylor

Know, in Canada, there's bell, let's talk. And they have one day about mental.

00:22:05 - Heather Taylor

Health, and they're like, everyone, talk about your mental health.

00:22:08 - Heather Taylor

And it doesn't help with the stigmas that are put on it.

00:22:14 - Sarah Taylor

Yeah, and it can be very triggering, too, that one day.

00:22:17 - Mo Moshaty

And also vocalizing trauma to a stranger is really hard.

00:22:22 - Heather Taylor

A lot of the stuff that, and I'm sure mo the same with you, the stuff that I work on does involve the trauma of my experiences and does involve mental health and disabilities and realizing how much and really how much is really how little that you can actually share before you shut off the audience. And I don't mean audience of the film. I mean audience of when you're pitching the show. Even I could see people shut down. And I'm like, I don't want you to ruminate on it. I just need you to understand where I'm coming from because I'm telling a story about the duty I felt to my family versus the desire of what I wanted to be as my own person. But I need you to understand where I'm coming from. And it's really tricky because we do need to talk more about it. But you also need to figure out how do we get better reception from people who may not have experienced these things and that need to be able to be open enough to help us tell these stories so people can see it in a new and nuanced light and not maybe in some of the ways that we'll discuss shortly.

00:23:24 - Mo Moshaty

Yeah, and it's a fine line, but how do we normalize it with still being palatable to people? That's kind of the fence we sit on all the time. But I think in cinema, when we're kind of talking about trauma, because I feel like it's something that, as filmmakers, we all try to hang our hat on. Right. Like trauma is something that people can be mindful about whether or not they themselves have experienced said trauma. I think it's for us for talking specifically in the horror genre, we gravitate towards our worst fears, right? Especially from, like, a horror thriller standpoint. Because the scary part is that it is mundane, right? That's the horror. That it's like an everyday thing that could scare you. I think for me, a mundane thing is a tear in a window

screen. I was talking to a friend of mine about this the other day, and I was like, in my house. And I was like, there is a tear in my window screen. I'm terrified of home invasion. So to me, it's like it only takes one person to tear through my window screen and definitely annihilate me and my entire family. That's where my head went, because that is what's scary to me, right? So that is, to me, is a trauma. So if I wanted to scare myself through catharsis, I would write something that was kind of the traumatic. I would choose that. And I think once we start mining for things like pieces like that, then we start to realize how many others also feel that way, which is why hanging your hat on a trauma tack for the film industry and horror really works, because we're kind of digging at what scares you and what you have a problem with the most. And I think it's even if we're even outside of horror or mean, you think of our superhero movies or some of our superhero movies, right? We have what Gail Simone called. She coined the term fridging, and that was about when a loved one is hurt or killed in the sake of motivating the character and moving the plot point.

00:25:25 - Heather Taylor

Oh, that happens a lot.

00:25:27 - Sarah Taylor

That happens in all of those movies and every Disney movie, too.

00:25:32 - Heather Taylor

Right?

00:25:33 - Heather Taylor

I mean, I may have also done that myself.

00:25:35 - Mo Moshaty

Yeah, you killed somebody I loved, and I'm going to change and move my point forward. And she called it fridging because a character had found their lover in a refrigerator. So I think we use that kind of trauma in those movies, but I feel like we kind of utilize that piece of trauma as character movement and plot devices, which is really kind of sticky and kind of hard. But it's understandable why it works for cinema, especially in horror and in thrillers.

00:26:11 - Heather Taylor

Right. But it also doesn't address what is actually happening because they're using it as a plot point. But the character has no reflection and actually doesn't feel other than like I'm going to be a hero now. It doesn't feel like it impacts them in any other way. Like all the things you said about what trauma does to you, none of that is seen in some of these heroes.

00:26:30 - Mo Moshaty

And you see it interestingly, and not to kind of keep talking about gender and trauma, but you see it where it affects certain have. And I did a symposium with this really excellent group out of the UK about yellow jackets a couple months ago. And we were talking about how men, when they have a traumatic experience in film or a story, they are allowed to act out and be a hero and be angry and be aggro or be a villain. And then when women are introduced into having a

trauma, or they're immediately either hysterical or they're completely objectified in a really terrible way.

00:27:12 - Heather Taylor

Kind of patronizing or incapacitated.

00:27:15 - Mo'Nique

Right.

00:27:15 - Heather Taylor

Yeah, just completely unable to. Just frozen and unable to do anything.

00:27:20 - Sarah Taylor

Yeah.

00:27:20 - Mo'Nique

So women get to have the whole freeze flight or fight response, where the men just get the fight response, which is like, hey, men, I love you, but I'm just saying this is kind of what happens in the film industry. Don't hate me. The way we present trauma in film, really, is to trigger us in some sort of way, trigger some kind of response. As a writer, what is the emotional response? You want your audience to have some of us use that and reverse engineer it into creating the story a little bit backwards and making sure that we get there or getting us to think about something that we should be paying more attention to. Like, oh, that's where the mundane scary shit comes in. Right. It's like, I didn't think about that and I'm going to go home and I'm going to be scared and turn on every light in my house. But what horror really does in focusing on those trauma pieces is teach us how to behave and how to be aware of kind of what's going on. Whether it be more aware of to the emotions of our main character or more aware of what our main character is kind of going through. Where it gets kind of slippery and sticky is just kind of triggering for the sake of being divisive and being harmful. And I feel like we see that a lot. And we know some people, that's their mo. Like, are they going to stop being, like, divisive or harmful or slashery film people? No, it doesn't serve them financially or probably artistically to do it any differently. So can we influence it either way for some people? Yeah, for some people, it's just going to be their shtick. Right. So how can we be better about understanding when it's trauma for, I don't want to say educational purposes, because that's not really everybody's allegory for their film to educate you on something. But I feel like, how can we recognize what's trauma for moving the actual story forward as opposed to trauma for just being a stationary piece in order to just have people just be jerks for each other?

00:29:20 - Heather Taylor

What are some traumas that you see commonly used, misused in horror films? Some people use it for good things.

00:29:31 - Mo'Nique

Used and misused, yes. Okay, let's go. A lot of traumas, I think. Well, obviously assault is a huge one. That's a really big one. And we've seen that in a lot of movies. Like I said, not just

horror movies. And one thing that really kind of hurts my heart, especially as an assault survivor. And it's not like I'm going into being like, well, this better not be one of those assault survivor movies. But it's the movie where it's like there is an assault and then there's a quick montage and now she's a vigilante. That is literally my least favorite story trope of all time. It just doesn't work that way. And I say that being very mindful that I just said men can have that trauma and now they're a vigilante and now they're a villain. But I see that in both areas of either main characters, when you have that type of trauma, people are used to seeing that. It makes you immediately hard and nothing else. And that is not realistic. So if you're watching a film where say that you have, and I'll just take myself for an example, say you're an assault survivor. You see a film where somebody also survives assault and now they are vigilante x or whatever, Lady Songbird, swordsmith, whatever it is.

00:30:51 - Heather Taylor

And you see that better make that character.

00:30:54 - Mo Moshaty

And you see that and you sit there and you think to yourself, but I kind of was really sad about it, and it took me a long time to do get back to like, I should have not let it bother me. And that's giving us a really kind of bad impression of how we should be handling our trauma. Like, what? You didn't turn into a vigilante. What's wrong with you? And that is where the worthlessness comes in, and that's where the freezing and the anxiety and the panic sets in, because we're not doing things the quote unquote right way after something traumatic has happened to you. So I think that that is probably one of the worst misuses of that particular trauma. And also things like, there's been a lot of amazing horror movies that deal with grief, and then there's been a lot of movies that are just like, by the way, this person died. And then we really don't speak about it until we're like, oh, and that's why they ended up killing their entire family. Wait, hang on. What happened? Sometimes a story is just a story, and that's the vehicle that they're choosing to say. The end game is that they killed their entire family. And that's the important part of the story. But the trauma that we're ignoring is that now grief can make you angry and homicidal. And I say that in all kindness and respectiveness, because I'm not saying that films are showing us things, and then people are obviously infantilized and they can't figure out for themselves that this is going on. But I feel like if we are constantly showing people that there is only one response to the trauma they've been involved in, and I would love to see more breadth of that utilized in ways that we can really react to it, that real human beings are reacting to this. Sometimes we have post traumatic stress disorder or complex post traumatic stress disorder, and we lose our absolute agency. We try to be completely indispensable for folks. We talked about that earlier, and sometimes the other end of the pendulum is really hyper vigilant and disassociative, hyper independence, doing everything by myself, not letting anybody into our world. There's two different things that we can explore there, and that's just two. And there's a myriad situations and reactions you could have to that. So I think if we can show trauma in its own light and encapsulate it and say this has happened and give more reactions to how people in real life are apt to handle that. And I say handle very loosely, because sometimes trauma happens to us and we have to kind of navigate that. But if we can show more options for reactivity, I think that will be a little bit more on a kinder aspect to kind of resolving the story, it doesn't always need to be just one thing. Raped to vigilante is a really. If we could get away from that.

00:34:03 - Heather Taylor

I would like to ban that.

00:34:05 - Sarah Taylor

I agree.

00:34:06 - Mo Moshaty

That's just a big one for me. It's so icky. I don't like that one at all.

00:34:13 - Sarah Taylor

Yeah.

00:34:13 - Heather Taylor

Bullying is a huge, huge trope and everything. Like, right. Even right now, look at stranger things.

00:34:20 - Mo Moshaty

Oh, yep.

00:34:20 - Heather Taylor

Right. From day one, like being bullied and being different and then getting superpowers and maiming people. Carrie is another one where she turns on them, know, basically gets revenge.

00:34:34 - Heather Taylor

Yeah.

00:34:34 - Heather Taylor

Bullying only ends in violence and death. I know, it's a horror film, but it's like how do we create these better nuances?

00:34:42 - Mo Moshaty

And especially on that vein too, the hysteria, women always being hysterical and the dismissal of women's views and the institutionalizing and the patronizing and the gaslighting. That's huge trope in horror. I mean, Rosemary's baby alone, like, you got that? Nobody's listening to exorcist. Nobody is listening to the mother. P. S. My daughter is probably, well, you know, maybe she's not. That's cute. Why don't you just take her on a picnic?

00:35:11 - Heather Taylor

Yeah, you're just not a good mom.

00:35:13 - Sarah Taylor

It's your fault.

00:35:14 - Mo Moshaty

Female characters in horror are grouped into five buckets. Possession, revenge, grief, objectification and hysteria. And there's so many like ABCDE down from each one of those

categories. You can put any horror film into that. And it's not all analytical and bad. Sometimes they really come out swinging and that's where they are at the end of the film, which is fantastic. And there's a lot of films that do it right and respectfully out of those buckets. But I feel like for a really long time that's where you'll find the female characters. Especially in the, you have a lot of horror films built around main female characters. You've got things like the brood, which is really interesting. You've got house which was just built around really interesting and creepy female characters. And then you have the late seventies and the early 80s where the male slashers came into play and there wasn't a why for it. There wasn't a reason for things to be happening. It's interesting if we look at those pieces of trauma possessed. I always really envision that as just lack of agency. Like they're a vessel to do whatever somebody's going to do with them, which is if we want to take it down to really analyzing and some would probably say reaching but spiritual rape. We've got revenge fantasy. Like Heather, you were talking about bullying leading to maiming only leads to maiming. You're all going to get caught.

00:36:46 - Heather Taylor  
Straight up murder.

00:36:48 - Sarah Taylor  
Yeah.

00:36:48 - Mo Moshaty  
And that's kind of, you got that revenge fantasy how grief drives people crazy and you've got the objectification and freak show era and like body horror and things like that. And obviously the hysteria piece, those are all pieces of trauma that I feel like we're all, I mean, not just female characters, but we all kind of deal with that. We've all been bullied one point or another. We all felt like we didn't have any agency for ourself. We've all been really sad and grief stricken about something. We've all felt objectified where everybody was staring at us or we weren't good enough, and we've all been accused and gaslit. So I feel like if we can be more cognizant of just giving us the aftermath of those pieces on a realistic level, then I think that'll really change the game.

00:37:35 - Heather Taylor  
I think it'll create better cinema and it will create, I don't know, just a better reflection for audiences. So they're seeing something and it's like they get some of the thrills they want, but they also have real story and real consequences.

00:37:47 - Mo Moshaty  
Yeah.

00:37:48 - Sarah Taylor  
I'm curious if you can name a few films that you really like. What they've. Yeah. What ones do you love and that people should.

00:37:56 - Mo Moshaty  
Yeah. And I had the honor of speaking with the writers, Ben Collins and Luke Petrosky. They did

the nighthouse. It came out, I think, a couple years ago, and it was really dealing with the grief and loss of somebody through suicide, but also being haunted and the hysteria of it and not making the main female character look like she was just nuts for nuts sake. And really, it moved the story along. She was active in her role of the movie. She was always delving through. And she was never really kind of pushed to a point where it's like, you really think this is happening to you? There was never a point in the movie where it didn't seem like she was wholly believed. There's a lot of mystery to the movie, which is really excellent. But I think that that one had a really nice depiction of going through grief and loss in a horrific setting. There's one part in the movie where I literally threw whatever was on my lap. I threw it because I was like, what's going on? In the best way possible. It was really great because I think I had it in my hand and I just let go of it.

00:39:09 - Sarah Taylor  
I love it.

00:39:10 - Mo'Nique

Some kind of eats, I don't know, but that was a really great one recently. I'll always pick the descent. The descent is really good. It deals with loss, too. There's a lot of blood and scary things happening, but also in the whole kind of bubble outside of it, it really speaks to the pacing of recovery and how we try to kind of close the blinds and then we feel like when we open them again, we should be a whole new recovered person after grief. Because people tell us we should be over things by, like, you know, when you get divorced and there people are just like, you really should go out and date again. It's like I literally just. The ink is still wet. Give me a minute. And I like the way that that's done. Babadook. I'll always say that that's a really great one about loss, but I think what's interesting about that, as somebody who has mean, I don't know if it's a trigger warning or not, but there's a very real reaction to just being absolutely fed up with your child and being to the point where you are like, I need to walk away. I need to walk away from you before I absolutely lose it. And I feel like that. And the writer and director, Jennifer Kent, got a lot of flak for that. They were like, I would never talk to my child that way. And then some women were like, thank God somebody showed where I literally needed to throw something against the wall or else I was going to yoke my child in the backyard. It was a good representation of grief and being at the end of your rope and really trying to navigate it all and work a full time job, work with a child who had some developmental issues, and that was his trauma that he was working through. And seeing a child going through trauma in a realistic way and the way they're acting out, that trauma was a really good representation, a really real representation of the way things can go. And I really, really loved those films, tv recently. I think yellow jackets did a really good representation of it. And I say that because you have four women collectively going through trauma in their own very different ways. They have this collective trauma where they're all in it together, and then you see all four of them handling it in very different ways, very realistic ways. You've got dissociative. You've got hyper vigilant. You've got deescalation. You've got completely addictive. And I really loved that because it was like, there is no one way to survive this. And they're all surviving the stigma of what everyone thinks that they did. I really enjoyed that as your friendly neighborhood therapist. I really did like that one a lot. And I've had a lot of people say, well, it just really made everybody seem crazy. And

it's like, it's not crazy. It's just everybody has a different way of dealing with things. That's kind of how life is. And you're showing that.

00:42:09 - Heather Taylor

They're showing that his house, which is on Netflix, is about so much trauma, but about being a refugee. And so it's trauma of war and trauma of loss, and then I won't spoil it, but it's just really intimate and I think beautifully done. Talking about trauma and what you carry with you, the trauma that you'll always carry with you. And then another one, I think, to me, is huge. Is the haunting of Hell House, Mike Flanagan's version, the television show, because it shows this powerful look about death and mental illness can impact all of the children of a family, and then how that continues to disrupt them because it's left unresolved. And so you get to see the reactions of different people, like not being able to trust and settle down in a relationship. Someone who holds on too tight, someone who, like. Who just completely denies it. Someone who's addictive to me sometimes. Some of the stuff that I had to shut my tv off for a second was actually some of the more truly emotional beats, not bent neck lady and scary, whatever. The dread of the emotional trauma that they were going through and trying to resolve through this thing, like the one brother who never saw a ghost, to me, was denial of familial experience, familial experience, which happens in a family. There'll be people just deny that the thing existed or the thing happened, especially in abusive situations. And what a great reflection of that. And that in the first episode, at the end of the episode, he realizes all this stuff he's been denying is actually true. Beautiful.

00:43:45 - Mo Moshaty

I love that you said that piece about denying that was his reactivity, piece of living through the trauma of that, because I feel like he was almost on the outside of it all, kind of not looking in, but didn't realize how much he was integrated within that and was just trying to survive by denying the things that were happening. You have, like Luke, who's getting kind of swallowed by it all, which is really painful piece. Like, his story was really painful to watch, but I loved books. There's a book called find her by Lisa Gardner that is about trauma from being held captive and how it consumes this woman's life to kind of save every missing person that's out there in the world. So if you were a book person, definitely check that out because it makes you want to. And especially if you're someone like me, I gravitated towards it really well because someone like me was like, how can I help others now that I've been helped? I was like, oh, I can see where that can get really kind of slippery slope and really get consumed by that or feel like you're not saving enough people. So I like that one a lot. That actually does really represent that reactivity. Piece really well. Is it healthy? Not healthy, but it definitely showcases that's something that can happen as well.

00:45:10 - Sarah Taylor

Heather kind of mentioned it in her description of the haunting of Hill House. You had to pause because of the emotional component of it. As a therapist, what should we do to protect ourselves when we go into watch some of these films? Are there films that we should, if we've experienced certain trauma, maybe not watch, or how can we make sure that we're safe as viewers, to add to this black swan, which I don't know if you consider that a horror, it's like



psychological thriller maybe. I was in a very anxiety ridden state in my life when I watched it, and it effed me up. I felt terrible. Yeah. I'm just curious. What would you tell people?

00:45:51 - Mo Moshaty

It's so weird because it's just kind of like, also, like, being a little kid again and just being like, it's just a book, it's just a tv show. It's just a film and trying to understand that. But on the same vein, if you can understand when you feel that physical peace, you got to kind of shut it off. You got to kind of shut it off and come back and then kind of really take stock of it. Like, when I saw this or when I heard this, this happened. That's, like, what we call in therapy the feel felt found piece. Like, when I feel this, it's because I saw this or felt this, and what I found was when I see that, I need to retreat or I need to give myself a moment or there's nothing wrong with, unless you're really dead set on binging something, you can turn it off. You can kind of step away from it. But also, when you're stepping away from that, just be mindful, like, what's happening in your mind and your body, because that is kind of how we learn our triggers. And unfortunately, we learn our triggers by being triggered. That's really the only way that we can suss out what they really are and be mindful, like, what happens in your body. And that might be just like, you know what? I really like this movie. But psychological thrillers, when they do this, this messes me up. Like, I can't watch those. Be okay with omitting things that trigger. You don't feel like you need to. The worst thing you could do is try to power through something. Don't do that. There's literally no keeping scoring and be okay with being like, hey, you know what? I just couldn't get past this part. And then it's being okay. With the fact that you were kind of triggered by things and letting yourself off the hook for it. I have a big thing with assault scenes. I have a big thing with harm to children that goes on, like, a little too long. Things like it bother me, and that was even before I had children. That's something that's always kind of bothered me because I always kind of saw myself and the abuse that I went through when I was a kid, and I kind of resonate with that. So that's always been hard for me. Do I make it through those things? Have I powered through when I shouldn't have? Yeah, absolutely. And I've kind of made the price for it. But I would say to protect yourself is just kind of be mindful of where it starts and where it's starting to irritate you. Be mindful of where it is, where it feels in your body. Oh, my palms are getting sweaty. I can't really deal with this. I'm starting to get a headache. Oh, my heart rate. My chest is feeling tight. Like, I got to go. Be okay with stopping yourself?

00:48:18 - Sarah Taylor

Yeah.

00:48:19 - Heather Taylor

And I think I was, before this call, I was reading about how some people actually use horror films to help them with their unresolved trauma. So they'll feel, like, oddly comforted by it, or they seek situations that remind them of their trauma, or they feel like it's a sense of control. Because again, like you said, it's just a movie, it's just a book. Now I have a sense of control over it. Or that you can experience, you said, fear in a safe place to show that anxiety doesn't equal death. Right. So I just think it's really interesting the different ways that these films can be utilized and create space if done. I think in a way that's mindful, has enough space. So you're not being retraumatized necessarily, but you're able to adjacently experience trauma.

00:49:05 - Mo Moshaty

Yeah. And also, that's an excellent point. And also, a lot of folks will gravitate towards horror, especially from that trauma space, because you can see the justification or it being the restitution that you didn't get through the trauma of that horror film, which is really interesting. Jonathan Barkin, who was one of the judges for 13 minutes of horror film festival, he did a documentary called Mental Health and Horror, which I believe is going to be out this year, which is really about that specific subject as of how mental health and how horror has helped mental health, has helped anxiety, has helped people recover through traumas, and give us that type of comfort. The viewership of horror films and horror thrillers skyrocketed during the pandemic. And it was because people either a repeat of watching like old slasher or old horror films is knowing what was going to happen and feeling like, my life's not as bad as that.

00:50:13 - Sarah Taylor

Right?

00:50:15 - Mo Moshaty

No one's burning me up at a gym. I just had a bad day, and that's what's really helpful for it. So I think that to your point, Heather, that has been a really beautiful piece to see. Horror help people going through trauma and mental health issues and anxiety and panic disorder even. It's been a really cool asset to recovery, which is really interesting because it's so funny. You'd think it would be like one of the last things, but there's so many ways that it really helps. There's a place called the Research Fear Lab. I think it's in Austria where that's literally all they do is research how horror helps.

00:50:58 - Sarah Taylor

That's amazing.

00:50:59 - Mo Moshaty

Mind and body, and it's pretty. I follow them all the time and I was just like, what? And also horror for kids. That's on Twitter. That's how you can kind of babystep your kids into horror, but also helping them to be a little less afraid about their own experiences and giving them the kind of BTS view of what monsters look like when they're going through makeup and getting ready for the scary part. It's a nice way to kind of like, horror just helps. I feel like I should wear a t shirt that just says horror. Yeah, start a cause.

00:51:32 - Sarah Taylor

Yes. There you go. I love it.

00:51:36 - Heather Taylor

Yeah, we'll have to make a t shirt and just put like your name on it and then put it on our shop.

00:51:41 - Mo Moshaty

Moshadi horror helps.

00:51:43 - Sarah Taylor

I love it. I love it.

00:51:46 - Mo Moshaty

Please do not spend your fine dollars on trying to do that for me.

00:51:49 - Sarah Taylor

It's so good. Well, where can people find you? I know you have a podcast. Tell us, where can we find you?

00:51:56 - Mo Moshaty

Oh, gosh. All over the place. I'm on most social platforms as Moshadi, mostly Instagram and Twitter, so you can find me there. I am part of Nick's horror collective. We are a woman led content elevation generator. So we have 13 minutes of horror film fest, which is a 1 minute film challenge for female and non binary filmmakers. We're in our second year of that. I have my podcast called between the Banisters, and that is talking about film and tv that has shaped us from a very young age into how we kind of navigate our stuff as adults now and I am on Amazon in the author corner. I have two anthologies that I'm part of. And then I will be published by Bridget's Gate for my novella Love the Center in July of 2023.

00:52:42 - Sarah Taylor

Oh, amazing. And Heather is a guest on your podcast.

00:52:46 - Mo Moshaty

She is. I'm very excited.

00:52:48 - Sarah Taylor

So by the time you all listen to this episode, Heather's episode will already be out. So please go listen to that.

00:52:55 - Heather Taylor

And we're talking about working girl. It's not a horror film. I mean, it's a horror for women, really.

00:53:01 - Mo Moshaty

It's for women. But we did cover that a little bit.

00:53:04 - Sarah Taylor

I do feel like you watched working girl a lot when we were kids.

00:53:07 - Heather Taylor

I feel like my whole life. Aspirational.

00:53:09 - Sarah Taylor

I've seen that, obviously. I've seen it, but a lot with Heather anyway. Yes.

00:53:13 - Heather Taylor

And they're going to do a remake. Selena Gomez is currently doing a remake of it.

00:53:17 - Sarah Taylor  
I like that, actually. I like Selena Gomez.

00:53:19 - Heather Taylor  
She's doing great new perspective of women. Because I joke that it's been 40 years. Literally, it's been 40 years. Nothing really.

00:53:32 - Sarah Taylor  
What are we doing?

00:53:33 - Heather Taylor  
They could just do it again. Just do it.

00:53:36 - Sarah Taylor  
They don't even have completely film it with fancier cameras.

00:53:42 - Mo Moshaty  
There you go. Same montage, though. Same montage. Or I revolt.

00:53:48 - Heather Taylor  
They better have Carly Simon doing that music at the beginning, like when she crosses on the Staten island ferry and you're hearing like that anthemic swell. Okay, wait, I'll stop now.

00:54:00 - Sarah Taylor  
We're in a whole other world now.

00:54:02 - Mo Moshaty  
I love every minute of it. So great. But I'm so pleased. Thank you so much for having me. I absolutely love talking therapy and trauma, and especially in the horror space. It's very cool for me to be able to join the two. So I appreciate the space for that. That's awesome.

00:54:21 - Sarah Taylor  
Yes. Thank you for sharing your wisdom.

00:54:23 - Heather Taylor  
Yes.

00:54:24 - Heather Taylor  
And for giving us your time. We'll bid you ado.

00:54:28 - Mo Moshaty  
Bid me a do good bye.

00:54:35 - Heather Taylor  
This is making me think differently about writing horror films as a horror film writer, which is great. It's like you're always continuing to think about what are you talking about when you're

writing a film. But there are so many things like the idea of possession being really like assault, and how do we rethink about what that means and the implications of that, and who is the person who.

00:54:55 - Heather Taylor  
Is always being possessed?

00:54:56 - Heather Taylor  
And it's usually a woman.

00:54:58 - Sarah Taylor  
Always.

00:55:00 - Heather Taylor  
It's such a good topic and something I think we have to keep talking about, I think especially as we start to see more horror move mainstream. I mean, it fluctuates but looking at things like get out and us and nope. I know I'm only just listing things from Jordan Peele, but he does a.

00:55:17 - Sarah Taylor  
Really good job, and he makes you.

00:55:18 - Heather Taylor  
Think, really good job. But also things like quiet place from Beckwoods. So there's a lot of other horror content being created. And I think there's definitely a drive to have more female driven, female centered horror films and horror television shows. But again, I'm always trying to look at, well, what is the gaze it's being told through? And there's sometimes people like, this is such a progressive film, and there's this female at the center, and then you watch it, you're like, but she's being manipulated, and she's being essentially treated like a puppet by the men surrounding her. And is that really centering that experience? And most of the time, I think no. And I think you're looking at films like Raw and we say it wrong. Titane. Titania, I saw last year at TIFF. I think films like that are centering women's experiences, like, really pushing the ideas of body horror and just, like, women's unique experiences to the forefront. I think continuing to support filmmakers as they explore new topics and territories while still being really cognizant about how that could impact the way we think about things like mental illness and the role of women in society in general.

00:56:29 - Sarah Taylor  
And there's also been a real big movement lately of indigenous filmmakers in the horror scene. So Blood Quantum was one that came out a while back. Yeah, 2019 Barnaby. And actually a local filmmaker from Alberta is currently doing a web series called Tales from the Res. And it's a horror web series. So, yeah, I think that the genre is really opening up to a lot of people.

00:56:54 - Heather Taylor  
And night Raiders.

00:56:56 - Sarah Taylor  
Night Raiders are so good. So good.

00:56:57 - Heather Taylor  
Yeah. So I think there's a lot of great films. And I would encourage, though, I'm going to say my one awesome thing is I'm just going to say, go out and watch horror from makers that you don't normally watch. So watch Blood quantum. Go watch night Raiders. Go watch raw. Go watch these films that you may not think of as being like, because there's not like, oh, it's not the fifth Halloween sequel, which will be really fun, but how are we looking at and consuming new stories and looking at horror in different ways? Seek out new horror. There's a push for really interesting perspectives and stories, and the only way that these filmmakers can make more is by you supporting them totally, by watching them.

00:57:42 - Sarah Taylor  
Put your eyeballs on it. I just want to add quickly, I don't know if anybody out there has a child that watches owl house. It's a great series. I think it's Disney, but it's spooky. It's kind of spooky. There's witches and creatures and owls. But my daughter loves it. And for Halloween, she wanted to be Luce, who is the main character of the owl house. And I was able to find her luce's shirt. And so that was a win for me for Halloween. So Halloween win in this house.

00:58:09 - Heather Taylor  
Is Luce an owl?

00:58:10 - Sarah Taylor  
No, Luce is a girl who is actually one of the first, I believe, one of the first bisexual animated characters in don't quote me the world. I don't know. Anyway, it's great that she's a character in this show that Charlotte loves. One quick thing, Heather. What is the one thing you always like to do on Halloween that I.

00:58:31 - Heather Taylor  
Always like to do on? Yeah, like, are you surprising me? Like, you know the answer.

00:58:34 - Sarah Taylor  
No, I don't. I want you to share it with the world. What is the one thing you always do on Halloween? Don't you do one thing? Is there anything that you do that's special?

00:58:41 - Mo Moshaty  
No.

00:58:41 - Sarah Taylor  
Oh, okay. Well, that wasn't very exciting. I always like to watch hocus pocus. Hocus pocus?

00:58:45 - Mo Moshaty  
Pocus.

00:58:45 - Sarah Taylor

Two just came out, so that's something that I like to do.

00:58:48 - Heather Taylor

Wait, I want to think of an answer now. What do I do?

00:58:50 - Sarah Taylor

We like to, obviously, take Charlotte trickortreating and watch Charlie Brown's letter to the great Pumpkin.

00:58:56 - Heather Taylor

So I dressed up as a letter the great pumpkin when I was in grade five.

00:58:59 - Sarah Taylor

And so did I, because my mom reused. We reused our costumes. So then Heather was at for the one year, and then I got to dress up. So I always tell the story. I dressed up as a great letter to the great pumpkin, and then I follow up with, and so did my sister.

00:59:12 - Heather Taylor

Yes. Because I made that costume. I made the costume. The one thing I will say about Halloween that is a memory that I don't think as many kids will have because of climate change. But where we're from, it used to snow mid October. So by Halloween, they would snow. That would be, like, up to your neck. So as an adult, like, up to your hip. It was high. We had to have costumes that fit over our snowsuits. So then you have all these children who come with over their snowsuits, and then they'd wear it all day at school, but they would be swimming in it. So these really loose strangely weird costumes. And I've been a cat many times, but, like, fluffy white cat, from cats up to, I guess, sexy cat. And the one thing I do love about Halloween is I love to look as garish and disgusting as possible. So I'd often go as things that are dead. I remember one time I was in England, and Halloween isn't a big thing in England in the same capacity. Halloween for them is just a little bit different. And I remember dressing up as somebody who's dead had been in a car accident. So I had, like, a bruise where the thing would be, and my face had, like, I put glass in it, and it was all really bad. And then this little kid who, because it's on a big thing, I was waiting for the tube to get on, and the little kid's like, what happened to her?

01:00:31 - Mo Moshaty

Is she okay?

01:00:32 - Heather Taylor

And he was so upset. The dad's like, she's just pretending.

01:00:35 - Heather Taylor

And he was like, it looks so.

01:00:37 - Heather Taylor

Bad, but I always love to have, like, cuts and blood.

01:00:40 - Sarah Taylor

Do you have a photo of this? Because you should share it on our instagram. I do.

01:00:43 - Heather Taylor

It was like the first Halloween that one of my best friends, Sarah Page, and I went out and she went out as a sexy cat.

01:00:49 - Sarah Taylor

And you went out as a car accident?

01:00:51 - Heather Taylor

As a dead, like, 1950s car accident. If anyone out there wants a horror heels shirt, we're going to make some up.

01:00:59 - Sarah Taylor

Yeah. Let us know. We will put some on the shop. Horror heels. It's hard to say. Horror heels.

01:01:05 - Heather Taylor

Yeah.

01:01:05 - Heather Taylor

It's because we, as Midwesterner Albertans, don't pronounce the middle of our words.

01:01:12 - Sarah Taylor

Oh, is that the thing? Horror. Horror. Horror. It's hard, man.

01:01:18 - Heather Taylor

Yeah, because it sounds like the word horror.

01:01:20 - Sarah Taylor

It does.

01:01:20 - Heather Taylor

Horror.

01:01:21 - Sarah Taylor

Horror. You have to add the extra r. So many r's. Anyway, another quick thing is we used to go Turkish in the mall because it was cold.

01:01:28 - Heather Taylor

Yeah, you can go to shop.

01:01:29 - Mo Moshaty

To shop.

01:01:30 - Heather Taylor

That was actually really awesome.



01:01:31 - Sarah Taylor  
It was the best thing ever. I love that.

01:01:32 - Heather Taylor  
Anyway, we're going to wrap up one last thing.

01:01:35 - Sarah Taylor  
Yes.

01:01:35 - Heather Taylor  
We were poor kids, and the best place to go was the really rich neighborhoods because they would give out full bags of chips and full chocolate bars. Yeah, we would take the bus. Yeah.

01:01:46 - Sarah Taylor  
Well, I would walk.

01:01:47 - Heather Taylor  
No, Riverdale. You'd go to Riverdale.

01:01:49 - Sarah Taylor  
You'd go to Riverdale. Or Riverbend. You'd go to Riverbend.

01:01:52 - Heather Taylor  
Riverbend.

01:01:52 - Sarah Taylor  
Like you. Where's Riverdale?

01:01:53 - Mo'Nique  
Riverdale doesn't.

01:01:55 - Sarah Taylor  
Sorry.

01:01:55 - Heather Taylor  
When I go to Archie, go visit Archie. Veronica in Riverdale.

01:01:59 - Sarah Taylor  
Heather had a different life than me, apparently, because I never went to Riverdale. I was not part of the comic book.

01:02:07 - Mo'Nique  
No.

01:02:07 - Heather Taylor  
Anyways, okay.

01:02:09 - Mo Moshaty  
Okay.

01:02:09 - Sarah Taylor  
Thank you for listening to today's episode of Braaaains. Braaaains is hosted and produced by Heather and Sarah Taylor. Mixed and mastered by Tony Bao. Our theme song is by our little brother, Deppisch, and our graphics were created by perpetual notion.

01:02:21 - Heather Taylor  
If you like what you hear, please rate and review us and tell your friends to tune in. You can reach us on Instagram or Twitter at Braaaains podcast, spelled B-R-A-A-A-I-N-S. Podcast. You can also go to our website, braaaainspodcast.com, where you can contact us, subscribe, and find out a little more about who we are and what we do. Until next time, I'm your host, Heather.

01:02:42 - Sarah Taylor  
And I'm your host, Sarah.

01:02:44 - Heather Taylor  
And happy Halloween.