

00:00:00:04 - 00:00:31:23

Speaker 1

Welcome to the latest podcast. Guest Trivia today is Anahita Harding is an artist, disability artist. Welcome to Alison, as always. And the legend that is Miro. And so we're going to talk about two films today. Mobius and everything everywhere. All at once. We'll start with Mobius, and I'll give you my view of it first. I thought it was, oh, everybody got to see.

00:00:32:06 - 00:01:02:22

Speaker 1

Luckily, the audio doesn't show people shaking their heads. I, I didn't mind it in that it was awful, but entertainingly awful. I quite liked the main actors who were Matt Smith and Jared Leto doing their utmost to look like they got HIV, hemophilia and a whole lot of other stuff. Combined with limps and everything. Which I thought was.

00:01:02:23 - 00:01:30:02

Speaker 1

It was awful. It really was awful. But it was so awful. It was funny dragging their legs along. And, you know, I think it is borderline offensive, but I like Family Guy, so I quite like things that are borderline offensive Obviously, I don't watch Marvel movies particularly. So the bits at the end in particular with other characters arriving was just baffling to me.

00:01:30:10 - 00:01:49:18

Speaker 1

I have no idea what they were, what they were coming from, which which is partly why I don't watch Marvel we've done Remember Watching One. And this character appears at the end, says something, and but he's actually on the cast list, and he didn't want to watch the movies despite the fact that I like I really do like Michael Keaton.

00:01:49:18 - 00:02:15:23

Speaker 1

He was the best Batman, all that kind of stuff. But it was just the ridiculous. And I mean, I can't believe they make people buy into the world of the scenario in a way that, you know, I think, Mira, you said another conversation just ends up being tiresome, but it was like watching an old fashioned movie that picked up every cliché of disability that there was and and ran with it.

00:02:17:01 - 00:02:20:12

Speaker 1

It's fairly sexist. I think it's probably borderline racist, but.

00:02:21:13 - 00:02:21:20

Speaker 2

It.

00:02:22:23 - 00:02:45:16

Speaker 1

I genuinely didn't mind it and it went quite quick. So I didn't have that kind of problem with him, which which I normally do because it is it's quite long. One hour, 45, I think. You know, I have a problem with time on on movie length. So but and it's funny because I really don't like Matt Smith. I've never liked Matt Smith from, from his days in, in Doctor Who as well.

00:02:45:22 - 00:03:12:23

Speaker 1

But actually it was so awfully nice. I genuinely didn't mind him. I think Jared Leto is become a comedy figure in a, in all the versions of himself. It's always great to see Jared Harris because I always think he looks exactly like his father, Richard Harris, which is just really bizarre. And it wasted everybody else in the movie from the main female, Adrian and Jonah was completely wasted and kind of like just a bit of fluff.

00:03:13:13 - 00:03:23:18

Speaker 1

So I'm sure everybody's just going to say it. And you're absolutely right. It was a terrible movie and deeply dubious, but it went by quite quick. Alison, what did you think of it?

00:03:24:00 - 00:03:46:03

Speaker 2

Well, I'll I'm going to contradict the very last thing you said straight away. It didn't go they felt like one year. 45 My partner actually said to me, what is called thinking of making you go through this? And I said, personally, go for making this, watch this close to it. I didn't think it was good in any way.

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Speaker 2

I, too, don't like Matt Smith. I love Doctor Who, and he's the one doctor who couldn't bear to watch. Yeah, just everything about it. I did keep thinking about I mean, the link that was quite funny. There were like a masterclass in how to it's almost like, what does a non disabled person affect in the limb without training look like?

00:04:13:07 - 00:04:43:09

Speaker 2

This is, this is how it looks. It was, it was just extraordinary. But I didn't find it entertaining or amusing. It like the room, which is so bad. This is good. It was just really bad entirely. And of course, the woman is barely worth thinking about. And I mean, is it is it a vampire movie as well? And when I set that to my partner, he just said he didn't know whether he could put it in that genre.

00:04:43:10 - 00:04:55:19

Speaker 2

It would give them a partner. I do watch Marvel movies I'm quite like watching a lot. And I did find a little bit overlong and some of it predictable. I saw that, by the way.

00:04:56:03 - 00:04:56:17

Speaker 1

Yeah. Yeah.

00:04:59:07 - 00:05:38:19

Speaker 2

But it was just nowhere near the quality of recent Marvel movies I've seen, such as Doctor Strange. I thoroughly enjoyed Bachelor Yeah, just appalling. There are the things I was going to say about it. I think the plot was just really the felt hardly there, and you could see what was going to happen. Yeah, just just horrible. But the, the I think, yeah, I was thinking about the social model, which is what I was saying before, and I'm thinking always it says something hanging in the is it going to say something interesting about, about people with life?

00:05:38:19 - 00:06:13:04

Speaker 2

To them, it's it life admitting illnesses and, and the desire to be fixed. And of course it didn't it didn't kind of even deliver on that in

any meaningful way. And one thing we also discussed was it might have been a better movie if it just being the one character would have explored would have explored more business experience of all of his aging parents or whatever you want to call it, superhero illness.

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Speaker 2

But then Matt Smith character, even if even if they actually played it would just just serve to make it more annoying and Anahita.

00:06:26:22 - 00:06:51:03

Speaker 3

So I think with Marvel films in general, I'm just that I'm a bit sick of be the trope of helping a disabled person who wants to kill themselves and becomes a villain or some sort of otherworldly, monstrous creature as they did in Iron Man three. I don't know if you've seen the that they've they've got a villain in that.

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Speaker 3

He also has a limp and then he becomes the villain so they're doing it again with this film. And I think even though Jared Leto, his character's meant to be the kind of hero, I suppose, in this film, he's still this monstrous figure. So that's something I'm just sick of in general that, yeah, I felt like they the way they were walking along, I found really insulting and I was a bit weird.

00:07:19:03 - 00:07:39:01

Speaker 3

They were like, Let's go for a walk. And then they're both like limping through the streets together. And it's probably for comedic effects. Yeah, I wasn't impressed. And also there was such a sudden end to the film. I also go back and rewatch it because I couldn't believe that was the ending. It was awful really fast.

00:07:39:21 - 00:08:01:10

Speaker 1

Yeah, but but given that the street scenes were all filmed in Manchester, which again is just funny within itself. Matt Smith and Jared Lee are walking down the High Street with a limp. It's just funny, you know, it's comedy. Comedy go. So mirror. What do you think?

00:08:01:16 - 00:08:17:19

Speaker 4

So I'm turning off my camera just because I was breaking up a little bit. So hopefully you can hear me well. I think I experienced this film for all of us. Has proved the multiverse theory in the second film because to me it felt like ten years and 43 minutes of watching the film.

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Speaker 4

No, it wasn't great. It wasn't great. Start with it and it didn't end well either. I think the key issue here this plot device around the notion of normality and how far does one go to normality. So the idea of investing in private security going into international waters, going into areas, you know, allow you to have this kind of illegal experimentation program for the pursuit of trying to cure rehabilitate, I think was was was a guy it was then that we've seen reflected elsewhere.

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Speaker 4

But much of this was about for me about the internalization of the individual thinking about the notion of suffering, the anger and the frustration with this. And then, of course, the consequences of that as well in terms of then pursuing a villainous narrative once once one is being affected by the the the the experiments and the and the implications that are associated with one's desire to to aggressively pursue this this notion of normal.

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Speaker 4

And it made me think about a film that I really enjoyed, which was Joker, which again is similar in terms of the kind of realm of superhero but with Joker, which took out problems as well, I think. But interestingly with Joker, you had that strong attention to how society has created the injustices and the oppression and the exploitation to the point where in which then this individual is pursuing a very violent narrative and then is also celebrated for his violence by by the by the by communities that also feel that they're being exploited.

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Speaker 4

But for this film, it was more obvious. It was there was no real depth, I thought, to the film. I didn't really enjoy any of the characters. I had

no connections to the characters at all. The use of, you know, people like, is it Michael Keaton? Am I got what's my.

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Speaker 1

Right.

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Speaker 4

In bringing somebody in just in order to to kind of sell it, to sell the film on a higher level of of celebrity status was was was was pathetic on the film. For me, it reinforces my general frustration with with Marvel there was I felt, you know, in the last five, ten years it was an excitement with mobile in terms of it was going to be the new for me is going to be the new Star Wars.

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Speaker 4

And somebody was really interested invest in Starwood. I was really excited about this but it's gone into that and it's going into consumerism and corporatism in terms of just churning out material now and Star was doing it as well in terms of having a film every two years of its main narrative, then having other films that are splintering off.

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Speaker 4

And now you've got the introduction of a new character in movies which further fragment the the the central storyline of what this was supposed to be about. And in this kind of concept of good and evil in fights. And I think this, this further leads to a distraction and people will be confused about how this fits in with other storylines, which in turn I think we'll just turn more people off from from Marvel and from these kind of big superhero quests, because people are starting to think, well, how does this fit into the stories?

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Speaker 4

Who is this character? Why is he popping up here? And I'm really concerned about the just the the the level of creativity and imagination that's going into these types of films.

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Speaker 1

Well, now, I'm going to defend it slightly. And again on I feel bad about defending it because I don't disagree with anything he said. But given that it was it was a kind of cheaper version and a more broad brush version of that, it did try and rationalize the desire for normality having been oppressed as as as abnormal children and that and that desire.

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Speaker 1

It did give it a context, you know, nothing like the level of joker allegory, but it did put that that that burden and identify that as a social pressure and also the kind of medical dominance and that desire. And to some extent that has a degree of realism that, you know, many, many disabled people spend their life wanting to be to be ordinary and normal.

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Speaker 1

And so to some extent it did capture that in a simplistic, naive and cretinous way in many ways. But actually there's an element of that. And given that it was a broad a brush stroke, which is what they are becoming, they're almost there's a little bit of plot in order to justify big fight scenes that last most of the film.

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Speaker 1

And so I think you've been a bit hard. And it's not that I don't disagree with you but equally and I think it's very different if you see as a one off, I've seen three Marvel films in about ten years and so I don't connect them. And it was the connecting in this bit that really annoyed me because I thought you didn't need it.

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Speaker 1

And, and again, and I'm not disputing that it's, it's a pretty crappy movie, but I think it's good to review crap movie every now and then because because you don't need to do a lot as Miro and Alison here said, to make it better and more insightful. But I think I'm not going to offend any more. But it's interesting because I don't watch them.

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Speaker 1

I don't ever it did go that much quicker for me. And I think it's interesting that YouTube do watch Marvel. Was all three of you watch Marvel movies? I don't. I don't. So I I found it a little bit more easygoing in a way. It does what it says on the tin. It doesn't pretend to be much else with.

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Speaker 1

But having said that, and I know it's got bad reviews and all the marks, rotten tomatoes, like I imagine that's because Marvel viewers are really disappointed in it because of that spin off and that fragmentation that you're saying. So, Alison, back to you. Any final words on it?

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Speaker 2

Um, well, I think it's an origin story after after joke, which has to be one of my favorite films I just thought was phenomenal. And it got very near to a social model of, of, of mental mental illness. And I just absolutely love that. So I didn't particularly enjoy the, the Batman Bolt eight ball. Again, at least I have some sophistication.

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Speaker 2

So it's no and story big fails I think you've been to a time looking for those those good bits but what was do the challenges I think also I don't know are just so unlike the other film we're going to discuss it's referencing of of of of related films such as you know Nosferatu and things like that which is laughable you know the the bolt and everything Murnau and all that.

00:15:15:08 - 00:15:35:02

Speaker 2

It was just kind of fun, you know, on every level. To me it wasn't, it didn't feel cinematic. The kind of stage that was too much crush by the wall. And that just bothered me to death. It just felt just very straight stage, as if as if it was saying I'm got much else to offer. And I don't think.

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Speaker 1

Anything else mirror. And I hear.

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Speaker 4

Well, I'm sort of going.

00:15:45:00 - 00:15:46:18

Speaker 3

No. So are you going right now?

00:15:46:19 - 00:16:11:09

Speaker 4

It's going to I think again, yeah, I was reflecting on it in comparison to the joke, and I thought what was quite intelligent of the Joker was, well, for me, I was conflicted because here you have a violent person who's committing atrocities and yet you still you're also thinking about you do want him to persevere in trying to illustrate to society how messed up society is and what it's doing to exploit the communities.

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Speaker 4

But with this character in Mobius. Yeah, I can, I can take your point bullet in terms of, you know, there's this and you know, he was arguably dismissed by his by his by his father. And then and then he's trying to pursue this this notion of normality. But I just really didn't care what was going to happen to him.

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Speaker 4

And I think that was the issue with it. I had no, no desire to see how this character was going to either succeed or become corrupted in that sense. And I think that's the problem with with Marvel now is that there is starting to be an apathy towards what is happening to the characters. People are going on the basis of these kind of visual effects, these big blockbuster fight scenes, and then they lose interest.

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Speaker 4

And when I go and see what's interesting is when I bit before the pandemic, when I used to go to the cinema to watch the kind of movies, and because I would see these films in the cinema because I thought that was best kind of atmosphere to watch them and people would talk. As soon as a fight scene was over, people in the cinema would be talking to each

other because they weren't interested in the plot device, they weren't interested in stories, they were waiting for the for the fight scenes.

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Speaker 4

And, you know, it's and it's similar to what I've seen in terms of musicals. When I go to bed, people are just in the music. And then as soon as the guy's talking people are just talking to each other because they're waiting for those big blockbuster movie moments. And I think the reason why that happens is because you have pull stories like this mm hmm.

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Speaker 3

I'm not sure how to answer that. I think I guess you've kind of hinted on DC films kind of to something that's punk stories, so that villains the Marvel ones. And I guess Marvel doesn't want to kind of, I guess, are trying to attempt to to be more dark and more dark themes and blur the line between good and bad works.

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Speaker 3

DC are quite dark, and even they're not afraid to do that because I think they do have some good disabled characters I'm thinking of. I don't know if you've seen Shazam, you know, I think that even though that's not the best film in the world, I think so possibility in a better way than this one, and that's not even very well known.

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Speaker 3

So yeah, I don't really know what odds the script isn't right. There is a line where the police officers are interviewing him about the boat incident and he's like, Well, my sea legs aren't very good so I couldn't have been on the boat. It's just, it's just a really terrible film and I won't watch it again.

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Speaker 1

So I think we, as I should say, we're not going to recommend that to anybody so let's move on to everything, everywhere, all at once. Uh, I'll start by saying I thought it was brilliant. I thought it was really very, very good. I, I, I was concerned reading about it, I think because

critics love it, and I think that's a bad sign, particularly if there's impairment involved or disability and, and women because often they are all men reviewed but I think the key to me was it had an imagination, a wit and an intelligence that I've not seen in a movie for an awful long time.

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Speaker 1

My core problem with it was the ending, the sort of walk back to the notion of family. And I had a slight problem with that. But up until that point, I thought it magnificently move between the idea. I suppose what I'm trying to say is it's not what it it's not about what it's about. And that's what I really liked about it.

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Speaker 1

It's not about a parallel universe. And I think to see it as being about there's all these parallel universes, different lines is, is not what it's about at all. It's about hope, regret, failure, disappointment. It's surviving a daily routine, being a parent being a child, being a single child, being everything, being different, having a kind of millions of emotions all at the same time about everything, everywhere at all times.

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Speaker 1

And I think it tapped into things about popular culture, misremembering names, kind of different things that it merged all of those apps really fantastically with wit intelligence. And it wasn't about conventional, you know, American faces and white faces either. And the mixing between languages. I liked that they actually did the fragmentation of the subtitles. At one point, the subtitle was Fragment is as much as the image which I thought was was a really nice touch.

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Speaker 1

But I did. I loved it. I thought it was a nigh on masterpiece. In fact.

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Speaker 3

Oh, well, this is a silly question, but what did you think about the hot and fingers in relations disability?

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Speaker 2

Alison Amazing. I loved the hot dog fingers. I like all of them. The research can be full and many of the things in the film the central character many feel I could really relate to having said that, yeah, the hot dog thing, this I think everybody in the restaurant says too much. Brother think if it's my turn to speak.

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Speaker 1

Yeah, go on. You go out.

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Speaker 2

Yeah, OK, I have there's only one caveat. I think this was maybe because I went to the pictures to watch it after work. I really tired and really homeworks and in the first 15 minutes I thought I've missed, missed something. I've no idea what's going on. I felt really confused. And then all of a sudden things changed and it was just such a good film.

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Speaker 2

I really loved it. I love the central character. I love the doctor as well. And that relationship was just, it's just I thought, Oh, how wonderful. This is to see an honest depiction within all this, this chaos and an absurdism of the film to say that this really felt like quite an honest mother daughter relationship going on. I look the way it tackled the multiverse thing as a self esteem doctor.

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Speaker 2

Strange. I thought that was really good, but this was better. And like you said, it wasn't done in the same way as a stop to stranger. It was more about it kind of in a weird, weird way. As observed as it was. It was more about real life. I really, really I was about to go to the toilet in the cinema when the storm scene came on, which I thought, I've got to see what turns up in there.

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Speaker 2

So I did learn self and I really enjoyed the fact that they even went to this part of the multiverse. The mother and daughter as songs with googly

eyes on them. So it just it sum up for anybody who hasn't seen it. It probably just sounds like, what on earth are we talking about? And storms and all the rest of it?

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Speaker 2

But it really, I think it really reaches really deeply in terms of emotional resonance with people. And I can be quite interested to stay it feels like a real woman's film. And I do think movies in particular, not that I'm centralizing anything, but I think mothers will relate an awful lot to that central character. So I absolutely love that I'm Jamie Lee Curtis was just a really interesting try.

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Speaker 2

I never thought I'd see a look like that, just felt really up.

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Speaker 3

It's really interesting that you say that, Alison, because I was thinking of my own mum and thinking of struggles with the English language and it was interesting how there are certain words that she kind of struggled to understand or pronounce when she's speaking to the IRS and then when she's learning about the new dimensions, she's again having that struggle, trying to come to terms with the new terminology.

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Speaker 3

I, I really enjoyed it. It kind of switched from being a bit depressing one minute to being really funny the next. Yeah, it actually compared to Moebius it felt like it went faster than it did. It felt like a short film because there was just so much packed into it and it won't say too much about the film, but it's divided into different segments.

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Speaker 3

It was, it was just great. And it tackles issues also like homophobia and mental health and by going through these different dimensions, the, the mother figure is it's learning about different people's perspectives, like her perspective. And it's picking up new skills, but also seeing if she had taken made different decisions, her life could have taken a different direction.

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Speaker 3

And yeah, it's a brilliant film.

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Speaker 1

Mira.

00:25:43:18 - 00:26:03:16

Speaker 4

So I did have problems with this film, and I don't know why I had I need to watch it again because I'm listening to all of you. I am starting to slide to the other side, but there's for me and maybe I think it was probably effective. I watched it with two people who walked out. It's fed up with the film.

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Speaker 4

I could have affected it as well. But what do I like about I liked in terms of. Yeah, I think that it's been said that it was refreshing to have a non Westernized Hollywood typical central characters. That was really refreshing. And I enjoy I thought I was going to love the film, but as the film went on, I just felt that I was I started to look at the time.

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Speaker 4

I was starting to feel a bit tedious. And again, this is really surprised me because I really enjoy this concept of film. I think for me there was what was, what was frustrating was the, the switch in, in Evelyn's character in terms of the realization about the importance of, of hope and love and using that as a device for resisting the issues and people facing within their personal problems or social issues.

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Speaker 4

I needed I needed more justification on that because it just felt like that was introduced by by Raymond. And then it was accelerated through to, you know, trying to go through all these different versions of characters. And we were trying to attack it to try to demonstrate what

they were missing or what they needed and why. And for me, it was a case of, well, how do you prove that to people?

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Speaker 4

How do you convince people to actually accept that hope is needed and love is, is, is possible and much more preferable? And I just felt that that that process of realization was was accelerated, which I think for me, that's that's what really frustrated me with the film. And I I think it was also incredibly complicated for lots of people.

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Speaker 4

So the two people I was watching it with, they gave up partly because they did one that I just can't follow what's going on now. So they've they've they've they've removed themselves from the story line, which is a shame. But when you go with it actually has got some really interesting observations and what was quite interesting was and again, we won't go too much into the well, but I wanted more the hot dog world because that was a perfect example of a world where because of the domination of that gene or that or that aspect of or trait of of an individual's character and biological makeup and then altered the entirety of that world that

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Speaker 4

actually people could it could exist and be included and find a world that was accessible to them. And in addition to having hot dog fingers, which is such a weird phrase to say, but I was I was really for I wanted to spend more time in the hot dog world and less time in the in the universe that we are in with that because that universe is utterly miserable right.

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Speaker 1

It's funny because I, I thought it was about what it seems to be about, which is the existence of multiverse is and and I think if you if you're stuck in that, will you see it in purely that way? It does become a bit boring because it's a little bit this one, little bit that one did it that and it does seem all over the, the place.

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Speaker 1

But once I and again it was me doing it rather than necessarily the film although I think it is the intent of the film that that isn't about the existence of multiverses at all. They're all imagined. They're all they're not real. They're all about the sense of of one's self at any given moment and what one's wish, one's what one wishes one could do, what one wishes one had learned, what kind of thing and the very fact that I think when one of them says to the main character in one of the universes, you know, you're the worst version of everything there is you know, and that sense of how one feels that all the

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Speaker 1

time, you know, and I think particularly as a disabled person in this, in a disabling society, you know, that that sense that one is the worst version of everything that that there is. And what one could have been is so often so overpowering.

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Speaker 4

I think that's what I want. That's what I wanted more from. I think that's my issue. So, yeah, this idea of becoming trapped in in critiquing your own self-worth because you imagined what was possible, what you could have done differently or what you should be doing differently. If we think about the social pressures of our lives in terms of people always saying you should do this even whether that's on a disability level or whether that's on employment, labor market level and so on, there's all these questions of you should be an alternative person, you should be doing this instead.

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Speaker 4

And of course, the for Djerba to package that, that is that experience and realization of these are all the different possibilities. I could have been leads to a level of corruption then the third level of I want this, I want to destroy the world because nothing really matters after ultimately from that. And then of course, you've then got this question of, well, what does matter and why does it matter?

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Speaker 4

And it's those questions I wanted a bit more depth in doing what you said. Well, I wanted a little bit more of that. And that's why I think I ultimately left feeling frustrated.

00:31:05:14 - 00:31:34:11

Speaker 2

But I don't think that was film's intent for me. I mean, we're all we things different. For me, it was about quite questioning, even though disability wasn't writ large in it, it was about questioning all of our ideas about normality and not being one of the freeing things. So to kind of offer more security would have for me being against the center, the central kind of things of film, I guess that's just my interpretation.

00:31:34:17 - 00:31:54:15

Speaker 2

So I think there was a deep kind of questioning of normality is what actually restricts our possibilities in the first place. So that multi-verse thing for me, it was all about the possibilities only open up if you, if you keep on questioning, you know, hegemony is like the matrix, that kind of thing.

00:31:56:08 - 00:32:25:14

Speaker 1

No, no, I agree. Yeah. I mean, I'll get what you say, right? And I think that's why a lot of people will give up on it very quickly because again, if it because it's very long, it's I think it's over to it's about 2 hours 20, which is incredibly long. But it went by in a flash. Plus I got very confused at the titles and halfway through that made me feel that I was going to turn off for that point, which again, I imagine a lot of people do turning off at that point.

00:32:25:14 - 00:32:50:19

Speaker 1

We don't see it in cinema or get up and leave. But again, I really like that in the end and I think it took a leap and and I'm not saying he couldn't take that leap mirror. I don't mean that at all, but I mean, if you're, if you're with people who aren't doing that, you kind of get sucked into that and and I, I think it is, is, is one of the best films I've seen this year, you know, apart from the one we're going to do in the next one.

00:32:50:21 - 00:33:18:04

Speaker 1

Great. Now, the Italian film and I, I just love its playfulness, which again given is it is to some extent about mental illness. It is about impairment. Is about identity. It's about, it's about the desire of suicide. You know, the door it's fundamentally is is suicidal. It wants to commit suicide and trying to find a way out of that was quite exceptional.

00:33:18:19 - 00:33:36:06

Speaker 2

I'm sorry. I'm going to yeah, yeah, yeah. I'm not going to believe that she was an adult and she's very old, but an older woman. And the fact it showed women in all the glory as well, all the women to all the women, that that was phenomenal.

00:33:36:18 - 00:34:02:24

Speaker 1

Yeah. And equally, fatherhood in the in the father in women, you know, you know, just the and to some extent, it's quite interesting because you end up getting caught in thinking, you know, whose imagination was this? Was it the mother's was it the doors, the fathers? And of course, it's all of them all merged in with the time because they they intersect and they cross and what what the father wanted to be and what the mother wanted to be.

00:34:03:03 - 00:34:35:06

Speaker 1

What the daughter wanted to be, what we are, what we could have been, all of those merging anything. And, you know, the idea of even contemplating writing a film like that is just just an amazing thought. And then to be able to bring it all together with with with really random and bizarre popular references like Ratatouille. It to me terrifying was just was just really quite, quite astounding because because you're thinking this because you couldn't be is like this is just stupid.

00:34:35:06 - 00:34:42:12

Speaker 1

But actually it but I get what you're saying, Mira, you know, completely. But I think I think you need to go and see this one again.

00:34:42:12 - 00:34:52:05

Speaker 4

I think I do need to go. And I also I would be interested to look at the other Daniel's. I don't mean by the popular book myself. Look at the other Daniel's film, which is the Swiss Army knife point.

00:34:53:07 - 00:34:54:02

Speaker 2

Fantastic.

00:34:54:02 - 00:35:01:16

Speaker 4

So maybe I need to start with that. And then and then that will allow me to rewatch this, and I can give them to the Daniel's world.

00:35:01:24 - 00:35:04:18

Speaker 2

Who's mentioned the back or I think we should mention the basil.

00:35:04:18 - 00:35:26:22

Speaker 3

Yeah. So I want to come back to this because something you said made me think of the problem I actually had with it, where if we're thinking of the Bible as potentially representing suicide, the darkness, that's fucked up. That's kind of how I interpret it. I didn't really like the message of, If your mom loves you, then you're saved from suicidal ideation.

00:35:27:00 - 00:35:41:12

Speaker 3

So something I didn't really like, and there was a part where she was giving people things that would make them happy and that kind of made them happy for a little bit. And then, you know, went back into the kind of final fight with the bagel, but I wasn't really sure about the end.

00:35:41:22 - 00:36:00:01

Speaker 1

You know, now, I would agree with that because I said at the very beginning, my slight problem was the idea of the nuclear family as the savior of, of, of, of the soul. Yeah, to some extent. And I think that, you know, you got to let there was an American movie. It still is, you know, Hollywood, et cetera.

00:36:00:08 - 00:36:24:04

Speaker 1

And they're not going to go against that to some extent. But I think that was that to me was its only weakness. And I agree with Danny completely that that kind of like the idea of suicide ideation is resolved through the love of your mother, you know, because in fact, to some extent it was the love of your mother can be the thing that drive you to yeah.

00:36:24:09 - 00:36:49:14

Speaker 1

You know, because it's not what you want it to be. And I think that was its only failing for me and I think it needed in a way a more complex resolution than that. Just, you know, if we just love one another which, which bizarrely I do believe, you know, all we have is love and democracy, however shit they all are, that's all we have.

00:36:51:06 - 00:37:00:18

Speaker 1

And I would have liked a little bit more complexity to that to deal with that thing if you, if you've gone all that way to do that. Yeah, you know, you know.

00:37:01:05 - 00:37:27:15

Speaker 2

I kind of agree with what you both said, but I also I'm a bit ambivalent about the love of the thing because I do think it's one of those areas of life that we do kind of repress, as it were, is, is, is just how important that that relationship and that the kind of idealistic views around what movies should provide are in the first place.

00:37:27:15 - 00:37:50:08

Speaker 2

So I think that's a hard not to kind of try a final sorry goblin here. I think that's kind of quite quite hard to tell you. And of course, you know, if you read mystery and things like that, you see that that's at the heart of all our problems in terms of relationships with mothers and this mother and all that type of thing.

00:37:50:08 - 00:38:08:17

Speaker 2

So I don't think there's an argument to be had. I think it's an interesting argument. It's not the final argument that actually a lot of love is tied in in your relationship. With how you love people and how

you come to terms with that. So sorry. I'm not not sure exactly what I'm saying, but I do think this is an interesting question, I suppose.

00:38:08:23 - 00:38:28:13

Speaker 1

Yeah. And I think because it did try it a little bit where it was kind of like she's still deeply frustrated and annoyed that it's like her mother has had the revelation and it's kind of like, so what you know, you could now deal with the fact that I'm gay, but, you know, you're still the same mother that has been unpleasant all the time before or I've interpreted as that.

00:38:28:17 - 00:38:42:11

Speaker 1

And I agree it's a tough nut to crack. And it did try a bit, which is I suppose why I wanted to a little bit more and to some extent, yeah. You know, I agree. I agree. Mary, final word to you.

00:38:44:04 - 00:38:44:19

Speaker 4

What again.

00:38:49:21 - 00:38:59:12

Speaker 1

But I think what it will recommend it at any click give it time as well, because I think you said at the beginning, Alisyn, you know, first 15 minutes, you're thinking what.

00:38:59:19 - 00:39:07:19

Speaker 2

You know, what am I doing next? Why is my brain focusing on this? And then it just suddenly came together.

00:39:08:02 - 00:39:14:19

Speaker 1

Yeah. And I think giving it a bit of time and remembering that the title is halfway through and not the end. That's the key.

00:39:14:19 - 00:39:31:01

Speaker 2

I actually found the last bit because of the length of the first two chapters, as it were. The I expected a longer Alaska, and I was actually

slightly disappointed that it was so short. So a bit of a spoiler that.  
Yeah, but yeah.

00:39:32:19 - 00:39:44:16

Speaker 1

OK, then. Well, I think we'll end it there. Thank you. Allison, Anahita,  
Mira. And we'll see you next time and we'll put up what we're going to  
review before we do it. And we'll see you next time.