# Digital Disability Podcast 4 Audio.mp3

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| 00:00:00 - 00:00:07 | Welcome to the fourth digital disability film Podcast with Miro Griffiths I was |
| 00:00:07 - 00:00:12 | wild and myself pulled up The three doctors was I like the course on DH. We're |
| 00:00:12 - 00:00:18 | gonna be talking about two films Persist Spur Specifically today Pain and Glory |
| 00:00:18 - 00:00:23 | Almodovar's movie from last year and tell me that you love me Junie Moon |
| 00:00:23 - 00:00:31 | from 1970 Classic from the era on DH So let's start with Junie. Made me really |
| 00:00:31 - 00:00:35 | start with Mira. What did you think of Jeannie Mai? Yeah, I like I quite |
| 00:00:35 - 00:00:41 | enjoyed it. Ah, I think it was. It was unendurable watch. I think I raised some |
| 00:00:41 - 00:00:47 | really interesting excuse Ah, about the kind of intersection of off disability and |
| 00:00:47 - 00:00:53 | sexuality also disability and violence and the room Monday on the A. Creating |
| 00:00:53 - 00:00:58 | impairment as a way of punishment potential will. We can explore a little bit a |
| 00:00:58 - 00:01:02 | little bit further on. There's also that question around what brings people |
| 00:01:02 - 00:01:07 | together because you have three central characters moving living together and |
| 00:01:07 - 00:01:14 | how that plays out. And I think it raises questions off solidarity and what's the |
| 00:01:14 - 00:01:17 | purpose of coming together? And how do people understand commonality in |
| 00:01:17 - 00:01:23 | the shared experiences of either impairment or indeed how that then manifested |
| 00:01:23 - 00:01:28 | in society through the experience of disablement. But I am not quite quite |
| 00:01:28 - 00:01:36 | enjoyed it. Really, Allison, What did you think now? I was quite surprised. I |
| 00:01:36 - 00:01:41 | hadn't really heard of it before. Murals just used excessive nothing, Paul. Oh, |
| 00:01:41 - 00:01:47 | did you all right? Yeah, I haven't I haven't heard of it before. Um, although I |
| 00:01:47 - 00:01:53 | think I had, but I didn't really know what wass Esso. I was really astonished to |
| 00:01:53 - 00:02:00 | find that we're back in 1970. We already knew quite a lot of the answers about |
| 00:02:00 - 00:02:06 | about better disability representations, which is not to say it with perfect, um, |
| 00:02:06 - 00:02:12 | book of the fact that we're back in 90 70 we could we could do to mirth in juice |
| 00:02:12 - 00:02:22 | at Nero on DH have, um, three proactive, dissed able people are people with |
| 00:02:22 - 00:02:28 | impairment actually choosing to live together on that. We could actually inside |
| 00:02:28 - 00:02:36 | a comedic where, but glendon issues of sexuality into that on DH and have lots |
| 00:02:36 - 00:02:43 | of other nuances around the differences between impairments. Ah, expectations |
| 00:02:43 - 00:02:48 | of disabled people, the relation of the relationship of disabled people to the |
| 00:02:48 - 00:02:52 | benefits system. All those things kind of came out now. Andi just kept thinking |
| 00:02:52 - 00:02:56 | . Why could we do this in 19 seventies? Kept coming to your mind all the time. |
| 00:02:56 - 00:03:03 | And then then just decades of also rude bitch. Sorry, not know quite. But I just |
| 00:03:03 - 00:03:07 | thinking, you know, it's a bit like what? Some freaks again thinking. But we |
| 00:03:07 - 00:03:12 | were doing this nearly 100 years ago. Moved in in 1970. I said it is not perfect. |
| 00:03:12 - 00:03:17 | There were problems with it, but I find it really into turning really engaging. |
| 00:03:17 - 00:03:25 | Really quite surprised, I thought was really fun. Film to watch. Yeah, look, |
| 00:03:25 - 00:03:31 | Well, I tell you, I enjoyed it, too. I've waited a long time to see this. I've had it |
| 00:03:31 - 00:03:34 | a while because I think it's on from the sink Streaming services. But I read |
| 00:03:34 - 00:03:39 | about because it's a lot of Preminger film and not a Preminger makes very odd |
| 00:03:39 - 00:03:46 | strange films by and large that up there are often political intent and insight. |
| 00:03:46 - 00:03:50 | And Otto Preminger, for example, is the guy broke in theory along with |
| 00:03:50 - 00:03:55 | published the blacklisting off the kind of Communists thing in the house of |
| 00:03:55 - 00:04:01 | Unamerican activities. Buck, I think it's very interesting to think of it as a |
| 00:04:01 - 00:04:07 | companion piece to something like the rating moon of the ever seen writing |
| 00:04:07 - 00:04:15 | mein. Either of you? No, which in America was cooled long ago tomorrow |
| 00:04:15 - 00:04:19 | which again is baffling is what I'm doing, which is a Bryan Forbes. Phil made |
| 00:04:19 - 00:04:26 | it fundamentally exactly the same times American men now on. And then it, ah |
| 00:04:26 - 00:04:30 | that it has the similarities in the sex that the two main characters have sex. |
| 00:04:30 - 00:04:36 | Someone does basically the result, which has got bizarre. But the British film |
| 00:04:36 - 00:04:42 | very much is about the institutions, homes for disabled people on DH, it |
| 00:04:42 - 00:04:47 | legitimate British, one very interesting, and I think it may be worth that way. |
| 00:04:47 - 00:04:52 | Actually look at that film another time, but I think it's fascinating, but it's got |
| 00:04:52 - 00:04:55 | some really good stuff. And it was the filmmaker Mike Down Mike down to |
| 00:04:55 - 00:05:00 | Clockwork Orange. It's the complete opposite of all that could be. But I I |
| 00:05:00 - 00:05:05 | thought that Genie Moon was way ahead of its time, actually, although it does |
| 00:05:05 - 00:05:10 | have elements of other films. So, for example, the men Marlon Brando, they |
| 00:05:10 - 00:05:15 | become Americans to have a kind of a coloured genealogy off progressive |
| 00:05:15 - 00:05:19 | cinema in relation to social issues, which I think is quite interesting, and this is |
| 00:05:19 - 00:05:25 | very firmly placed in that in that kind of civil rights moment that I think that |
| 00:05:25 - 00:05:30 | made it very fascinating, very interesting. Otto Preminger was part of that. You |
| 00:05:30 - 00:05:37 | know, he was a Jew who left Nazi Germany, for example, et cetera, And so he |
| 00:05:37 - 00:05:43 | did understand kind of political notions of identity and oppression, and I think |
| 00:05:43 - 00:05:48 | that comes across. But I think it has a lot of really good stuff in it. You know? |
| 00:05:48 - 00:05:54 | I agree with you, Alison and merrily it has problems, take moments. And, of |
| 00:05:54 - 00:06:00 | course, the other thing is, is it's incredibly dated. It's very difficult daughter |
| 00:06:00 - 00:06:05 | film. There's some heroes where you can almost get like 19 forties films. You |
| 00:06:05 - 00:06:10 | don't. You can almost You don't notice that they're black and white in 1940 |
| 00:06:10 - 00:06:14 | should get over that, but there's a There's a kind of specific area can write mid |
| 00:06:14 - 00:06:20 | fifties to mid seventies, where they are all so dated because they try and include |
| 00:06:20 - 00:06:25 | music of the era. They have a certain type of performance that actually affect |
| 00:06:25 - 00:06:31 | how your whole sear and then this suffered from that. But it is about seeing it |
| 00:06:31 - 00:06:35 | all this time as well. So it is fascinating. So what would you? What would you |
| 00:06:35 - 00:06:41 | say is the key problems before we come to a really good things about Allison? I |
| 00:06:41 - 00:06:48 | think I think one of the things she says is all is kind of also its weakness in that |
| 00:06:48 - 00:06:55 | definitely is an agenda that Teo turn things on DH even though I welcomed it, |
| 00:06:55 - 00:07:01 | for example, we do have I mean way have the issue of six sexuality, which |
| 00:07:01 - 00:07:09 | didn't quite well in that it become its its a kind of That's a storey, that girl's butt, |
| 00:07:09 - 00:07:18 | I suspected when the forgotten and am now was it many the black one Buddha |
| 00:07:18 - 00:07:24 | who? Julia admitting Hospital comes to the house, and it was almost like it was |
| 00:07:24 - 00:07:30 | about the tick box being played a silly with When they go, they go on holiday |
| 00:07:30 - 00:07:36 | on on the black, commended in it. It's almost like it was a bit of annulment of |
| 00:07:36 - 00:07:42 | make sure all the bases of cord and I think that was Tue may reasonably obvious |
| 00:07:42 - 00:07:47 | , and I mean, maybe he didn't do that, but it felt a bit like that was that was |
| 00:07:47 - 00:07:51 | going on at the same time. I welcome that because it's like black desirable |
| 00:07:51 - 00:07:56 | woman. How often does that happen? Very, very, very rarely. Eso having |
| 00:07:56 - 00:08:01 | said that, you must still care the faults. And I'm going back to the best bits out, |
| 00:08:01 - 00:08:08 | I think sticking with the fault. I think the culture after who was quite fascinated |
| 00:08:08 - 00:08:16 | by, um was that epilepsy? I don't want to do a spoiler. They'll go where? |
| 00:08:16 - 00:08:22 | Imette's boilers. All right. Okay. Uh, I'll just just goes. No need for him to die |
| 00:08:22 - 00:08:31 | . That was really good made for him to die. Why does no need for it? The |
| 00:08:31 - 00:08:37 | narrative on? Naturally? Because I thought it was a really good representation |
| 00:08:37 - 00:08:43 | off, if you like. Disabled woman vote. She was very strong. Ah, very guarded |
| 00:08:43 - 00:08:48 | in their own trust, going into relationship again, which I think would be |
| 00:08:48 - 00:08:55 | reasonable after what had happened to her. Arthur, dying at that point, kind of |
| 00:08:55 - 00:09:01 | left me with a reading briefly, but fielding a zoo disabled woman that she was |
| 00:09:01 - 00:09:08 | gonna have end up settling for Mario. The fishmonger? Yeah. I mean, that |
| 00:09:08 - 00:09:13 | was a really real let down into the phones. All know, surely she is not married, |
| 00:09:13 - 00:09:16 | not those things in your marrow? No, no. She was going to end up with the |
| 00:09:16 - 00:09:22 | fishmonger. That's inevitable. Well, I think it's also because money at the end, |
| 00:09:22 - 00:09:26 | when he picked up the dog, he says, You're like me no matter what. Tell me |
| 00:09:26 - 00:09:34 | that's gonna be, I think for ah, for Liza Minnelli. I love looking at the trivia, so |
| 00:09:34 - 00:09:39 | I love that sort of. So many people are lovely sermon Eli's performance and it |
| 00:09:39 - 00:09:44 | was so emotional. It is because our mother have just topped herself in London. |
| 00:09:44 - 00:09:49 | No as she was making it, and she saw Boggle the emotion to it, which, which |
| 00:09:49 - 00:09:54 | is just nothing, because the Otto Preminger was banned from the town for doing |
| 00:09:54 - 00:10:01 | the nude scene in this cemetery without telling anybody. So that didn't go down |
| 00:10:01 - 00:10:07 | well either. On they tried Teo that was deserving. I thought we rented horror |
| 00:10:07 - 00:10:11 | film territory at that point and then, although it was also the most cinematic, |
| 00:10:11 - 00:10:17 | perhaps aspect of the film as well. Sorry interrupted, you know, and I'd say the |
| 00:10:17 - 00:10:23 | film is embracing the Mastic, but that that scene is cinematic, but yeah, Then it |
| 00:10:23 - 00:10:31 | swerved into a different phone. It felt for me What? Well, about time, Captain |
| 00:10:31 - 00:10:36 | Memory with you on your choice. But I thought, What on earth is being sent to |
| 00:10:36 - 00:10:43 | walk just after that particular scene? No, Really funny, because our territory |
| 00:10:43 - 00:10:48 | on Otto Preminger was a terribly humiliating director as well. So James Coke, |
| 00:10:48 - 00:10:53 | a fishmonger. He said he'd never worked with him again. And Liza Minnelli |
| 00:10:53 - 00:10:58 | said he'd never with him again because he humiliated them regularly. That was |
| 00:10:58 - 00:11:02 | his tactic as a director and probably as a character on, in fact, changed Coco. |
| 00:11:02 - 00:11:08 | Indeed, more movies with him. But Liza Minnelli did. S o you know, it's |
| 00:11:08 - 00:11:14 | funny because I I'm sorry I didn't have a problem with him dying in the sense |
| 00:11:14 - 00:11:21 | that that's typical of a film. I think it didn't step out of its kind of narrative. |
| 00:11:21 - 00:11:31 | Khun confines and I didn't I don't get it. The hell that's not sex for the first done |
| 00:11:31 - 00:11:41 | dust era were all lucky to still be alive. I thought the whole point to me. I feel it |
| 00:11:41 - 00:11:46 | wasn't really over, but I thought he was going to die from the beginning. |
| 00:11:46 - 00:11:53 | Actually, I stumbled. There was no reason for him being or spell, which, if |
| 00:11:53 - 00:11:59 | you think about it. Why is this bloke in hospital? But that was just so I took |
| 00:11:59 - 00:12:04 | that he he had a He had something version of epilepsy that meant he would die. |
| 00:12:04 - 00:12:10 | Eso, I think. And he added to that emotion and I didn't mind those kind of, you |
| 00:12:10 - 00:12:14 | know, fairly cliche Garrett structured so that I don't have a problem with that. |
| 00:12:14 - 00:12:19 | And of course I was. There's a great family guy, Peter Gryphon, but we're |
| 00:12:19 - 00:12:24 | going to see a movie and they say the title when they said that because the toilet |
| 00:12:24 - 00:12:29 | filled because his last words are Tell me that you love me. Can you make a |
| 00:12:29 - 00:12:37 | good film? My Peter Gryphon moments, which was I think it really funny. Uh |
| 00:12:37 - 00:12:46 | , I I thought I thought the black stuff. The black characters were actually very |
| 00:12:46 - 00:12:55 | specifically to enable the audience to contextualise with civil rights notion for |
| 00:12:55 - 00:13:02 | disabled people and gay people. So I think it was it was kind of like over and in |
| 00:13:02 - 00:13:05 | your face, but I think there's a there's a line in it when they're leaving the posh |
| 00:13:05 - 00:13:10 | hotel when he said, when he tries to get in the building, tears it up and he says, |
| 00:13:10 - 00:13:17 | You know, we're all black as far as I'm concerned. That's one of the think |
| 00:13:17 - 00:13:22 | Blacks Blacks have to stick together, isn't it? Yeah, Andi, I thought the whole |
| 00:13:22 - 00:13:27 | point is his America was understanding. Civil rights are a particular group in |
| 00:13:27 - 00:13:31 | the media. Andi. It was sort of saying, You know, look, there's the's groups as |
| 00:13:31 - 00:13:37 | well and it's just a za prickles on again. It's a very political film, and again that |
| 00:13:37 - 00:13:42 | that's interesting for the era S O mirror. What do you think? Come back to you |
| 00:13:42 - 00:13:47 | ? Yeah, that's my time. When you said to kind of separate out the problems and |
| 00:13:47 - 00:13:53 | the positives of its crack, I think it seems what Alison was alluding to It mixes |
| 00:13:53 - 00:13:57 | up its problems in with its in its with its progressiveness. I think I won hand, |
| 00:13:57 - 00:14:03 | and I was thinking, aside from the beginning, that question of what they gained |
| 00:14:03 - 00:14:08 | from from coming together in terms of the commonality and I suppose it in one |
| 00:14:08 - 00:14:14 | way it it doesn't necessarily challenged that notion of normality because you're |
| 00:14:14 - 00:14:19 | validity comes from them coming together. Absolutely. What they find that |
| 00:14:19 - 00:14:24 | that kind of the solace comes from trying to assimilate into everyday life and |
| 00:14:24 - 00:14:31 | and brush over some of the aspects ofthe oppression modulation leaks that they |
| 00:14:31 - 00:14:34 | experienced, you know. So, for example, the next door neighbour, I thought |
| 00:14:34 - 00:14:38 | was quite interesting the way that here he sees them as inferior. He deceived |
| 00:14:38 - 00:14:45 | them almost as, ah att. A disgusting look upon. And yet that doesn't that's not |
| 00:14:45 - 00:14:49 | really resolved, other than just pointing, pointing a finger to it, saying It's it's |
| 00:14:49 - 00:14:55 | there happens that was a little bit problematic for me as well as I suppose is also |
| 00:14:55 - 00:15:00 | something off. His character was interesting because I thought it typified that |
| 00:15:00 - 00:15:06 | notion off being a disabled person in a residual welfare regime. Which is of |
| 00:15:06 - 00:15:11 | course, what America is an idea of the stigma associated with excessive love, |
| 00:15:11 - 00:15:17 | not wanting Tak city at all, not wanting to conform to the expectations of what, |
| 00:15:17 - 00:15:25 | um, what is wrapped up in trying to Teo rely upon on welfare on you can see |
| 00:15:25 - 00:15:30 | that again, you know, in his notions of trying to gain employment, definitely |
| 00:15:30 - 00:15:35 | trying to gain employment criticising warrant for being inactive tryingto almost |
| 00:15:35 - 00:15:40 | create ah, sense of hierarchy of worth and value, which I thought was which |
| 00:15:40 - 00:15:43 | was quite interesting and would be would be unjust would be interesting to you. |
| 00:15:43 - 00:15:47 | Well, that I think a little bit. You mean we're all we're all freaks. They don't try |
| 00:15:47 - 00:15:53 | and steal the show. That line was a great line with exactly Yeah, absolutely. I |
| 00:15:53 - 00:15:56 | thought I was as granted. That also filled the character of Gregory the land. The |
| 00:15:56 - 00:16:03 | land lady was interesting as well. You're that kind of that fixation off voyeurism |
| 00:16:03 - 00:16:09 | and curiosity off assuming that impairment effects are associated with with the |
| 00:16:09 - 00:16:13 | mind. And therefore, if you think positively, you can get your wheelchair and |
| 00:16:13 - 00:16:20 | run around. I don't know. So I decide that. Interesting Good. When she when |
| 00:16:20 - 00:16:25 | she Soon as she meets Aah! Judy's character. It's what happened to you, that |
| 00:16:25 - 00:16:29 | kind of question around this figure. Different then we war, innit? Yeah, but |
| 00:16:29 - 00:16:32 | why you? Well, to use a Surely you can walk. Have you really tried out |
| 00:16:32 - 00:16:36 | enough? And then, with our face almost a moment of relief when she meets |
| 00:16:36 - 00:16:40 | him, it's like, Ah, no, thank goodness you look normal. I thought that was that |
| 00:16:40 - 00:16:45 | was really, really significant part of the way in which we understand difference |
| 00:16:45 - 00:16:50 | on the way in which we tolerate difference as well. Yeah, Yeah, Nice. That |
| 00:16:50 - 00:16:54 | That was one of the strongest things to me that started off with which, after the |
| 00:16:54 - 00:17:01 | after the scene, where she made more med Warren Wall kind of disappeared. |
| 00:17:01 - 00:17:07 | But until then, I thought, This is a really powerful film in there, eh? Kind of |
| 00:17:07 - 00:17:11 | corresponds to some of those things that rose my Garland Thompson said about |
| 00:17:11 - 00:17:16 | about kind of passive and active staring and all that kind of thing. And in some |
| 00:17:16 - 00:17:20 | ways, it was quite refreshing to people's skin. Sold that she was being really up |
| 00:17:20 - 00:17:27 | front about our stains, rather than rather than kind of insinuations that things |
| 00:17:27 - 00:17:30 | like that. But then, of course, once mixing work, it kind of becomes |
| 00:17:30 - 00:17:36 | something else. And then it kind of dropped from my concerns that, yeah, I |
| 00:17:36 - 00:17:41 | think I think also in terms of problem that I think most of my problems came |
| 00:17:41 - 00:17:43 | from the cinematography and the way it was filmed. So, you know, the kind of |
| 00:17:43 - 00:17:47 | , um, you know, revealing the bat and abandoned Taking off the bandage is to |
| 00:17:47 - 00:17:52 | reveal the scarring. Yeah, they they attempt to hide the disfigurement on DH, |
| 00:17:52 - 00:17:56 | then then reveal a crescendo moment in front of a mirror, which then |
| 00:17:56 - 00:18:01 | immediately goes back to a cave. A sense of longing for Minnelli. Think about |
| 00:18:01 - 00:18:05 | when it happened. But it starts with me, are longing for exploration, of |
| 00:18:05 - 00:18:09 | sexuality, of having a good time off having of having freedom. And I thought |
| 00:18:09 - 00:18:14 | that was that was my main problems with the kind of Yeah, the cinematography |
| 00:18:14 - 00:18:18 | aspect of it and I thought is also quite interesting. A lot of time when you know |
| 00:18:18 - 00:18:24 | he was trying to have fun, always trying to kind of gain confidence. There was |
| 00:18:24 - 00:18:29 | a guy I found their way was the hiding of the disfigurement. You know, when |
| 00:18:29 - 00:18:35 | you see a dancing with author in the bedroom, you're when whenever she's on |
| 00:18:35 - 00:18:41 | the camera, it's It's the the was Yeah, it's aside that hasn't been burned by I Yeah |
| 00:18:41 - 00:18:47 | , go. I think that it's so sometimes I think that undermines the the really |
| 00:18:47 - 00:18:51 | excellent point. Those trying to be made in the film again. I think that doesn't |
| 00:18:51 - 00:18:54 | necessarily come from the script of the Storey. It comes possibly from the way |
| 00:18:54 - 00:18:59 | it's being intended, but I think you're being unfair in the sense that. I think I |
| 00:18:59 - 00:19:03 | could see what you're saying. And I know that that's what film does anyway, |
| 00:19:03 - 00:19:07 | So I did not, You know, you could say it shouldn't be that. But actually, this is |
| 00:19:07 - 00:19:10 | the seventh, so I don't have a problem with that. But equally until that was |
| 00:19:10 - 00:19:15 | about the character as well. Always wanted to show you her good side and was |
| 00:19:15 - 00:19:21 | rooted in a kind of self height that was culturally constructed. And so I thought |
| 00:19:21 - 00:19:26 | that was very good insight into a character that about always trying to just show |
| 00:19:26 - 00:19:31 | that night but in the scar to the chest of whatever on the dancing. And so I didn't |
| 00:19:31 - 00:19:35 | I thought I thought that was a little bit better than you're giving it credit for |
| 00:19:35 - 00:19:38 | things. I think it was intentional. And I don't think it was, I think was an |
| 00:19:38 - 00:19:44 | insight into the character of that notion of, you know, the self height that so |
| 00:19:44 - 00:19:51 | many of this go through have whatever. And so I didn't ever. But I loved the |
| 00:19:51 - 00:19:56 | rich woman trying to make the walk. See, I thought that was because it said so |
| 00:19:56 - 00:20:00 | much because it was about money. It was about wealth and it was about Shaarei |
| 00:20:00 - 00:20:06 | . I'll give you the money if you could be normal on DH. That was a kind of |
| 00:20:06 - 00:20:11 | perfect caps elation of the notion of Carrie, of rich people throwing money and |
| 00:20:11 - 00:20:14 | stuff to make it go away. They don't have to see it. What they want to see is |
| 00:20:14 - 00:20:20 | kind of normalise versions of that on and thrown in with religion. Because it |
| 00:20:20 - 00:20:26 | was all of that cross as well. Yeah, and also my like I also thought I probably |
| 00:20:26 - 00:20:29 | you know, doing this now because if you're thinking about it in the context of |
| 00:20:29 - 00:20:35 | the current welfare regime, but also that notion of conditionality and punitive |
| 00:20:35 - 00:20:41 | Andi and punitive actions that come from being displeased with now come. So |
| 00:20:41 - 00:20:44 | you know, the idea that she's got extreme wealth, you know, she said, the |
| 00:20:44 - 00:20:48 | cross is worth $100,000. You can give a conditional that you can have it if you |
| 00:20:48 - 00:20:52 | can walk. But when when he when he fails the test, which obviously he would |
| 00:20:52 - 00:20:57 | fell. And I was hoping that this was gonna be a moment where you just we |
| 00:20:57 - 00:21:01 | gained the ah, the ability to walk. But when But when I was 20 when the |
| 00:21:01 - 00:21:06 | displeases Gregory Yeah, the Penis of sanctioning, of throwing away the |
| 00:21:06 - 00:21:11 | money, destroying the item. So there's no no longer hey to him. And of course |
| 00:21:11 - 00:21:13 | , the question would be where I actually have you intended to give him the |
| 00:21:13 - 00:21:17 | money. Just given the money. Yeah, yeah, again. Is that kind of wrapped up |
| 00:21:17 - 00:21:21 | with the kind of punitive sanctions with reflective of today's decide everything |
| 00:21:21 - 00:21:25 | about welfare regime in the way in which we give Social Security? It's wrapped |
| 00:21:25 - 00:21:29 | up in meetings on condition that a cause is wrapped up in in punitive sanctions, |
| 00:21:29 - 00:21:34 | which ah, holy, not justifiable test. The state throws billions and billions down |
| 00:21:34 - 00:21:40 | the drain. No use whatsoever. Just going back to the just got back the beers, |
| 00:21:40 - 00:21:44 | though I thought that was quite an interesting selection of scenes because yeah, |
| 00:21:44 - 00:21:49 | well, as Warren is developing a relationship with a common car name kind of |
| 00:21:49 - 00:21:57 | the person who works in the hotel, you see how accessibility and access needs |
| 00:21:57 - 00:22:02 | start become embedded within their relationship and it becomes a sense of an |
| 00:22:02 - 00:22:05 | ordinary relationship. Okay, Yes. You have to be carried around because of the |
| 00:22:05 - 00:22:09 | inaccessibility of the environment, you start to see how that it becomes an |
| 00:22:09 - 00:22:14 | ordinary part of their relationship develops. You have people who don't |
| 00:22:14 - 00:22:17 | necessarily stare that people don't actually question when he's integrating with |
| 00:22:17 - 00:22:21 | his with his friends, social networks. But then also I thought was interesting |
| 00:22:21 - 00:22:26 | because, as that's developing, you dangle the moment where his the person who |
| 00:22:26 - 00:22:31 | is forming alliances with comes over to instead Are you know, sitting in that |
| 00:22:31 - 00:22:36 | sitting in the sofa, you look like a normal almost. And I thought I didn't really |
| 00:22:36 - 00:22:39 | understand that kind of a Connexion between those Mr Boys girls. On one hand |
| 00:22:39 - 00:22:45 | , I thought it was tryingto demonstrate how ordinary life convey if we if we if |
| 00:22:45 - 00:22:50 | we embed accessibility and access needs and on acceptance of difference. But |
| 00:22:50 - 00:22:54 | then also to kind of reduced, background like question of Are you doing that? |
| 00:22:54 - 00:22:58 | So you can pass is available. It isn't that I thought that was quite good in the |
| 00:22:58 - 00:23:02 | sense that it wasn't him saying it was someone else. It was a non second person |
| 00:23:02 - 00:23:07 | saying on actually, to some extent, it doesn't matter what you do, you're gonna |
| 00:23:07 - 00:23:12 | be interpreters is being doing that by normal people who want to validate the |
| 00:23:12 - 00:23:18 | notion of normal. So I thought that was quite good. I was very impressed. |
| 00:23:18 - 00:23:22 | Actually, it was much better than I imagined. It would be again, having |
| 00:23:22 - 00:23:28 | watched long ago tomorrow the rating move. Not too long, which we will dio |
| 00:23:28 - 00:23:33 | in a future one. But I think I thought there was very little wrong with it, Really |
| 00:23:33 - 00:23:38 | . Actually, I think my biggest problem, I think. I think that's one thing actually |
| 00:23:38 - 00:23:43 | , that would refer to I think this is often true when you look when your gender |
| 00:23:43 - 00:23:51 | and impairment is that the interesting stuff you're talking about about work and, |
| 00:23:51 - 00:23:57 | you know, shame on DH. The liberal idea ofthe lotions took that Minnelli |
| 00:23:57 - 00:24:02 | wasn't in an Ingalls tends to turn extension. You know, the whole thing about |
| 00:24:02 - 00:24:09 | her impairment was about the way she looked on how how that she almost had a |
| 00:24:09 - 00:24:14 | spoiled identity is a woman. Well, the kind of work and shame discloses largely |
| 00:24:14 - 00:24:20 | around a masculinity indisputable, which costs remember, it's 19 seventies isn't |
| 00:24:20 - 00:24:26 | surprising. But, you know, I think I think it's quite good in illustrating that we |
| 00:24:26 - 00:24:31 | take a look. COls of kind of disability issues without looking at our genders into |
| 00:24:31 - 00:24:36 | time within them. But I think that come back. The thing I thought was slightly |
| 00:24:36 - 00:24:39 | problematic, and I think you can probably twisted interpretation of it to make it |
| 00:24:39 - 00:24:48 | less problematic was the fact that you had interpreted, to some extent, the Jesse |
| 00:24:48 - 00:24:53 | character as guy. But I think that was breaking on. Then. The key thing is, he |
| 00:24:53 - 00:24:59 | has sex with a woman, and you see it now. But what? What what What are we |
| 00:24:59 - 00:25:04 | doing here? You know, I You could say it was playing with our perceptions of |
| 00:25:04 - 00:25:08 | what we presumed to be gay and non gay, but equally he was then surprised |
| 00:25:08 - 00:25:11 | that he'd had sex with a woman and say there was a whole thing about Is it |
| 00:25:11 - 00:25:15 | trying to validate and legit make kind of, like by trial and all this kind of thing. |
| 00:25:15 - 00:25:19 | And I think it became became That's when I thought, God, you're trying to get |
| 00:25:19 - 00:25:24 | absolutely everything in here, you know? Yeah. And that became, You know, |
| 00:25:24 - 00:25:30 | when you start to legit, might fishmongers, you know, you're on a different. I |
| 00:25:30 - 00:25:35 | appreciate the biting they did feel, except if I didn't feel quite real. Yeah, it |
| 00:25:35 - 00:25:41 | didn't it didn't It didn't suit what you'd been led to know on. Then it just saw to |
| 00:25:41 - 00:25:47 | the extent that then it undermined it. Validate that bisexuality undermined what |
| 00:25:47 - 00:25:56 | you had tried to see for the era. Yeah, so I thought that that was fascinating. I I |
| 00:25:56 - 00:26:00 | did. I thoroughly enjoyed it and I could have some classic lines. I thought it's |
| 00:26:00 - 00:26:04 | got example coming backto why he died. Actually, he stopped taking his |
| 00:26:04 - 00:26:08 | medicine, so he didn't want to be medicalized. And again, I thought that was |
| 00:26:08 - 00:26:12 | quite a step on. That was one of the reasons I presume he died because he |
| 00:26:12 - 00:26:20 | stopped taking his medicine. And so I quite like that agency that it gave that |
| 00:26:20 - 00:26:27 | character to do that with the consequence that, you know, he didn't want to be |
| 00:26:27 - 00:26:32 | ah, numbed and his character and his song taking away from through |
| 00:26:32 - 00:26:37 | medicalisation Even if that shortening that life on what then when you compare |
| 00:26:37 - 00:26:41 | that with recent builds such as several lines Babel, where the whole redemption |
| 00:26:41 - 00:26:46 | of the culture is through beginning to take his medicine again. Yeah, I like to |
| 00:26:46 - 00:26:51 | say from the beginning, with can come backwards, you know? And I think I |
| 00:26:51 - 00:26:58 | did. I really enjoyed that. That notion ofthe agency that they all had and I |
| 00:26:58 - 00:27:02 | thought entered nice things. So, for example, I think even even the cottage, |
| 00:27:02 - 00:27:08 | But again, that was very much prying with that American ideal. It wass that |
| 00:27:08 - 00:27:16 | ideally white picket fence bungalow s cottage. That is the American dream on. |
| 00:27:16 - 00:27:23 | Actually, it was a little bit this year it was doing, uh, you know, And they had |
| 00:27:23 - 00:27:27 | to They had to work together to create the accessibility, you know, putting |
| 00:27:27 - 00:27:32 | down pallets and and planks to make it say getting. And I thought the garden |
| 00:27:32 - 00:27:36 | was awful and they had constructed something out of this thing that everyone |
| 00:27:36 - 00:27:41 | else is gone. And I thought it I thought it was It was exceptionally good, |
| 00:27:41 - 00:27:48 | actually. Ah, and you bring them? Yeah, I s o I think. Was there anything else |
| 00:27:48 - 00:27:54 | that's gonna look at me? Notes should remake it. Yeah, but you wanted to |
| 00:27:54 - 00:28:01 | survive at the end. I could feel given to killing him and not be back at the bank. |
| 00:28:01 - 00:28:09 | I This is so I feel so you mentioned something earlier mirror that you want to |
| 00:28:09 - 00:28:15 | talk about just completely gone. Earlier today I thought there was the roughing |
| 00:28:15 - 00:28:20 | up of impairment with sexual violence and abuse. I thought was quite |
| 00:28:20 - 00:28:26 | interesting. The idea of taking action to cause the disfigurement a za way of |
| 00:28:26 - 00:28:30 | harming somebody, I think, almost thinking about impairment, becoming a fall |
| 00:28:30 - 00:28:35 | of punishment on the way to illustrate Dublin's control. I thought that was a |
| 00:28:35 - 00:28:41 | really fascinating way off, demonstrating want handouts. He is done to provide |
| 00:28:41 - 00:28:46 | a backup to its tail carriage because you need to know you know how how the |
| 00:28:46 - 00:28:52 | impairment is has developed on how it becomes a prominent in the individual's |
| 00:28:52 - 00:28:58 | lives. But the same time, the way in which the impairment is is ah manifests, I |
| 00:28:58 - 00:29:04 | thought was really interesting there. Andi clickers. They didn't do that to the to |
| 00:29:04 - 00:29:10 | the guy in the wheelchair. They solve skirt over that in a way that they hadn't |
| 00:29:10 - 00:29:15 | with Liza Minnelli's character, because I don't think they actually tell you how |
| 00:29:15 - 00:29:20 | he ended up in the woods. He got shot in some big way, any clean that I |
| 00:29:20 - 00:29:25 | thought was quite good being bought up by a gay father. Ah, within a kind of |
| 00:29:25 - 00:29:31 | commune thing of I thought again, very, very six things and again it was gloves |
| 00:29:31 - 00:29:36 | by Interesting, quite radical for it. Zero. I got a really good sub sorry line. |
| 00:29:36 - 00:29:40 | Actually, one thing we didn't mention also was when he has texted idea to the |
| 00:29:40 - 00:29:45 | hospital people in the first person I found that was a really strong scene. When |
| 00:29:45 - 00:29:50 | he's telling them he's telling them of this idea for them to live together. I mean, |
| 00:29:50 - 00:29:55 | in some ways it was not very simple, but we get a really strong sense ofthe |
| 00:29:55 - 00:30:01 | sounding up to professional and medical dispenses of impairment disability of |
| 00:30:01 - 00:30:09 | the stage plus, and I'm not sure it worked perfectly well. But it wass incredibly |
| 00:30:09 - 00:30:15 | critical of the notion of institutions from from the kind of feeble minded, as they |
| 00:30:15 - 00:30:21 | call him in, quotes the first with epilepsy in his home. There's lots of flashbacks |
| 00:30:21 - 00:30:28 | or kind of contemporaries ations off him now and then with a ll the grey faces. |
| 00:30:28 - 00:30:37 | Ah, I didn't I didn't really think that that worked Well, they his discussed grey |
| 00:30:37 - 00:30:43 | faces, the greyness of those characters. I thought you don't really need to do |
| 00:30:43 - 00:30:49 | that. I thought it reeked of trickery that that didn't and then he was betrayed by |
| 00:30:49 - 00:30:54 | the woman who did the lunches. He wants to bring him in, be nice to him just |
| 00:30:54 - 00:30:58 | so they could humiliate me more so in love that it was absolutely critical that |
| 00:30:58 - 00:31:03 | institutions are wrong. You know, marginalisation segregation does is wrong |
| 00:31:03 - 00:31:08 | and counterproductive. I just thought the kind of the technical thing of having |
| 00:31:08 - 00:31:14 | them off great faces just seemed really bizarre. You're great faces and red |
| 00:31:14 - 00:31:24 | lipstick because the cook had red lipstick faras woman one presents. I also wish |
| 00:31:24 - 00:31:28 | I thought of all those cards you interested? But I thought the way that people |
| 00:31:28 - 00:31:33 | respond to our carriage was interest. Because you also get the issue of off on |
| 00:31:33 - 00:31:38 | how once you respond to see Asians, I feel outspent fascinating because when |
| 00:31:38 - 00:31:44 | he ah, when he wants a job, he offered to give it back to his old place on his |
| 00:31:44 - 00:31:47 | friends that are gonna, you know, Yeah, I give you jobs tomorrow if you if I |
| 00:31:47 - 00:31:51 | could. But it's theocracy and higher management that besides those things, |
| 00:31:51 - 00:31:57 | obviously also deployed Tio Tio Ah diminished responsibility. But it's also I |
| 00:31:57 - 00:32:02 | thought was interesting was I think e I think brought it being is problematic. But |
| 00:32:02 - 00:32:08 | that idea of well, you know, to minimise the significance of his compartment, |
| 00:32:08 - 00:32:11 | which is what he's trying to do A way through the film, I think is trying to |
| 00:32:11 - 00:32:17 | trying to minimise his impairment, to try to get on and put Spain's inside. But |
| 00:32:17 - 00:32:22 | then you know that that statement off, um, off what to do when somebody is |
| 00:32:22 - 00:32:27 | having a seizure is quite interesting When so when you go back to his old |
| 00:32:27 - 00:32:30 | colleague work, his colleagues said, Oh, you know, my own cars of all time. |
| 00:32:30 - 00:32:35 | We just ignore them on because money is having what looked like the the heart |
| 00:32:35 - 00:32:40 | chambers are received in the bedroom on Junior comes in, and she immediately |
| 00:32:40 - 00:32:44 | just ignored him and started talking about Purple Curtain Alicia pulling the |
| 00:32:44 - 00:32:48 | bedroom. I told them there was there was something in nine and how how |
| 00:32:48 - 00:32:53 | people think about impairment and how to respond to either impairment needs |
| 00:32:53 - 00:32:58 | on the manifestation of impairment on perhaps the other society. You know, we |
| 00:32:58 - 00:33:04 | tend to assume that just by ignoring difference, we are in a way, trying to |
| 00:33:04 - 00:33:12 | include somebody, which, of course, any more to be said on that, I just guess |
| 00:33:12 - 00:33:15 | actually, I thought the opening scene in the house bill was, was one of my |
| 00:33:15 - 00:33:19 | favourite scene cutting it. It took the juxtaposition between the 2.2 doctors I |
| 00:33:19 - 00:33:22 | thought was consciously you had that although he was being quite dismissing, |
| 00:33:22 - 00:33:27 | you had the one doctor who arrives late but Russia's sandwiches, the way I |
| 00:33:27 - 00:33:32 | cheat, usually. But you rushed in and says It's not talking about wellbeing. |
| 00:33:32 - 00:33:35 | And although it's a bit dismissive, he doesn't really listen to what people saying |
| 00:33:35 - 00:33:40 | like minutes situation at the beginning. Yeah, that strip supposed with the |
| 00:33:40 - 00:33:44 | senior doctor who who comes and treats juniors and objective the point of |
| 00:33:44 - 00:33:48 | curiosity with A with a collection of doctors around them with a kind of |
| 00:33:48 - 00:33:53 | specimen to observe. I thought Minnie's line was credited with the idea of I |
| 00:33:53 - 00:33:58 | think, what she said. She said something like, Um yeah, geese around a pond, |
| 00:33:58 - 00:34:02 | just kind of waiting for their opportunity to take what they want from the |
| 00:34:02 - 00:34:07 | situation, you know, which is what is most useful to them as medical |
| 00:34:07 - 00:34:10 | professionals like Well, that was that was really something as well. And I |
| 00:34:10 - 00:34:15 | thought, I also know that kind of final plane from bank. Yeah, I think Listen, |
| 00:34:15 - 00:34:19 | to. But what about you saying you can see how the family is trying to establish |
| 00:34:19 - 00:34:23 | the importance of challenging and resisting things? And I think I think that is |
| 00:34:23 - 00:34:31 | also typified in in having Pete Seeger in the opening and closing. Yeah, sure, I |
| 00:34:31 - 00:34:35 | was really perfect in the beginning of Why? What is it? What's the significance |
| 00:34:35 - 00:34:39 | of that? And then I thought, Well, the way I have interpreted it Maybe because |
| 00:34:39 - 00:34:43 | you see Pete Seeger being part of that kind of resistance movement and writing |
| 00:34:43 - 00:34:48 | songs about the importance of civil liberties and someone, is it a way of of |
| 00:34:48 - 00:34:53 | using that as a point to try to illustrate the importance of trying to challenge the |
| 00:34:53 - 00:34:57 | statement quoted Challenge how how things were starting to be, Yeah, but |
| 00:34:57 - 00:35:04 | itwas bizarre. And to be honest, I if I didn't know anything about the film, and |
| 00:35:04 - 00:35:08 | I wasn't watching for this reason, I probably put off and switch our topic, went |
| 00:35:08 - 00:35:15 | home with it so long It was just strange, but equally well. I hear you did it |
| 00:35:15 - 00:35:19 | cause Bob Dylan refused to do it. Yeah, which I thought was quite interesting, |
| 00:35:19 - 00:35:26 | but I call it again. It was that again. That problem of it's dated, You know, |
| 00:35:26 - 00:35:31 | quite a few films of that kind of early seventies have those moments, you know |
| 00:35:31 - 00:35:36 | that that's my era. I grew up in the seventies and watch lots from the seventies, |
| 00:35:36 - 00:35:40 | and there's a lot of hopeful shit like that happens. But I didn't quite like the song |
| 00:35:40 - 00:35:47 | . Actually, I think I'll like grain. And I thought it was about, you know, the |
| 00:35:47 - 00:35:52 | whole human experience is about being human is being in. And it was gonna |
| 00:35:52 - 00:35:58 | generis eyes that to the whole of human, eh? Andi, I think it did construct the |
| 00:35:58 - 00:36:06 | whole notion ofthe that society constructs these things that enhance pain and |
| 00:36:06 - 00:36:12 | don't I mean, I can tell that, but I think I think it would probably have mislaid a |
| 00:36:12 - 00:36:18 | lot of people after that. I think we went to it wanting torture Bill, I I think I |
| 00:36:18 - 00:36:24 | don't think I think for the average viewer, whoever that is, it would be choice |
| 00:36:24 - 00:36:28 | special, different sold. I don't think I don't think, even though the content, the |
| 00:36:28 - 00:36:35 | lyrics, everything do talk about constant, it'll it doesn't kind of It's quite jarring, |
| 00:36:35 - 00:36:39 | I think, with with actually the narratives of the film. I think we I think it was |
| 00:36:39 - 00:36:43 | probably one of those things of the era, and it did. And that was the beginning, |
| 00:36:43 - 00:36:50 | that whole hero off off the soundtrack album, which I think is quite interesting |
| 00:36:50 - 00:36:55 | and and so that the music will come out first. It promotes the film. You get a |
| 00:36:55 - 00:37:00 | name. They, you know, preys pretty Elvis Presley. You didn't have that in |
| 00:37:00 - 00:37:07 | films at all, particularly on until I don't. I just wish he bought when walking |
| 00:37:07 - 00:37:11 | through the town. So I had some link toe as opposed to some random forests |
| 00:37:11 - 00:37:16 | you know, well past the hospital or some contextualising thing I would have |
| 00:37:16 - 00:37:19 | done that would have done that would have done it. And it was just really |
| 00:37:19 - 00:37:23 | bizarre that he was randomly till country. Some would say it was just like Right |
| 00:37:23 - 00:37:29 | , Okay, Uh so Well, let's move on. I think we're all saying people should see |
| 00:37:29 - 00:37:33 | that one. I think that's what we're saying. Oh, yeah, sure, It's fascinating. It's |
| 00:37:33 - 00:37:37 | interesting. He's got a lot of things and Onda Geun one. We'd look what we |
| 00:37:37 - 00:37:42 | will look at the raging moon fight long ago tomorrow, not next time with one |
| 00:37:42 - 00:37:51 | off that fast. So let's move on to your choice, Allison. Ha ha ha. Pain and |
| 00:37:51 - 00:38:00 | glory. Or, as it's called in French or Spanish Doll. Oh, eee, Gloria. 1919 |
| 00:38:00 - 00:38:05 | 2019. Come over, then. I think it's an Almodovar movie. That's all you need |
| 00:38:05 - 00:38:09 | to sign. Really? And he doesn't even give his first night now. And the Alma |
| 00:38:09 - 00:38:14 | Devil. Maybe so. I will lie east on this one, Allison. Uh, well, east on this |
| 00:38:14 - 00:38:21 | one. Well, I'm not much of sex appeal to you to upset. Obviously, we're We're |
| 00:38:21 - 00:38:26 | anxious on whether you like Teo on whether we have to say I I love. Although I |
| 00:38:26 - 00:38:31 | have to say I saw it on the Big Storey and I watched it on the little spoons this |
| 00:38:31 - 00:38:36 | time. And of course, given the beauty off his films, it was no, The servants |
| 00:38:36 - 00:38:42 | foods has been on the big screen, so I'll start with that on some people. Um, I |
| 00:38:42 - 00:38:46 | don't particularly want to get into it, but I might just speak would say Well, |
| 00:38:46 - 00:38:51 | why? This one is in particular disability ical, but a somebody who has s and has |
| 00:38:51 - 00:38:57 | chronic illness and pain. A lot of the time my I was blown away when I first |
| 00:38:57 - 00:39:03 | saw this bill, because I I think maybe I'm trying to remember an adoption. The |
| 00:39:03 - 00:39:11 | second time I was blown away the first time. I think it was because, um |
| 00:39:11 - 00:39:19 | because it kind of embedded all the pen and the weather impacted his The main |
| 00:39:19 - 00:39:27 | character. Salvador's experience off the world on of his own life. It was kind of |
| 00:39:27 - 00:39:32 | in big and badly within all the storeys. It wasn't that storeys went contingent |
| 00:39:32 - 00:39:37 | upon it. It was just always there. Andi, I think that's what got me where |
| 00:39:37 - 00:39:44 | because you could see how it informed how informed his life. You could see in |
| 00:39:44 - 00:39:49 | the kind of artistic on DH philosophical reflections on his life. And now how |
| 00:39:49 - 00:39:58 | that affected is is art on DH? I just found it actually really empowered that |
| 00:39:58 - 00:40:03 | somebody who has the kind of issues I have in particular but also as a storey |
| 00:40:03 - 00:40:09 | with itself to think, was very cleverly told, bringing two narratives kind of inter |
| 00:40:09 - 00:40:15 | world and quite a surprising, surprising way off so cinematically I found it |
| 00:40:15 - 00:40:23 | really just just beautiful on DH. Yeah, I find it hard to find problems with it |
| 00:40:23 - 00:40:29 | apart doesn't agree with me. But yeah, I don't mean to go ahead. Tell me how. |
| 00:40:29 - 00:40:34 | No, I'll say us. I'll start by having my comments that while I won't start the |
| 00:40:34 - 00:40:42 | second off, you obviously is. I consider it to be an impairment movie. Now |
| 00:40:42 - 00:40:47 | that would normally be something one would be critical off in the sense that if |
| 00:40:47 - 00:40:51 | it's masquerading as being about disability and some kind of political element in |
| 00:40:51 - 00:40:55 | the sense that I saw. Junie Moon is a purely political film, isn't it? It's a |
| 00:40:55 - 00:40:59 | disability film. It's about disablement, the politics of disablement. It's what |
| 00:40:59 - 00:41:04 | that's about. This is a mayor impairment that doesn't weaken in any sense |
| 00:41:04 - 00:41:11 | whatsoever because it is what it is, and it does it gloriously and brilliantly. I |
| 00:41:11 - 00:41:19 | don't think it was about any political element of that in the sense that it was |
| 00:41:19 - 00:41:25 | about the very personal experience of pain on DH and how that affects your life |
| 00:41:25 - 00:41:29 | in your psychology. And I know there's an element of disablement in that |
| 00:41:29 - 00:41:35 | disability, but actually I think of it more. I do very clearly See, this is as a film |
| 00:41:35 - 00:41:42 | about impairment on how it affect every element of your life as as an emotional |
| 00:41:42 - 00:41:47 | experience, so but I did. I thought it was excellent. I think what L'm Esteban is |
| 00:41:47 - 00:41:52 | very, very good at is because people think of cinema and cinematic as being |
| 00:41:52 - 00:41:58 | about large spaces, investors and landscape. And I think what what what makes |
| 00:41:58 - 00:42:04 | out would've are such a great filmmaker is to create the cinematic view in very |
| 00:42:04 - 00:42:10 | confined spaces like great art, great paintings, Caravaggio of those Gun of |
| 00:42:10 - 00:42:16 | things, use of light. You know the memory of him and his mother in the train |
| 00:42:16 - 00:42:21 | waiting room, for example, is very. It's very confined. It's very limited, but |
| 00:42:21 - 00:42:26 | cinematically absolutely beautiful. Even within the cave, that's all there as well |
| 00:42:26 - 00:42:31 | . But again, it doesn't end up being about vistors of off this. The whole site go. |
| 00:42:31 - 00:42:36 | It's about the interiors, and they're all in there. So that's I suppose that's what I |
| 00:42:36 - 00:42:41 | would start to say. You want to come back, Allison. I'm sorry, Mirror. I |
| 00:42:41 - 00:42:46 | disagree with you quite soundly. I think it is a disability for my not profits and |
| 00:42:46 - 00:42:51 | Pam of film, and I think we're back to lots of those kiddie bets around |
| 00:42:51 - 00:42:57 | impairment. This indiscipline stick on disability on DH. You know, personally |
| 00:42:57 - 00:43:03 | that this matters to me as well. I think I think I'm office them. Well, hopefully, |
| 00:43:03 - 00:43:08 | obviously I'm well aware of the difference. You know, between impairments, |
| 00:43:08 - 00:43:16 | defects, for example, on DH disability, a social pressure, but a somebody as |
| 00:43:16 - 00:43:22 | somebody who's a pain in the world off the is one of the biggest. It's not the |
| 00:43:22 - 00:43:26 | only problem for me, but one of the biggest problems I find the normal civil |
| 00:43:26 - 00:43:32 | world I'm gives your theory and particularly hole. I find this challenge is all |
| 00:43:32 - 00:43:39 | those those issues of of normal ways of being on DH. There's not many |
| 00:43:39 - 00:43:44 | environments. I feel country, you know, clearly we all have lots of issues |
| 00:43:44 - 00:43:48 | wrong, that mind you probably very different from yours. But I found the |
| 00:43:48 - 00:43:54 | normal world in many ways very impressive in ways that people can't say as |
| 00:43:54 - 00:44:03 | much s o for me that that that turns out in this, particularly with his choice to |
| 00:44:03 - 00:44:10 | actually start taking heroin, because I think when you when you kind of look |
| 00:44:10 - 00:44:15 | like you're supposedly non disable on, do you have that amount of pain? Quite |
| 00:44:15 - 00:44:20 | often you don't get to consumers is so I think it's very subtle in some ways the |
| 00:44:20 - 00:44:26 | opposite journey moon. But I think in many ways it's exploring aspects of |
| 00:44:26 - 00:44:33 | disablement. The really silt is they're not very not very clear, but, like I said, |
| 00:44:33 - 00:44:37 | deeply embedded in ideas of normality and how normal bodies work. So I just |
| 00:44:37 - 00:44:42 | great No, no, no, no. I'm going to stop you talking Myra's well, you're saving |
| 00:44:42 - 00:44:49 | . I don't disagree with any of that. I think that's absolutely true. But I don't think |
| 00:44:49 - 00:44:57 | it takes it out off the personal or even into the political Teo to make it on, |
| 00:44:57 - 00:45:03 | because I think thiss absolute validity in that in itself. I don't think we I you |
| 00:45:03 - 00:45:09 | need to make it disability, you know, it doesn't mean it doesn't Andi can't be. |
| 00:45:09 - 00:45:14 | But actually there's nothing intrinsically wrong or weak about it being purely |
| 00:45:14 - 00:45:19 | what it is. And I didn't get that. I get what you're saying, and I think there are |
| 00:45:19 - 00:45:23 | elements that is trying to trying to break out of that. But I don't think it does, |
| 00:45:23 - 00:45:29 | and it keeps it in the very personal, absolutely brilliantly. I think the heroin |
| 00:45:29 - 00:45:34 | would have been an opportunity to expand it that kind of political, the political |
| 00:45:34 - 00:45:38 | concept of disablement in relation impairment a bit more, and I agree with you |
| 00:45:38 - 00:45:43 | about the normally, but it's normally in relation to impairment. I saw it on again |
| 00:45:43 - 00:45:50 | . It doesn't mean I'm right. You may be right, but I didn't get that from it. And I |
| 00:45:50 - 00:45:54 | suppose I would also say I don't think the audience will get it, either. On, I |
| 00:45:54 - 00:46:01 | think that's where Andi They won't have to fight to not get it either, if any gun |
| 00:46:01 - 00:46:07 | political element toe Andi I think one of the barriers to that is the fact that it and |
| 00:46:07 - 00:46:13 | it doesn't particularly dealing with it very well is the notion of class, power and |
| 00:46:13 - 00:46:18 | wealth. You know he has status. He is successful. He is wealthy on DH, so |
| 00:46:18 - 00:46:24 | that again stops it. That's no question in any particular sense, the processes of |
| 00:46:24 - 00:46:33 | that. What's the matter? Little memoir to an extent. Yes, yeah, on dso Andi, I |
| 00:46:33 - 00:46:41 | think in a way it's so personal, he almost it doesn't even it doesn't really leave |
| 00:46:41 - 00:46:46 | the head of the individual. It's almost like a single point of view piece. Ah, that |
| 00:46:46 - 00:46:51 | I think I get it. I do think it's absolutely brilliant, and I think it achieves |
| 00:46:51 - 00:46:59 | enormous things. What do you think? I think, you know, in terms of cycling, |
| 00:46:59 - 00:47:03 | most aspects of this embolism. I think that's where it lies. Sorry, I'll shut up. |
| 00:47:03 - 00:47:07 | Now, you don't know, but I want you to expand on that mirror. Is building up |
| 00:47:07 - 00:47:12 | for a lengthy speak? Expand on that for me? Well, I mean it in disability |
| 00:47:12 - 00:47:16 | studies, for example, that the house over the past couple of decades being with |
| 00:47:16 - 00:47:24 | Colin Thomas and don't, um you don't read so about about cycling, motion, |
| 00:47:24 - 00:47:31 | respects of disability and disablement, I think that sticks firmly in in some ways |
| 00:47:31 - 00:47:36 | , even though I would normally be very critical about disability or in Pam and |
| 00:47:36 - 00:47:44 | told, Um um, a very artful perspective. I think in some ways that that kind of |
| 00:47:44 - 00:47:48 | answer in, even even when you are the affluent and you have options that's |
| 00:47:48 - 00:47:58 | always is in decline, isn't it? It's that the cycle emotional aspect is still still that |
| 00:47:58 - 00:48:05 | problematic. But yeah, I think you know. But wreath work in cultural issues |
| 00:48:05 - 00:48:09 | were kind of partly brought trying to bring together all that stuff on disability. |
| 00:48:09 - 00:48:17 | Citizen impairments and I think that's where this lines. So I've disagreed that it |
| 00:48:17 - 00:48:21 | that it does that. But I think it's on again. This is the notion of how it's |
| 00:48:21 - 00:48:26 | interpreted as well. I personally didn't feel that I am a devil was doing that. I |
| 00:48:26 - 00:48:32 | think you can take that from it. Yeah, on. And I think that that that and in a |
| 00:48:32 - 00:48:35 | way I was a bit disappointed because I think Almodovar's movies are always |
| 00:48:35 - 00:48:40 | incredibly political. Actually, this isn't about politics that I would have liked a |
| 00:48:40 - 00:48:46 | bit more off. Ah, but again, is it za great? Moving me around now is your time |
| 00:48:46 - 00:48:54 | . You got 20 minutes, guys. No, I I I I don't I don't know. Let's now you know |
| 00:48:54 - 00:49:00 | why I position myself in the argument you've created But I think from a it was I |
| 00:49:00 - 00:49:04 | need more time to think about that. For May, I thought was really powerful |
| 00:49:04 - 00:49:11 | theme in the film was the significance of interdependency on the notion Off off, |
| 00:49:11 - 00:49:16 | relying on others as much as others rely on us in order to function on exists. |
| 00:49:16 - 00:49:20 | And I think that I was crying, chasing from a disability, studies sculler |
| 00:49:20 - 00:49:24 | perspective and all sides of disabled passengers. Well, because I was reflecting |
| 00:49:24 - 00:49:30 | on the notion of What is it that we're trying to achieve, recognising our |
| 00:49:30 - 00:49:35 | impairment on the way in which we exist in tried to participate in society and |
| 00:49:35 - 00:49:40 | much of the demands an activity. Right? Activism has been around |
| 00:49:40 - 00:49:44 | independence, which is often seen as self sufficiency. Yeah, that's kind of self |
| 00:49:44 - 00:49:47 | perseverance. And I thought what was really interesting in this film was that |
| 00:49:47 - 00:49:52 | notion of recognising the impulses of what others give us at different points and |
| 00:49:52 - 00:49:57 | whether it was recognising, ah, rebuilding relationship with somebody as a |
| 00:49:57 - 00:50:05 | pursuit of off um um, of taking, taking heroin in order to reduce the level of |
| 00:50:05 - 00:50:09 | pain, whether it was rekindling an old relationship with somebody to recognise |
| 00:50:09 - 00:50:13 | the value and the worth I think that we have in other people's lives. But |
| 00:50:13 - 00:50:18 | sometimes we don't acknowledge until much later in our lives are indeed about |
| 00:50:18 - 00:50:21 | you, you know, telling those storeys and building up relationships that we have |
| 00:50:21 - 00:50:27 | , whether it's with, you know, friends or with people who were trying to help us |
| 00:50:27 - 00:50:34 | . Ah, in the case of off of his p a or indeed ah kind of age, and I thought that |
| 00:50:34 - 00:50:39 | role was but for me that that kind of that notion of interdependency was really |
| 00:50:39 - 00:50:44 | central. That's why it's really, really important. And it made me question the |
| 00:50:44 - 00:50:49 | way in which we understand support in the way in which we understand. Ah |
| 00:50:49 - 00:50:53 | yeah, autonomy. And perhaps we need to. I mean, e don't know when it's |
| 00:50:53 - 00:50:58 | coming from his film, but it grounded that important off when we talk about |
| 00:50:58 - 00:51:02 | autonomy within within the lives of people with impairment in house conditions |
| 00:51:02 - 00:51:07 | on Broadway and brought it trying to respond to the experience of disabling |
| 00:51:07 - 00:51:16 | them. It's a question of Let's not let's not think of autonomy as self yourself. |
| 00:51:16 - 00:51:19 | Perseverance is actually about recognising the importance that we have on each |
| 00:51:19 - 00:51:23 | other all times. I think that's something that we need to try to build into our |
| 00:51:23 - 00:51:27 | narratives to illustrated to those who are disconnected with the worlds that were |
| 00:51:27 - 00:51:33 | that were cooking. Rosario couldn't breathe the more I think. Also, I think that |
| 00:51:33 - 00:51:38 | that between the social relations in the old Andi, I think the nice pic for me a |
| 00:51:38 - 00:51:44 | trial was that pending Teo the interdependency off off his emotional life with his |
| 00:51:44 - 00:51:48 | physical life. Don't think that interdependency kind of cultures ever us. Watson |
| 00:51:48 - 00:51:56 | . No, absolutely. I think it's also, I suppose, you know, a way of, um, of him |
| 00:51:56 - 00:52:01 | acknowledging how we reflect of ur life at different stages of the life course. |
| 00:52:01 - 00:52:05 | Yeah, and I think quite early on the film when you know when he gets help, |
| 00:52:05 - 00:52:09 | well, it started in the pool doesn't end and it kind of focus on the scarring. Then |
| 00:52:09 - 00:52:13 | it goes through a process of talking about his body in that you have that situation |
| 00:52:13 - 00:52:18 | where you meet. I don't know. You're supposed to be a journalist or something. |
| 00:52:18 - 00:52:21 | We meet that woman in the kind of cafe, and you're having a chat with a And he |
| 00:52:21 - 00:52:25 | talked about Ah, you know, the the way that film, the way that he understands |
| 00:52:25 - 00:52:30 | and interprets Ah, particular film. And she says, I think she says, you know, |
| 00:52:30 - 00:52:34 | it's It's your eyes have changed. The film hasn't changed again, and I think that |
| 00:52:34 - 00:52:38 | was quite powerful as well, that kind of notion of the way in which our |
| 00:52:38 - 00:52:42 | experiences off our bodies are on the way our bodies connect to our community |
| 00:52:42 - 00:52:48 | or the society and how the different experience that we have layer upon layer to |
| 00:52:48 - 00:52:52 | affect the way that we interpret ourselves and the way that our bodies function |
| 00:52:52 - 00:52:56 | and what is worth and what value on what is important in a way that we tried to |
| 00:52:56 - 00:53:00 | address the the the way that our bodies work, but also the way in which our |
| 00:53:00 - 00:53:09 | body fits into society. Yeah, I wouldn't argue with any of that. I just don't I |
| 00:53:09 - 00:53:15 | don't think it transcended the personal experience, particularly to make that |
| 00:53:15 - 00:53:20 | broader political things that that I would have wanted from it, that I was |
| 00:53:20 - 00:53:25 | disappointed that I am alive. I didn't make it, but actually it's about then seeing |
| 00:53:25 - 00:53:30 | it for what it is. And I still don't you know, if you remember, I don't do |
| 00:53:30 - 00:53:37 | academic anymore on too old and too indifferent to life. But I would like to hear |
| 00:53:37 - 00:53:46 | more on why Alice in particular, why you think it kind of it. Bridge those that |
| 00:53:46 - 00:53:51 | the thing between this will an impairment more. If you could say more about |
| 00:53:51 - 00:54:00 | that bridged bridge to the kind of like impairment slash disability kind of ideas |
| 00:54:00 - 00:54:07 | to become a moralistic kind of interpretation, what? I probably just repeat |
| 00:54:07 - 00:54:13 | myself. Actually, I think nothing wrong in repeating. You feel well, we'll hold |
| 00:54:13 - 00:54:18 | because I mean, like, like Mirror says the that this notion to defend us in the |
| 00:54:18 - 00:54:26 | relationships that counts. But this intertwining of that where the is, uh with |
| 00:54:26 - 00:54:31 | with the way experiences audience on DH and how that's affecting you know, is |
| 00:54:31 - 00:54:38 | depending on his descent into into possible heroin addiction of things. But I |
| 00:54:38 - 00:54:43 | don't I mean, clearly it's not. It's not quick come visit. It was never meant. It |
| 00:54:43 - 00:54:49 | was never meant to be great. Come. Ah, I don't know. There's lots of things |
| 00:54:49 - 00:54:54 | there isn't. It's clearly not a storey about a Pullman. He's suffering a lot of pen |
| 00:54:54 - 00:55:00 | on, but like I said, it just goes back to us. Those those things, like Nero said it |
| 00:55:00 - 00:55:06 | . It depends also to question normality on You know, I'm really sorry to say that |
| 00:55:06 - 00:55:11 | even in kind of the most political things about disability that ask Billy, who is |
| 00:55:11 - 00:55:16 | almost constantly in pain this often lots and lots of assumptions made about |
| 00:55:16 - 00:55:24 | about what what's happening. We think on what they can and can't do. So I |
| 00:55:24 - 00:55:28 | think in some ways, even though I can see that it loses some of those more |
| 00:55:28 - 00:55:35 | office disability things that were getting Crypt camp. I think it's quite |
| 00:55:35 - 00:55:42 | courageous in that it goes deep into how how Penn on Barry is our experience. I |
| 00:55:42 - 00:55:46 | think there is definitely, I think they're definitely carries that keeps showing up |
| 00:55:46 - 00:55:55 | in a tide pool. DeSanto Callison Point I think, perhaps for May, I think it |
| 00:55:55 - 00:56:00 | activated. I I'm all lean towards Alison's perspective, relying on perhaps that it |
| 00:56:00 - 00:56:06 | it doesn't emphasise or explored deeply the issues of the kind of politics off |
| 00:56:06 - 00:56:10 | disability. But I think it is there because you do see bits around where he talked |
| 00:56:10 - 00:56:14 | again today. It quick sentences on statements and more when it's kind of |
| 00:56:14 - 00:56:18 | reflecting on you, when you hearing the kind of internal one looks inside inside |
| 00:56:18 - 00:56:23 | his mind. But you have that year. There's this comments where he said, Yeah, |
| 00:56:23 - 00:56:27 | we sacrifice the body, too. Pursue ambitions, the idea of the body being |
| 00:56:27 - 00:56:32 | perceived possibly by others or in the ourselves, around the inadequacy of our |
| 00:56:32 - 00:56:36 | bodies on the way, or is it capable of functioning? Can we attend to |
| 00:56:36 - 00:56:39 | commitments even though about these may be deteriorating or may be |
| 00:56:39 - 00:56:44 | experiencing a considerable amount of pain from different areas as well. You |
| 00:56:44 - 00:56:48 | see that? You know the beginning, Gary. He's he's turning down a lot of off |
| 00:56:48 - 00:56:53 | requests or is being non committal to things, particularly in that space of where |
| 00:56:53 - 00:56:58 | you do seem quite lonely is trying to make sense of his body and and Onda |
| 00:56:58 - 00:57:02 | relationship. But he wants to have with medication or indeed ah, drugs in order |
| 00:57:02 - 00:57:08 | to alleviate some of the kind of pain. But I think that I think it brings the |
| 00:57:08 - 00:57:15 | question that notion of what you know, how we pursue our aspirations and our |
| 00:57:15 - 00:57:19 | ideas. Whilst recognising this significance of the weather, our bodies function |
| 00:57:19 - 00:57:24 | on DH for others as well. Pushing is insane ways to try to pursue things, even |
| 00:57:24 - 00:57:29 | though perhaps our body needs to have a certain level of support, all of it from |
| 00:57:29 - 00:57:33 | others, whether it's from medicine rather rich from surgery, as a way to try to |
| 00:57:33 - 00:57:40 | address the fluctuating needs of off the way that our bodies performance on DH |
| 00:57:40 - 00:57:47 | bond function, I again I don't need any of that. I think my problem again. I |
| 00:57:47 - 00:57:50 | don't see it as a problem I see it's a strength within the film. It doesn't pretend to |
| 00:57:50 - 00:57:55 | be anything other than there is, in my view is that I think you could I would |
| 00:57:55 - 00:58:00 | know why I would articulate is this. I think it doesn't particularly challenge the |
| 00:58:00 - 00:58:05 | notion of normally because of the way in relation to pain, in the sense that it |
| 00:58:05 - 00:58:14 | does have a hankering for pre pain on pain, a za more as a better lived |
| 00:58:14 - 00:58:17 | experience. And again, I'm not speak that That may well be true if you are in |
| 00:58:17 - 00:58:25 | chronic pain. But actually the nostalgia of it become so dominant in referring |
| 00:58:25 - 00:58:30 | the flashbacks to the mother on the childhood to the very stages of the mother. |
| 00:58:30 - 00:58:36 | Combined with the fact that it is a film about month in much God, this is awful |
| 00:58:36 - 00:58:41 | in much same life that You, Jenny Moon, is in, that it is about almost that Pete |
| 00:58:41 - 00:58:49 | Seeger song, The Mild Devil pain on all human experiences, his pain on. |
| 00:58:49 - 00:58:55 | Actually, you could argue the film is a metaphor. Physical pain is a metaphor |
| 00:58:55 - 00:58:59 | for all life, as paying from these lips experiences off the failures, the rejections |
| 00:58:59 - 00:59:06 | , the humiliations of his off his life prior with his mother. Long lost loves things |
| 00:59:06 - 00:59:10 | that didn't work out and that the body is a manifestation of all those |
| 00:59:10 - 00:59:15 | disappointing things, which would be a cliche in my view. I don't think it quite |
| 00:59:15 - 00:59:18 | does that because I think he's cleverer than that. But I think a lot of people will |
| 00:59:18 - 00:59:22 | see in that way or some people sit in their way, which I think makes the film a |
| 00:59:22 - 00:59:30 | little bit more problematic. I think this the but it's about that. That's why I want |
| 00:59:30 - 00:59:36 | to see it, for how I see that it is about a very personalised individual experience |
| 00:59:36 - 00:59:39 | because I think if you go too far down that road, you end up seeing as a |
| 00:59:39 - 00:59:46 | metaphor for a life lived, which is a life of pain, which is generic to all of us |
| 00:59:46 - 00:59:50 | and is a universal experience. Although I don't like the idea of universalism |
| 00:59:50 - 00:59:57 | myself. Ah, so, um, time myself, I've been not said, but I think with policing |
| 00:59:57 - 01:00:02 | the personal, I think I do feel sick. Other family is that that that Khatami's |
| 01:00:02 - 01:00:07 | problematic, but it's like for example, you know the fact that you seem to be an |
| 01:00:07 - 01:00:15 | increasing pain and reflect on him a kind of very, very sickly points, too. You |
| 01:00:15 - 01:00:20 | know the fact of how, um how much can we work as a film director as an artist |
| 01:00:20 - 01:00:25 | when much of his time is taken up with this much of, you know, as you said, |
| 01:00:25 - 01:00:30 | it's claustrophobic in the AA. Lot of it is inside either his present, their |
| 01:00:30 - 01:00:34 | surroundings. As beautiful as they are all the cabs or anything like that, it's very |
| 01:00:34 - 01:00:41 | much, huh? It kind of metaphor speaks off the limitations that were imposed on |
| 01:00:41 - 01:00:49 | him on you know, I think that that big questions of how much can he be in the |
| 01:00:49 - 01:00:55 | so called normal world on producing which costs again ous most of the films has |
| 01:00:55 - 01:01:01 | never has it Relevance to our current circumstances is how hopeful meccas |
| 01:01:01 - 01:01:05 | making films were with when they're when they're in isolation on when you |
| 01:01:05 - 01:01:10 | when you suffering a lot Sorry, Deuce s word. But when you have that much |
| 01:01:10 - 01:01:16 | pain, how how easy is it to work and be successful? And the fact that is not |
| 01:01:16 - 01:01:22 | there's a hint is not the successful is Iwas does does point to those why do issues |
| 01:01:22 - 01:01:30 | I think. But isn't there also an element in which the film and again it's a cliche |
| 01:01:30 - 01:01:34 | that his creativity comes out of his pain? Because he ends up making a film of |
| 01:01:34 - 01:01:38 | the Andes back to writing his back, creating exactly on that line? He doesn't |
| 01:01:38 - 01:01:45 | know if it's a comedy or a drama is if is a bit of a cliche in the sense of like the |
| 01:01:45 - 01:01:52 | tortured ised on again. Not that that's not true to some extent. And actually, |
| 01:01:52 - 01:01:56 | you know a LL Grey are that's come out of pain because if it touches the human |
| 01:01:56 - 01:02:00 | experience, the core human experiences pine to some extent inventions, various |
| 01:02:00 - 01:02:06 | forms. So I'm gonna end it, I think both digging missile. That's an interesting |
| 01:02:06 - 01:02:12 | point, but I just I think it raises the question of, you know, sorry to be dismal |
| 01:02:12 - 01:02:18 | about it. But for people who have bean locked in their homes for the past five |
| 01:02:18 - 01:02:24 | years, with with things that mean that they can't go out with Rich due to get an |
| 01:02:24 - 01:02:29 | infection from all sorts of things, whether it's, you know, chronic fatigue, all |
| 01:02:29 - 01:02:33 | those type of things, you know, what about the artist imams that constitutional |
| 01:02:33 - 01:02:38 | what of the academics and everybody else as well. But how? You know, in the |
| 01:02:38 - 01:02:42 | art world, for example, what opportunities are that? I know this is a very |
| 01:02:42 - 01:02:47 | serious question. One that I've raised actually, in the real world as well is you |
| 01:02:47 - 01:02:51 | know, what about those really, really exceptional artists who who will barely |
| 01:02:51 - 01:02:58 | unable to get up out of bed. How do they actually, how did it actually present |
| 01:02:58 - 01:03:01 | that experience? You will, because that was, like, really important experiences |
| 01:03:01 - 01:03:09 | too. Probably the most important experiences. Ah, well, I want to hire |
| 01:03:09 - 01:03:13 | archives. Um, but having said that, it's like, you know what films talk about |
| 01:03:13 - 01:03:22 | that experience and I think this that's near. I'll agree with you. You don't ee ay |
| 01:03:22 - 01:03:28 | dio It's just ideo I think it does everything you say, But I'm just not convinced |
| 01:03:28 - 01:03:34 | that transcends that. That out of that into the next bit, which I think and ask you |
| 01:03:34 - 01:03:41 | a question. Yep. Quick camp all pain and glory D o pain and glory all the time |
| 01:03:41 - 01:03:47 | Go. I think that the help when the thing to me is his ama Davar is obsessed with |
| 01:03:47 - 01:03:52 | disability and impairment. He is he's makes so many films about it, you know, |
| 01:03:52 - 01:03:57 | it's always there, you know, he wrote the preface to a book about disability in |
| 01:03:57 - 01:04:04 | Spanish cinema as well. So he has all the understanding. I would say this is this |
| 01:04:04 - 01:04:09 | seemed a bit a little bit too personal to actually enable it to escape that. But |
| 01:04:09 - 01:04:14 | again, that's not a problem in the film, because I think the film is brilliant. You |
| 01:04:14 - 01:04:18 | know, I flicked through it again this morning, just a re familiars sort a while |
| 01:04:18 - 01:04:25 | ago. Andi is is worth feeling it two or three times. I think. Actually, I think the |
| 01:04:25 - 01:04:30 | kind of visualisation, the playfulness, the creativity, the backwards and |
| 01:04:30 - 01:04:36 | forwards, you know, the kind of notion of creativity as a human experience, |
| 01:04:36 - 01:04:42 | off off, pain and glory is just absolute genius. And I think he was a great |
| 01:04:42 - 01:04:47 | filmmaker, is just a shame. He put his money in bank accounts in the Cayman |
| 01:04:47 - 01:04:52 | Islands or the Panama, which which damaged his reputation both to me and |
| 01:04:52 - 01:05:01 | many other fans of his. I think I love the bits, particularly with his mother. You |
| 01:05:01 - 01:05:06 | know, he's old when she's old. Yeah, I think this is fairly good as well though. |
| 01:05:06 - 01:05:11 | Yeah, yeah, it's Ah, bomb Back, back, back And again that that was all a bit |
| 01:05:11 - 01:05:16 | too cinematic in the sense that it was very beautiful and kind of like, That was |
| 01:05:16 - 01:05:22 | the point. It was a kind of glossy version of the standard view of the past. Ah, |
| 01:05:22 - 01:05:26 | and but I thought this stuff with his elderly mother was just, you know, for |
| 01:05:26 - 01:05:29 | someone whose mother didn't like him, I thought that was brilliant. How you |
| 01:05:29 - 01:05:34 | made a what? A what a beautiful it wass could ask it because I'm just thinking |
| 01:05:34 - 01:05:39 | that people will listen to this. Might want to know that that preface which book |
| 01:05:39 - 01:05:46 | is it in? Because people might want to call them. Uh, okay, e, I've got no idea |
| 01:05:46 - 01:05:54 | . 2020 years ago, I looked at it. It was after life. Flesh can a triangular, I think |
| 01:05:54 - 01:06:00 | , and he would get a lot of stuff on this, But at that point, ah, but it. But again, |
| 01:06:00 - 01:06:04 | it's on. You know, it means that this guy knows his stuff, and and I thought it |
| 01:06:04 - 01:06:11 | was very refreshing to know in my view that anything it did that but it didn't try |
| 01:06:11 - 01:06:16 | on a Skype to be more political and that that made it much better in my view. |
| 01:06:16 - 01:06:21 | But it was made by someone who understood all of that on good contextual. Is |
| 01:06:21 - 01:06:28 | it so, Miro, Final word Ta I I found a new way to take my medication. I |
| 01:06:28 - 01:06:36 | usually do just Christian up and put into a line. I was inspired, and I I think it |
| 01:06:36 - 01:06:40 | was what I thought was crying critical. I get it. And it's something that made |
| 01:06:40 - 01:06:46 | me think of my, ah, teaching with disability students when we talk about the |
| 01:06:46 - 01:06:51 | role of medicine and the role of medical practitioners in their lives to |
| 01:06:51 - 01:06:54 | salespeople because, obviously, you know, superficially some people when |
| 01:06:54 - 01:07:02 | thinking about exploring the premise of disability Yeah, this is this is this from |
| 01:07:02 - 01:07:07 | days were kind of no familiar with the extent of our discussions with industrial |
| 01:07:07 - 01:07:11 | cities. The need jack reaction is So you're saying that you refusal sort of |
| 01:07:11 - 01:07:14 | medication and a sort of involvement with medical practitioners and because if |
| 01:07:14 - 01:07:18 | you go back to the writings of Oliver on Bonds and so on, the idea was it was it |
| 01:07:18 - 01:07:22 | was never about rejecting medicine, but finding the role of medication and |
| 01:07:22 - 01:07:26 | funds and rolling your propositions specifically and putting a parameter around |
| 01:07:26 - 01:07:31 | that in your life and not to allow that to blur into the line of then determining |
| 01:07:31 - 01:07:36 | your work in your value in society. And I thought I I I can't time for an |
| 01:07:36 - 01:07:40 | audience and not for maybe dispensaries, but one come through. But for me it |
| 01:07:40 - 01:07:44 | did because it was It was interesting when he was engaging with the doctors, |
| 01:07:44 - 01:07:50 | and when he was talking about the notion of of pain and recovering that he saw, |
| 01:07:50 - 01:07:55 | he saw what the role wass for, say, surgery. You have to Tre Jesse's this Feige. |
| 01:07:55 - 01:08:01 | But I didn't intemperate as he was pursuing medicine in pursuing medical |
| 01:08:01 - 01:08:06 | treatment in order to cure him and take him to a position of of what he thought |
| 01:08:06 - 01:08:11 | was ideal in his life. He recognised the role of medicine, but it was about |
| 01:08:11 - 01:08:15 | having that determined on his own level so that he could decide, you know, the |
| 01:08:15 - 01:08:20 | parameters of his involvement with medicine and recovery to allow him to |
| 01:08:20 - 01:08:24 | pursue what his interests were on. Dwight's aspirations were so I thought that |
| 01:08:24 - 01:08:29 | was That was quite a few, but the best scene is Thean sing where the camera |
| 01:08:29 - 01:08:37 | pulls back. Hey says Cup and everything is artifice on bits. All the process off |
| 01:08:37 - 01:08:42 | lived experience that was That was fantastic. Yeah, Wass once it was wonderful |
| 01:08:42 - 01:08:49 | . They're wass and just appear visualisation of that was. And again it's a wall, a |
| 01:08:49 - 01:08:56 | chair on the floor and it's just fantastic. Absolutely brilliant. We'll end it there. |
| 01:08:56 - 01:09:00 | Thank you both. Everybody goes the season. If anybody wants to comments, |
| 01:09:00 - 01:09:07 | feel free. And, ah, next time we'll do another couple of films. Thank you. |