Sarah ([00:05](https://www.rev.com/transcript-editor/shared/KS2AONn-zDxeSB3a7fV8ab2cZ-LgiGTyFyXbvbZBe2okZqbKmcYQOOOMdoN17Gq_7lPgdt_I94q2N9QCPJvNXxaNFns?loadFrom=DocumentDeeplink&ts=5.25)):

Hi, and welcome to Forgotten Film Club. We're your hosts, Sarah, Hallie, and John. Today we're talking Her Alibi starring Tom Sellek and Paulina Porizkova Also, apologies for mispronouncing Paulina's last name in the promos. For this episode, my brain switched the Z and the I in the middle of her name and I said, Poor-ZUH-COVA instead of POOR-IS-COVA. For today's episode, I've adapted a post I originally wrote from my blog back in 2021 as part of the third annual So bad, it's good blogathon. Released in February of 1989, Her Alibi earned a whopping half star rating from Roger Ebert and lead actress Paulina Porizkova was nominated for a Razzie.

Sarah ([00:44](https://www.rev.com/transcript-editor/shared/o617NJvjLxUqQ_s2PGIgIxWAvOV2M5q14NtGTRGyhYNebvuIcovoNTRf08vuw7B3NJ-JTJ0iST99T8bo3IvGUT9iCFQ?loadFrom=DocumentDeeplink&ts=44.94)):

"This movie is desperately bankrupt of imagination and wit, and Tom Selleck looks adrift in it, he plays a detective novelist named Blackwood who has run out of inspiration, so he goes to criminal court for fresh ideas, and there he falls instantly in love with Nina, Paulina Porizkova, a Romanian immigrant who is accused of murdering a young man with a pair of scissors. Blackwood disguises himself as a priest, smuggles himself into jail to meet Nina and offers to supply her with an alibi. She can claim they were having an affair at his country home in Connecticut at the time of the crime." So I should have introduced that quote before I read it, but that was Roger Ebert in his review of Her Alibi.

Sarah ([01:21](https://www.rev.com/transcript-editor/shared/kXI-PaNFGqxdABjP4N2Tsq6m7UUVoMFdbvnMZwJVi00Zy1WNhEXVnOd9pVYI82MYDDdF8BpJ72_skxZQ1WHwEva2fWg?loadFrom=DocumentDeeplink&ts=81.06)):

Now, back to me. Let's start with the opening credits, which has some Clue-worthy theme music. It also features a lot of fake book titles. Fake book titles are one of my most distinct forms of joy in this world, so I will be posting a link to these opening credits in the show notes. More importantly, the book titles let you in on a very important aspect of this movie. It isn't taking itself that seriously. Much of the narration in this film comes from Tom Selleck's character writing his latest novel in a detective series.

Sarah ([01:48](https://www.rev.com/transcript-editor/shared/jzrFvi0tnCmIfu4fvvgfbX9KWpRIxUMc0bn8psFKS1XHu9nlHJcYA1bRY6zXGINX0ZZx8Hy_7zRebV0OL5bC_l6FbzY?loadFrom=DocumentDeeplink&ts=108.36)):

The titular detective is Peter Swift, reminiscent of Tom Swift from the same syndicate that brought you, Nancy Drew and the Hardy Boys. These are airport novels with corny titles. The cover that features a football helmet bears the title, "The Dying Position." The one with a theater setting is called "Looks Like Curtains." My personal favorite features a stained glass window of a nun with a giant syringe in the foreground. It's called "The Dying Habit." You get the picture. The film opens with a murder in a New York City apartment building. The only leads are that the victim was a student whose downstairs neighbor heard an argument in a weird language. Meanwhile, sale Tom Selleck meets with his editor William Daniels, AKA, Mr. Feeney to discuss his four year long writing dry spell. Shortly thereafter, Phil heads to court where he sits with a group of other writers eavesdropping on arraignments for inspiration.

Sarah ([02:38](https://www.rev.com/transcript-editor/shared/7S0pMZxjqPia1x2nb80smPFkpqvURiVhgEBOYjJRs8pqV7EKLcV8H1PDjLhoDiaWTjbm9EhB0jPcFbj2UZrzErznY14?loadFrom=DocumentDeeplink&ts=158.01)):

When Nina, Paulina Porizkova, enters the courtroom, Phil develops a crush and a sudden rush of writing inspiration. There's just one catch. Remember that dead body from a few minutes ago? They think that Nina and a pair of nine inch scissors are responsible dressed as a priest. Phil visits Nina in jail and offers her an alibi. He will pretend to be her lover and she can come home with him to Connecticut. They work out this deal while Phil shouts at her across the room with a correctional officer just on the other side of the door, very stealth. Understandably, Nina plans to ditch Phil as soon as she is released. Unfortunately, there are a whole bunch of thugs waiting for her as she leaves the jail, so she goes to Connecticut with Phil anyway. Full disclosure, what I wrote and published on the internet in years past was "so she goes to Phil with Connecticut anyway."

Sarah ([03:26](https://www.rev.com/transcript-editor/shared/7_CrO53cTu8DQ7Bm1GhIYO3WUuIvAGmg0SDaa0F-FrOSo-TldCVSf8rqdZ_avHa0cd_56jz2f0N9PDeTZfDPjqiHdb8?loadFrom=DocumentDeeplink&ts=206.17)):

Phil's Connecticut home is a lovely old farmhouse with lots of vaulted ceilings and stone facing. True to the promise he made in the jail, he gives Nina the guest room and doesn't attempt to do anything creepy. He mostly just cooks poorly and writes his novel in his head. The recurring joke of the movie is that Phil is fairly paranoid, who were it not for the power of lust would probably never take a risk at all. We see this paranoia frequently juxtaposed with Phil's narration of Peter Swift daring exploits. As the night wears on, Phil becomes increasingly terrified of Nina, which is understandable given that she's an accused murderer who throws a giant knife at his head to kill a bug. Isolated in Connecticut, Phil interprets almost everything Nina does as an attempt on his life. He's so jumpy, he falls into the pool while taking out the trash because he catches a glimpse of her through a window.

Sarah ([04:17](https://www.rev.com/transcript-editor/shared/8FemrqLRo0ddOKGzFQ5V0hlzvCEsuMUDlX2HZdCex8VTJqJ7tfg4cN43FEHVvPi5-uALIux92dU4XeNBFffiMEkv2nY?loadFrom=DocumentDeeplink&ts=257.56)):

She's painting her face entirely white, clearly murderous stuff, but who can't relate to a healthy dose of paranoia these days? One day Nina rides her bike to a local shopping center. While there, she narrowly escapes the thugs from earlier and rushes home to Phil who is just about to leave for the barbershop. She's afraid to be alone, so she insists on cutting his hair herself. Phil reluctantly agrees to let her use the presumed murder weapon so close to his major arteries.

Sarah ([04:43](https://www.rev.com/transcript-editor/shared/THc23qbvpDywnBElLNCSGo8mRA1ISzYJgTxvP0kWlenY219z1znWLtTyq2ltyWQZU1U3l5wUnXFbDZnC9VLgC8z6rmM?loadFrom=DocumentDeeplink&ts=283.45)):

Shortly thereafter, Phil teaches Nina how to use a bow and arrow. You can see his new level of trust after having survived the haircut. Unfortunately, she shoots him in the ass. One harrowing drive to the hospital later and Phil is paranoid again. Eventually, Phil works up the courage to ask Nina point blank if she committed the murder. She refuses to answer. He follows her downstairs and sees her brandishing a pair of scissors through a crack in the door.

Sarah ([05:06](https://www.rev.com/transcript-editor/shared/83gemXF2BWR5zNHpaWz3Qtczps4A6jCTtnmUc0IkYRluhc6_iKEGHdIjzc2bvKqRE7vnM_Czllq1GQ0scj2n--aPSiw?loadFrom=DocumentDeeplink&ts=306.67)):

As Phil attempts to barricade himself in his room, Nina appears behind him with a rose. She was only using the scissors to remove the thorns. We then learned that Phil had been in a bit of a rut since his wife left him and taking an attractive accused murderer home might be some kind of subconscious attempt at DIY exposure response therapy. So does Phil finally trust Nina? He does until a bomb explodes behind him in the kitchen while Nina is a safe distance away in the pool.

Sarah ([05:32](https://www.rev.com/transcript-editor/shared/4ROu8XHh2WciJS08DELoxbRylC1j3_VcXi1TDxL8fk3TAyuHrFFXMfkvxb0ox4yqx4Q65ed4WeE-gFxHywwHI7ZSC5k?loadFrom=DocumentDeeplink&ts=332.83)):

Phil asks a writer friend to use her connections to research Nina's past. He also begins listening in on her conversations. Unfortunately, the only thing Phil is able to glean from his pocket Romanian dictionary is that Nina has mentioned something about a funeral. In the next scene, Nina makes dinner for Phil's entire family. She says it's a Romanian custom where the youngest woman makes dinner for everyone and then takes a walk while they eat it.

Sarah ([05:58](https://www.rev.com/transcript-editor/shared/gTAbEg3qpgfBocClpPiGu9L3s4dp8V6Q9u99CjyoXeo93tFPZit3RLDjOtshNGD1PiRRu0i-MmlYN97rPou65hqNI1I?loadFrom=DocumentDeeplink&ts=358.88)):

When Nina leaves for her walk, Phil gives a little portion of the food to the cat before the rest of the family sits down to dinner. As it turns out, Nina's walk consists of fleeing with a friend in a car. Meanwhile, over dinner, Phil laughs with his family about all the times he thought Nina had tried to murder him. He then goes to the kitchen and finds the cat dead. He returns to the table and announces that Nina poisoned them all, but the family thinks it's another joke. The cat's dead body quickly proves otherwise.

Sarah ([06:24](https://www.rev.com/transcript-editor/shared/_Uzr76XeJXe-U_P5jaDp04a60ipNM-tc1Ryz9opS8oWCGTMthOvCJM4yq44mNgTnsO6yu6U9-M6TdXWzH1UjVD3tzrw?loadFrom=DocumentDeeplink&ts=384.41)):

As the family heads to the hospital, Nina returns to the house so that she can tell Phil the truth about everything, which you may have guessed, does not include poison. Alone with Phil's word processor, Nina reads the novel he's been writing. Just as the family arrives home after having their stomachs pumped, a neighbor approaches and explains that his wife saw the cat get electrocuted outside and left his body by the door so as not to interrupt their dinner.

Sarah ([06:47](https://www.rev.com/transcript-editor/shared/WS1xAHVz_xFgEZSfpAcqsZGDXBpk0LAw93RMwyDVr-YL-yQvXS84qL6tf-zT4IGIvn6uCDzm1MpSw1sP9MYdqnLzR28?loadFrom=DocumentDeeplink&ts=407.3)):

Nina then confronts Phil for depicting her as a murderer in his new novel, and leaves him for good. Phil later learns from his contact that Nina's family of famous acrobats has disappeared in the United States after trying to defect from Romania. It turns out the funeral from Nina's phone call is the Funeral of Grimaldi dressed as a clown. Phil finds Nina at the funeral. This must be a sort of Sandy/Danny at the carnival moment because they both instantaneously overcome their trust issues.

Sarah ([07:14](https://www.rev.com/transcript-editor/shared/VqB0J7zdcqWBaBO8m5DuVU4Tk-HuqjmXJrN0xArrP94XEjTmydRFSXVlKd40FmvbRUZt3DknZjFuyc73I9nqkNNKrN4?loadFrom=DocumentDeeplink&ts=434.45)):

They're chased by the Romanian thugs, but they fight them off just in time for the lead detective to show up. And good news! Nina's family's asylum has been approved. Oh, and that dead guy from earlier, he was just trying to help them defect and he wasn't as lucky as Nina and Phil when it came to escaping the thugs. And what good eighties movie doesn't roll credits with a Randy Newman song? This movie is not quite suspense, not quite romantic comedy though it's probably trying to be both. Whether or not you like this movie really comes down to whether or not you'll get a laugh out of Phil's corny narration because his novel is truly terrible. Personally, I find tight shots of Tom Selleck mixing a chocolate milk while his voiceover says "Swift poured himself a bourbon" to be nothing short of hilarious. The end.

Hallie ([07:57](https://www.rev.com/transcript-editor/shared/aXwUVix2dOIj-q5A8zWRtLnX8j9wbXseStb-_2_FrMQqG9F3Sy3yF0fIZpq28eYgudHYtnB1w_zJ_qybThmalIuOWyc?loadFrom=DocumentDeeplink&ts=477.17)):

Oh my God, I loved that moment. That made me chuckle too. I really loved that.

John ([08:03](https://www.rev.com/transcript-editor/shared/Hh9QBXuK-uLjh4bohj1IFZukoe7tt0geWpXh95jnxKlpy2TmdxcZMgIEsxsNKbj6ja6Qr3WKGlVe2DyL9EawL6P8Yro?loadFrom=DocumentDeeplink&ts=483.35)):

He's such an infantile character in so many ways and just a chocolate milk was just perfect, perfect visual for him,

Hallie ([08:09](https://www.rev.com/transcript-editor/shared/Jiai5UvJaXvVt4pM_6fDuAxKfyr6WYBouf-b9Fq43Ag5m3GZNHS19DqVJlI1QwXAncDivLVFF5ninDVVpMat5_5GYRA?loadFrom=DocumentDeeplink&ts=489.47)):

And like the very, I know exactly what that brand is. That's the quick brand, the really low budge, quick brand,

Sarah ([08:17](https://www.rev.com/transcript-editor/shared/nR6QmtTFOyZMJNMOYZotp79RmAOx79A2ySz1MpJLcAprNXtjPNM02llpTqHz00x3SaOMc13Jqv8PjCDoi4cBOEiLl5U?loadFrom=DocumentDeeplink&ts=497.9)):

That's a throwback.

Hallie ([08:19](https://www.rev.com/transcript-editor/shared/M33V9wvy_LycqDdNhv32v2ft5d-6FmtkZcMGdK3nPACZhWyMZ5vOpE4Vn9A3W_nh57JKXjG6d0uwwdsZPgkN81ep9Us?loadFrom=DocumentDeeplink&ts=499.22)):

It's quite the throwback.

Sarah ([08:21](https://www.rev.com/transcript-editor/shared/vS30DlUitQz4js2qDKyy0aL6CLNS_lQHp01uuB4rlL7nElAaXckKXQJsvUN0o518tNU0b72dVZOWask5ScejTiz9eMM?loadFrom=DocumentDeeplink&ts=501.14)):

So I was just saying to Hallie before you joined John that I didn't know anything about Ruby Sparks and Hallie didn't know anything about Her Alibi, and so what we did is we scheduled two writer romances back to back.

John ([08:33](https://www.rev.com/transcript-editor/shared/eHwpqPEeYeHd7YjJgap9LZmBc1BF0uWDIZ8plq0OAMYlUrad2oPnAyAcYDPZaeRHM6iyXRZy6Ai3veqWhDPJhgimEYE?loadFrom=DocumentDeeplink&ts=513.44)):

Two. Oh, yep. I was thinking about Ruby. Yeah, I was thinking about Ruby Sparks during this. Yeah, I feel like these movies, no one ever thought about this. I feel like this is probably a very novel concept that we're coming up with right now, but these two movies are in dialogue with one another. But I feel like Ruby Sparks is a lot more self-aware.

Hallie ([08:52](https://www.rev.com/transcript-editor/shared/74PvWKVFreU6TagNXoYeBQ0Ht1rihLOgc7ndgoNm-Z1KCZlH0tTa-EAVDTFWUexoYFNIV6I-3Ir9_Fz2-ddAwOeTlmY?loadFrom=DocumentDeeplink&ts=532.55)):

Yeah, I agree. This got half a star.

John ([08:55](https://www.rev.com/transcript-editor/shared/wuRTRICudV97oJl_HiwqSyi3oVJDyb0-ADyNT9KgMYlYJ5TnfgHXBVxK19hstBmKmAC5rdU6qlm6XHox-SGbaYPVCws?loadFrom=DocumentDeeplink&ts=535.92)):

Siskel and Ebert. I feel like film critics in general, they were tough. They were tougher in the eighties and the nineties. I feel like.

Hallie ([09:03](https://www.rev.com/transcript-editor/shared/PaCFz7WneuTrihUzeW914fBP3duEBPPjwitgnpqHaqpkGMr5qiLZMZo5VpXAKEsmOYJCR9ZT9Hrs7uOLEcMd78S9y9A?loadFrom=DocumentDeeplink&ts=543.69)):

I agree.

Sarah ([09:04](https://www.rev.com/transcript-editor/shared/b5tlT4E4rIJaAZ3El883faMYD7dm831pIeykMl9CUPE7GkV_HFkhE-fJ6caG7PyEQvJJiccQ-NfKy_X_0tvd4m-Ncu0?loadFrom=DocumentDeeplink&ts=544.77)):

Half a star. It's not terrible.

John ([09:06](https://www.rev.com/transcript-editor/shared/1e0AZ_8qbiiP-5ZEysdsbIXRInzNnunrx5SUrlLpD_jhsSkOIEfmBPjVqWBxFkttBZ-DQwr4kQUS_H18nP0IXnJC__A?loadFrom=DocumentDeeplink&ts=546.99)):

No, I don't think it's terrible at all. It's passable. Can I say though, for a movie that includes some suspense, the most suspense I felt during this entire thing was the opening credits when each new title, each new book cover was, it was kind of introduced with an actor or a producer or music by, and they were just doing it one at a time and I just kept on thinking, we're already at produced by, and there's still so much black screen left. How are they going to do the rest of the books? They only have a quarter of the screen filled. What are they going to do? And that was the most anxious I felt during this entire movie, and then they finally just cheaped out and just had all the other books appear right away.

Hallie ([10:01](https://www.rev.com/transcript-editor/shared/Wbdb98RKE-vuokdHvJQa_gs9tmD2hiApqmoQxPZqwy8IAlPwwVFghWs7u0587VIS7ZUCDl5EyzFsX1lFuFIps2rfgcc?loadFrom=DocumentDeeplink&ts=601.44)):

I agree. I actually was really on board with this movie for the first maybe 20 minutes and then I was like, it kind of started to go in directions that had bones but just kind of couldn't quite land it where I was just like, oh, what are we doing? They would kind of like the priest thing...they couldn't go full throttle with anything. They couldn't just commit to the bit.

John ([10:32](https://www.rev.com/transcript-editor/shared/dBIffxJL73_newmEdLJKJ4z3LwZAr4ugDCPp7dq4PNAi1ALQIZImPRpmf72wh1Buv4WJWGoaq0pA3U0155VNgh0dPuo?loadFrom=DocumentDeeplink&ts=632.43)):

Right

Hallie ([10:32](https://www.rev.com/transcript-editor/shared/-ebtM-uizbOf6Yv8JFpc8Igniu3bWCcdtuNnaQRZRukZfudgwhUT2XiaLoDfEc6bSyoGdLxITo6nGVGmcQWDjDFSBnE?loadFrom=DocumentDeeplink&ts=632.43)):

That was one of my biggest pet peeves in the beginning. I did think it was cute for a movie, cute that these writers who are bored and can't find any inspiration are going to court to find interesting things. I thought that was funny. Okay. I could see that happening in a movie.

John ([10:54](https://www.rev.com/transcript-editor/shared/pLM-1klwvdXJuSiuD3pm5a0ipzzHE2qhR6cRN-Xi9G832Afa76hLO7pEhDbBSLUS-Hswp7F4uKsD5bcXvKt1BFDLm5U?loadFrom=DocumentDeeplink&ts=654.27)):

I feel like there was a period in the eighties and nineties where they had all these passable romantic comedies that if they were made 40 to 50 years before they might be considered classics. I feel like the main conceit of this, and I feel like Tom Selleck was a little bit Carey Grant in this, and I feel like this whole premise would've fit in, would've fit better in the forties or the fifties, honestly.

Hallie ([11:27](https://www.rev.com/transcript-editor/shared/C3B_NQOsmxVz38nanvk8KajmKvKz1PXw2SzR_nJNaWcyrLlbJsGp-mx2lNYv8eDEuKzRfG5CabQypKa0c_QDc9Ljm2M?loadFrom=DocumentDeeplink&ts=687.72)):

Yeah, I can see that.

John ([11:28](https://www.rev.com/transcript-editor/shared/VZ540g8nwO4j7-YxGMo9BcCXih5hdfK5plxYxs6rWUnr0-lOiwy6plvAUX0FFct3UrBPhmt47Wa_9XLF1Wx4DCljqcw?loadFrom=DocumentDeeplink&ts=688.59)):

It just felt, I feel like there was just a little bit of tonal whiplash and just a lot of competing elements that just didn't jibe.

Sarah ([11:38](https://www.rev.com/transcript-editor/shared/j1J0B_5E46y2-6GATUlCKWTnOPEe44Px5SYN1OHx52vyP5uoHM7HBNyda1vP36N4nafvf1gL0MMngKhd08937wM_puA?loadFrom=DocumentDeeplink&ts=698.85)):

Yeah. It wasn't funny enough. If it had played as a comedy more, been sort of like that slap stick screw ball era you're talking about, I think it would've worked better.

Hallie ([11:49](https://www.rev.com/transcript-editor/shared/7sylQl3ehqFvpBykOEg4laTDcvAuor1Nd5jm2d4YaWP3JLmVp2NF9iAspJGuyuytJfoB6VPRFgbN5YdSbdzEAnXNcPU?loadFrom=DocumentDeeplink&ts=709.53)):

Yeah. Well, because the beginning of it also, the music and the titles made think we were going to watch a really fun screwball slapstick comedy. That's what I felt. It had a Noises Off vibe to it in the credits, and then it felt a little bit more, I don't know, even that first meeting with, I'm going to call him Mr. Feeney because I don't know what's his name.

Sarah ([12:12](https://www.rev.com/transcript-editor/shared/WWrGn3L_ZqDSszMM3gROetnaEfvCiJLJMgTWcKhJiUkPLw9Ct8Ft9LgLNWfgy33bt-Ee6C0t6FWwNvbu48iKgkro164?loadFrom=DocumentDeeplink&ts=732.85)):

It's Sam, but I forgot it. Oh, yeah, the character's name is Sam. William Daniels is the actor.

Hallie ([12:18](https://www.rev.com/transcript-editor/shared/zbK2XCRG4hgsSL9JzU5Qyehq5O48yHCYEMudHUjkqOOW7D_UQSZJvVANdcbKo9QmgM17pJl13e6Y1fAwHW-sUHnuSXA?loadFrom=DocumentDeeplink&ts=738.19)):

But even just that first scene with him and that guy, was that his agent, his literary agent? Yeah.

Sarah ([12:23](https://www.rev.com/transcript-editor/shared/FGvjoiPAYKoSVRTUgJ6NQpfRIay2JkPuL6OyCaNl7z-b68X_XB7RC7dZtWDZBAp9L_w_dZiGxMDwuFCRLXtPfGZoWWQ?loadFrom=DocumentDeeplink&ts=743.92)):

I think so.

Hallie ([12:24](https://www.rev.com/transcript-editor/shared/hE5iR5_2WcUj5N_37L8U2ZF_q_Jj4uqZpb23AGzXOmtq0R6FfKMl9_pr8n506CSFaN1WZ-g7FOk4G0Gq1hTMT5d_vgQ?loadFrom=DocumentDeeplink&ts=744.97)):

Then we were in a different movie then we were in a more realistic movie also Holy Batman sexism. Wow. You just forget how that late eighties, early nineties just was. We get it. She's hot. We had like 86,000 jokes about how hot she was. I was like, all right, we could have cut down 4,000 of these and we would've understood

Sarah ([12:48](https://www.rev.com/transcript-editor/shared/JRI4xRKwF_f5dKCJGgqSUSB5cBETXbYnff3SHm8n_Muqw_IGzzLwLE5Fuk4pISrcbaPTKyfr1J5wKVCZ9PL5wqTeaQU?loadFrom=DocumentDeeplink&ts=768.97)):

Also what is the deal with her getting a Razzie for this, because I didn't think that she was any worse or better than anybody else in this cast.

John ([12:58](https://www.rev.com/transcript-editor/shared/pfGhh8xNtGXjCCiNwmE9HhFleRTSRHQnljHS9MX7BHeyOB1KfIspwtjXYTy6ghmMyiojsWUlksDrTOGM5PGsv3ojfmU?loadFrom=DocumentDeeplink&ts=778.06)):

I'm sorry. I goddamn hate the Razzies.

Sarah ([13:00](https://www.rev.com/transcript-editor/shared/sgT_6xaf8XJNfW1-tCkg5WD51hLK3scTV-heIxaUnFZpppiD_PFxsF0txzsChRmgoSMAnfdIYP-v3t7zDwltpySChgg?loadFrom=DocumentDeeplink&ts=780.52)):

Yeah, they're mean.

John ([13:01](https://www.rev.com/transcript-editor/shared/sRYaYC0n-WLI85zabjGALcxQUXzs41qGl51rd7CUyBGhVyzzYcGJ-DShSVqpV4J-tIZlRz6LvUqbkscF2OKroYUmkqQ?loadFrom=DocumentDeeplink&ts=781.69)):

And I think that they're also just inherently misogynistic as well.

Hallie ([13:05](https://www.rev.com/transcript-editor/shared/xGC80COkRAWnAKa_e9nKZwiMX2lFwrm4W8kseeBq2O7ihqPhGqEUpb2YQUlKU4CZyamr8z8wr1Mh-hDC_AJAK-X2-JQ?loadFrom=DocumentDeeplink&ts=785.02)):

Oh, for sure.

John ([13:05](https://www.rev.com/transcript-editor/shared/5jR3hQvey2j6_Lgr7E9__ltFHjoC2igsGtJaGIT9XAz5NtFd-RN13sy9JEnvoL8b-CAG1Ynq8LE8Eu7hvkfrpgfBvzI?loadFrom=DocumentDeeplink&ts=785.92)):

They rescinded, they rescinded Shelley Duvall's Razzie for The Shining in 2022, but they didn't rescind it because they thought it was a good performance. They rescinded it. Well, we now know that Stanley Kubrick was abusive towards her, and we want to don't want to punish victims.

Hallie ([13:26](https://www.rev.com/transcript-editor/shared/dCNJilqO-U2h6m-2zSWbzFI0i2dVsovIPqgne3R_tnFQ6iCcAaJR1KTy0s3S2QeRdt8Hi9yHItDzIOzZG79l12p3NoE?loadFrom=DocumentDeeplink&ts=806.98)):

Oh God, that's embarrassing.

John ([13:28](https://www.rev.com/transcript-editor/shared/icTY2WL-mC0d6GhbB1zLyVdCGO0PXeqt_nv9_eCEwcI4LfTq9NHwI1a5q0Jo875tkeLifYBbxKas90cU1UCxXxayEKE?loadFrom=DocumentDeeplink&ts=808.55)):

It's like, yeah, you should have rescinded it because it's a good performance.

Sarah ([13:32](https://www.rev.com/transcript-editor/shared/lVhQTRQmSIt5I9VlkpOhqTHauOEVCSTmK-L-lN-DMp5RwnPqEyywDXq3HkqBYXrVhxkgyQWpHk2D7ny5rhNKGBttP_E?loadFrom=DocumentDeeplink&ts=812.56)):

Yeah.

Hallie ([13:34](https://www.rev.com/transcript-editor/shared/YweQ45D1E12D6lKk_zE8wvRpc3nRGFVWpD9liIM-g0ZGnU1xP689xtx25k5r_sWLpfX9c-mK5cY69LYWrJ6uYeNXr6Y?loadFrom=DocumentDeeplink&ts=814.96)):

I don't think she had a bad performance.

John ([13:37](https://www.rev.com/transcript-editor/shared/Cpe1s5ky8qCvlW-XR2PU6By-uY5ujInHk7wfPjru8XJbt812cPVPRXJTzYe7C3AGSvCfkr_H3uiFJFrIdxSZ-Q2O2Ug?loadFrom=DocumentDeeplink&ts=817.15)):

Not at all. In that year, I haven't seen a lot of these movies, but Heather Locklear won that year for the Return of the Swamp thing, and then Jane Fonda from Old Gringo, Bridget Nielsen for Bye-Bye Baby. Allie Sheedy for Heart of Dixie, and then Paulina for Her Alibi. She was great. She was one of the, I feel like she was one of this movie's redeeming qualities. I think that she played her character very interesting.

Hallie ([14:12](https://www.rev.com/transcript-editor/shared/-W12R3z0Dp8qRJPvMfShxyEfsUOAdwH3lMXEzqXLYfWbGH5FONyVrS24jhjrvcuj5E3xb_wXgjPACJYptgH8AAroLwU?loadFrom=DocumentDeeplink&ts=852.91)):

I thought they actually had great chemistry. The two of them.

John ([14:16](https://www.rev.com/transcript-editor/shared/hOkFMRWa-zYHI1wEApoXcp5gssLnR8WkZxm9K_GYwJ7NTv5oT9PZ8H0p0gK49fEy_kjde1LXF6izD3xxdwZxe9eD9T8?loadFrom=DocumentDeeplink&ts=856.48)):

Yeah. They were really playing around with the...this movie reminded me a lot of Bringing Up Baby and how the...

Hallie ([14:23](https://www.rev.com/transcript-editor/shared/-_XSkW4Xlf8tuvR0qOh7DUZs89Va7JXkQRe9BkAlHkLO2blQzpaqYC9_I8ONSMIimn9aACzwZtsHfQ1AZupMT253qnE?loadFrom=DocumentDeeplink&ts=863.71)):

I haven't seen Bringing Up Baby.

Sarah ([14:24](https://www.rev.com/transcript-editor/shared/c1-8WKTw721CwSKZlQQddtqrTd3uLjRKlL6T3KyQnXWVrZDxHF2eHuUlJRYR-ibhLnpnhcEdBV7xWoKaRozQ5aT6oWU?loadFrom=DocumentDeeplink&ts=864.61)):

I haven't seen it either. I'm so ashamed to admit.

John ([14:27](https://www.rev.com/transcript-editor/shared/3h3yHiWP1GFWgseDTBYESkVOcZj0XUVFLQH_QPdQlxrFzJ5rMVkGIaYVSkRBf9ty-cIh8DvHRZ0NZtz5AJnTt950guw?loadFrom=DocumentDeeplink&ts=867.28)):

But it's all about Katharine Hepburn and the Carey Grant roles. It's like the gender roles are often reversed and he's a lot more emotional and feminized throughout that movie, and then in this, I feel like Tom Selleck, he was the more emotional, vulnerable one and she was the, I dunno,

Sarah ([14:49](https://www.rev.com/transcript-editor/shared/L46yNCe-p2Z9XejXFmnLHRprDsFwXdJNcKHZyv3tgGHT2LaQrwr0BYWxnv1zoDB5bbt_vFut4_drAY4ifp2_1MqAosg?loadFrom=DocumentDeeplink&ts=889.67)):

Rational. Level-headed.

John ([14:51](https://www.rev.com/transcript-editor/shared/FR-wfuOLoXxDFcHl9UExmZkjySQaF7J9Cnhit3SLar6hew53n6f_Zlt2cZmxRd2sjY3xC4Sjjtbh_2DANP835NUhXiw?loadFrom=DocumentDeeplink&ts=891.56)):

Yes.

Hallie ([14:52](https://www.rev.com/transcript-editor/shared/cu3NM2JiDWI8PEM6Qy0XMfYMMb34oiWKUkvL6d-haGX5ZiGvNDhdp6JNU5YqB-40YCNox5qYXGFSSMb71AMeo3HL2Uk?loadFrom=DocumentDeeplink&ts=892.82)):

Yes. She was the one that definitely held the power and you were wanting to see what she was going to do. For sure.

John ([15:03](https://www.rev.com/transcript-editor/shared/M7J_bpBZHsiP2EDvTbNveqBK5AOUYf2HYxGfS62mwrpvxghcvvdY_F1_004IjtTG_531IEDdSU6LdBMeU5uQ-U7jb1s?loadFrom=DocumentDeeplink&ts=903.53)):

And also I read up about her personal life. I'm wondering if the filmmakers knew about her background when she played this part.

Hallie ([15:15](https://www.rev.com/transcript-editor/shared/AIFUZSYPxeqLKAaORgqeilLiJSMRf5e9UDl5Z4StUjQEebxbeFi9PwXvax_tnkV5MAS4y7xRqnzrkCr1p9rj4p5jPa4?loadFrom=DocumentDeeplink&ts=915.74)):

What's some of her background?

John ([15:17](https://www.rev.com/transcript-editor/shared/usqWED0I6DoVVKWoxgOeJty0BhXyVxk-QdkjfCbbCMRiFAIaa4eNDIRf_GyayhEOzsTbsjpk4InzLTr6LwLo2VrH2VY?loadFrom=DocumentDeeplink&ts=917.51)):

She's not Romanian. She's Czechoslovakian. She was born to anti-Soviet dissident parents, and she was left in the care of her maternal grandmother after her parents fled to Sweden to escape the Warsaw Pact invasion. The Czechoslovakian authorities would not allow her parents to reclaim her, and the ensuing battle was actually widely publicized in the Swedish press when she was eight. International political pressure led by the Prime Minister at the time. Olof Palme caused the communist government to allow the family to be reunited finally, and then a few years later she was discovered and became a model and then an actress. But yeah, it's very art imitating art imitating life.

Sarah ([16:05](https://www.rev.com/transcript-editor/shared/LvOi8wZM92HLPLJ-d4KxkRm7DKtpDS5wUnCrsCqjAMlVQoOR2ztyu6Nx365UER60Y0qPQGTgSIW13Tmm1qoEIu-5Bpg?loadFrom=DocumentDeeplink&ts=965.06)):

I didn't know that at all. I knew that she was married to Ric Ocasek and she's the woman from the Drive video by The Cars, but I didn't really look further back than that. I think she was super compelling and I wish that, I feel like everything we do here is some kind of scripts problem, but I guess that's the premise of this podcast, but I just wish that she had better material to work with. She and Tom Selleck did a really good job, but everything happening around them was just kind of like, why is this happening? Once you're in on the joke, maybe we're in on the joke too soon. Once you're in on the joke, it ruins the suspense of it.

John ([16:44](https://www.rev.com/transcript-editor/shared/jnujwrmtcJTUkl2YF_k6Lpre_Rx6CJe3TFUQSHKW2_f7uX3TRsAcIodSg3IlcxFKWIW5FLC_fD-LTb6e3RHBHBQlsaY?loadFrom=DocumentDeeplink&ts=1004.96)):

Yeah. I mean, I know that they were using this joke throughout the movie, but it was predictable. Right when I saw her with the face paint, it's like, oh, she's a clown. She's a circus clown. That's what the twist is. She's a circus clown. The knife throwing the trampoline stuff in the store.

Hallie ([17:02](https://www.rev.com/transcript-editor/shared/jabBMrJplXIMF7aZ0ESMepPuViT1C_xVPSxQLlJr3fKB5SluD7kGISI-ABB7R02c58RQ2x0xmk_EtD3LiaCHpF45UW4?loadFrom=DocumentDeeplink&ts=1022.27)):

That felt predictable and not scarey. Yeah. Was there a time when we wouldn't have thought that that's what was odd? It was. I got the same thing. I was like, oh, that's

Sarah ([17:12](https://www.rev.com/transcript-editor/shared/pCeLn9F_ZmgZiG4xeD3zdXvW_N5pQ8oy4GSL7xyoe0Q_kxEeKIFB6_7zrsZtU0shWyDYORM_TeDiQ0SAFE1lqLm4e8Q?loadFrom=DocumentDeeplink&ts=1032.24)):

I was 11 when I first saw this and it scared the crap out of me until probably I think around the time the house blew up. I was like, no, she's not in on it. Oh my gosh. But then when the cat dies, I was like, she is the killer. So I guess the fifth grade audience is who this is playing to, so I had a great experience. I thought it was an awesome movie, but watching it again as an adult, I see totally how it shows its hand too much.

Hallie ([17:45](https://www.rev.com/transcript-editor/shared/tst3fyHjCOuvGqiAzBhA1P7yArv-DiyAYHc-2CYC5YAS-4nRa1Hr-9NudaLUwwT5ToP0sSA6gynjdE_45V18qzOiBz8?loadFrom=DocumentDeeplink&ts=1065.08)):

It felt like it also had a very, very, very strong heavy directorial.

John ([17:51](https://www.rev.com/transcript-editor/shared/zBK7NGgz2hhznoZ4hwBRr157ZL7noSEOvn3WFN-94YThDgr_7mvjXf_bYDl1P2AKUXCoEN4kr35t48E8f6rzACFmAmI?loadFrom=DocumentDeeplink&ts=1071.36)):

That's what confuses me because it's one of those things where it's like the director was Bruce Beresford, is that how you pronounce it? Barris Ford? who is most well known for movies like Tender Mercies and Driving Miss Daisy.

Hallie ([18:08](https://www.rev.com/transcript-editor/shared/h384j3nUDCEYGq-CD9AxnW2tKpha45BA8IjR4ZfKlbZwyxxV07oeUsBGaeR6Al5rdKu_V24CKLE1JUdKYHuOBrozxW0?loadFrom=DocumentDeeplink&ts=1088.64)):

Right. That's right. Driving Miss Daisy, I read. That's right.

John ([18:12](https://www.rev.com/transcript-editor/shared/0k850VN0iFzROHV5aF8w9RXma6anmJB7XsTU9xNsDgUC2T3IO8e6_0T4BqdAEmVYnNvVi0PKfKcuSOJv4nBRCLiaPnI?loadFrom=DocumentDeeplink&ts=1092.81)):

And Driving Miss Daisy was released the same year as this movie and won best picture.

Sarah ([18:20](https://www.rev.com/transcript-editor/shared/HA8Fc6gagWS-reBOJL4B7CKA14z5M6GR_GrNKNF0vIfc5lRmqhLVRnShC5Yq5vgXfbFYHy5AQfIBV7asjgyVN4HlU9E?loadFrom=DocumentDeeplink&ts=1100.07)):

Maybe he was distracted.

John ([18:21](https://www.rev.com/transcript-editor/shared/-8D277l6sSN0RIpBgAw4S1eU3xv9YZKdlYCYoGlISIO2a4H4G7555nQvUfvksMA1LVrpQOi9yBho-8K0ye-TSnxejHo?loadFrom=DocumentDeeplink&ts=1101.99)):

Yeah, distracted. It reminded me of when Steven Spielberg directed Schindler's List and Jurassic Park in the same year. I'm just wondering if there's just that quality of wanting to do completely different things, but it's just his comedy, his kind of broad comedy didn't work out as well as his drama did.

Hallie ([18:48](https://www.rev.com/transcript-editor/shared/4HWOGNd3G_bfrpLs7K5Q-U4kmUkXlpF1kzsCo2nkFoUhuQfOYXSnKKmVH8FWCuYbwRNMtyvx_014PVZVOy5GXH3qIBY?loadFrom=DocumentDeeplink&ts=1128)):

No. Do you think, okay, this is going to be kind of damning to Tom Selleck possibly, but I know, do we think he's funny? I think in the right thing. He's very funny. I think he wasn't funny to me in this.

John ([19:03](https://www.rev.com/transcript-editor/shared/gu5gnu-iCjEB98diN2xe84QcGMT2VIw--rkvlju4pZvkVrxWbyYj_5mN9GvhhnS1f2Vp87pjGW2BzdZ5koXIj_U_dVk?loadFrom=DocumentDeeplink&ts=1143.93)):

He was too, sometimes I felt like, I don't know, this is just the way his physicality and the way that he looked, but I think the fact that they tried to inject too much sex into this kind of messed up a lot. They wanted him to be dorky and clumsy without actually making him look visually...like he was way too sexy in this.

Sarah ([19:24](https://www.rev.com/transcript-editor/shared/fmeWrX6tx359rvisM-67Ap064tejwjHMHNJpmJ6tmSqd2JxeBhL3jwCODIcHNxKUppA-6Gu5EOI5_1tHE5etjyk_-xA?loadFrom=DocumentDeeplink&ts=1164.9)):

Yeah, he's playing against type in a way that probably doesn't work because I know Hallie, you haven't seen Magnum PI, but he's really funny in that. That show does a good job of balancing a lot of drama. There's a lot of Vietnam war flashbacks in it, and then the solving of the mystery, but there's comedic relief built in and he's got cute little one-liners, or he's the butt of the joke sometimes, but it's never done in the way that this movie is attempting to make him almost skittish. But how can you, I just can't believe a man who looks like that and is six four is really all that skittish. I guess nobody wants a knife thrown at them, but I'm like, I'm not buying that this dude can't dodge that. You Know? He's Magnum!

Hallie ([20:13](https://www.rev.com/transcript-editor/shared/FgIUqhsrt797WXvRtLL2OBYk-97M55MDGGuXNYvUw__x73Z4HufOH9oJkoLHE3NPrQyy1Ui_8FwPgZsY2c4ShqWiXYQ?loadFrom=DocumentDeeplink&ts=1213.41)):

And he's so funny in In and Out and Friends. That's what I know him from. You know what I mean is that's my Tom Selleck.

John ([20:20](https://www.rev.com/transcript-editor/shared/njfa_Z6lxDlutXDj2AWEbfELvwTHHckXtN93QNhlJd5_udtD4F3oR1CwlIZHUcOMoeS3M6s6GHZzKUStXoN9Kf0W7PQ?loadFrom=DocumentDeeplink&ts=1220.07)):

It felt like watching the dog walking on his hind legs, that's what it felt like during in the windshield scene. It's like this doesn't feel natural for him to see him visually humiliated and doing his butt caught in the garage door, and that scene didn't make any sense either. She wasn't in the driver's seat. I don't know how that happened.

Hallie ([20:47](https://www.rev.com/transcript-editor/shared/7WDgBX7CvKWgPAcMkS-6sgp-FEqxWdVRgZSrI1vC_BXcmyb3NBCxQmjNuovnG8WSQJRCyzvyWIwvaLz9ASt7XWY0Ej8?loadFrom=DocumentDeeplink&ts=1247.68)):

Yeah

Sarah ([20:48](https://www.rev.com/transcript-editor/shared/jsp7B04M1_4G-TlxmC2VHuCJ3wumY-6DA52DjSi41O6hrocrkrfxOVyq-_ZuywcHPLdgGWmqtYt3h5Lf4RTDbh6Lf84?loadFrom=DocumentDeeplink&ts=1248.55)):

I left that out. I think I didn't put that in the summary, but basically just to illustrate that she theoretically knocks the gear shift because it's on the steering column and the car pitches forward while he's trying to close the garage door, so he gets up on the hood and the sandwich between the hood and the garage door, but once again, this man is six four and 200 something pounds and lift the door off yourself and slide out. I don't know. I just imagined being a man of some stature, you move through the world differently than I would ever know.

John ([21:20](https://www.rev.com/transcript-editor/shared/gEpDu2mX0FIbOvQN2dY-GP1ZZfR919M5-M8var08NKpnf-zd8ZZXtlnNtGuSACRo7kM_HNXY1Z_VC6NKbNIL97vN0nM?loadFrom=DocumentDeeplink&ts=1280.08)):

Yeah. They wanted to have it both ways. They wanted him to be very, very sexy, and also this was his follow up. This was his big follow up to Three Men and a Baby. This was kind of his proving ground for whether or not he could be a full fledged movie star. So I don't think they wanted to be too risky.

Sarah ([21:40](https://www.rev.com/transcript-editor/shared/YeI_UCcS-dztWBTheH4UJBYEGW3NPZrrjTIDV9MY0M0f7wAJ6mCcP6P0wLKt573PvQeea_6sR0shWERsm7BiNnYy4Nk?loadFrom=DocumentDeeplink&ts=1300.1)):

And I think they're trying to make it all psychosomatic or psychological like why he can't function physically, but it's like, I don't know. It's hard because they've established this character who is brave enough to go into a holding cell or a interview room with a potential killer and just put his life on the line both legally and physically to have her come home with him. And that's part of why I think they're hammering home the hotness so much because it's the only justification. She's got to be the hottest woman ever for you to be like, yeah, she might be a murderer, but I kind of want to take her home. I mean, it's not okay, but I feel like they're trying to justify it.

Hallie ([22:25](https://www.rev.com/transcript-editor/shared/s-sD_n8x_CdPfu1G0hxuuPzuRr5Nwv2BPFzuN1vMUS65BmdS8HtqX4qkhFH5YuT6GLoRFdnmoSrlLoYZon0jy1356CE?loadFrom=DocumentDeeplink&ts=1345.03)):

It's a situation that Calvin from Ruby Sparks would've been, and then we would've probably believed it a lot.

Sarah ([22:30](https://www.rev.com/transcript-editor/shared/zw-vegYV7_tOkvOd0qHJVwMApCv4Uztx-LQIR8gE7Z-oVFOOJli0RqLfKv1WMOVHDAZu8SD0gMVcvKVoS5f4e-9Wjns?loadFrom=DocumentDeeplink&ts=1350.07)):

That makes more sense. That casting makes so much more sense.

Hallie ([22:32](https://www.rev.com/transcript-editor/shared/0-AfRD54apCMxJ3rgMQSN677TB1oQPu7luZ0w4RtiTXgTZxyEKqV6ZMIZQSPrQU-Exzzf_B2rUc9wj8aBXBmXAPfb-U?loadFrom=DocumentDeeplink&ts=1352.98)):

Yes, Paul Dano, and that would make so much sense because you go, oh, no, actually this woman could do some damage on him. This is...

Sarah ([22:42](https://www.rev.com/transcript-editor/shared/iDPLGJOTvoph0T7w9HucEA_4IRi2TX0KBlhCTalU6DQNkYQ_HeEMjQrnx0PNnP7BPBx-C9LCBUCBs6R-5QvL3Z8VKpc?loadFrom=DocumentDeeplink&ts=1362.01)):

Or if it's gender reversed, if Phil is the Romanian guy and Nina is like, I don't know, I kind of want to take him home, then I get the fear a little bit more. I don't know if we want to see that movie, but

Hallie ([22:55](https://www.rev.com/transcript-editor/shared/eac8zR5VDtpn48rc4Ngj-oo2jRAj8A1AYfkXzim2ywPcvmFldGJvC9x1nO6P75H-vYKrFhpDmko3SJn2jtx5xdwiZaI?loadFrom=DocumentDeeplink&ts=1375.87)):

You'd have to go really screwball if you want to do that. That would have to be really also, I don't know what bug she's killing in Connecticut. That's the size of a Volkswagen, but...

John ([23:07](https://www.rev.com/transcript-editor/shared/H8JFtxEafLgtA0PQOO4movrG_D0mx11MPIHEcyAVnHmrMLIBFILmFUbiLvSIVi0ot6V7kmRzta07CbGlToj6Jg8aTTg?loadFrom=DocumentDeeplink&ts=1387.78)):

Terrifying.

Sarah ([23:08](https://www.rev.com/transcript-editor/shared/CAarCb8wSu7BswgX-KlhltgR-uXSLZOCOOLILAC0ZOh_y1ij9toroXpA4ebmn_cEPwlpTqGj29xuHuHVHMSkZeD8zJg?loadFrom=DocumentDeeplink&ts=1388.02)):

Well, it's really Baltimore, which drove me crazy. I was like, what feeway is like that in New York City? What is that skyline?

John ([23:17](https://www.rev.com/transcript-editor/shared/6Tm5sZhamHVdZy3L9qBHgnY__xblV1DOuQN1WPpdw9DtWZYJD2J2Cnci3viXWZOAqs3ourLLaCPeGbvC7stIqd77-Tc?loadFrom=DocumentDeeplink&ts=1397.86)):

Yeah, they were trying to pass off New York City. Yeah, Baltimore is New York City and also the Connecticut suburbs. During this entire movie, I just kept on thinking, why does everybody look so sweaty all the time? And at first I thought it was just because of the sexiness of it all, and then I actually read on the American Film Institutes their index of this movie because there really isn't a lot about the production of this movie, but it did mention how of the three months that they took to film this movie in summer of '88, 50 of those days were a hundred plus degrees.

Hallie ([23:58](https://www.rev.com/transcript-editor/shared/xQs3fgbl7AL06N3dtcK7Py9wucu-7bpzqETyzY3eJmPK-g9w8uls0snBhPdMa6-usFsA5RO8bteqV2oXJlRFu0XkLas?loadFrom=DocumentDeeplink&ts=1438.49)):

Oh God. So they were just dying of heat.

John ([24:02](https://www.rev.com/transcript-editor/shared/DThxdvoORDUCiRu15-ILYpon_CL7iiT0dxH4CYPE6350-AvpEGs46xcFrIk_R2O-Z92m2G6pn06yZf_ID2o9J1F5yWk?loadFrom=DocumentDeeplink&ts=1442.09)):

Yes. I guess the temperature reached or exceed at a hundred degrees over 50 straight days and actually hampered the production for a little bit.

Hallie ([24:11](https://www.rev.com/transcript-editor/shared/0Lno1Uoqk0O5HZXkF9IVoJK-st5cyWc2avb8mDRylY7_PR0SpGJ5emCjcPGpeqr7BJNli_ko8IasbfFIJBv5B1CelAo?loadFrom=DocumentDeeplink&ts=1451.51)):

Also, can someone explain the cat thing? I don't get it. So they're saying that the cat, after the cat had some of the stew got electrocuted

John ([24:26](https://www.rev.com/transcript-editor/shared/ZuOFXL0z5m8zq2TKcmlWlstaW_ltWYQoxNjyibYogRHXY6bMyDBJ52I2rBpzdEvZE6sHdJGsPPhN2FjpYXBdF1fbMsg?loadFrom=DocumentDeeplink&ts=1466.27)):

And then went to the neighbor's house and was chasing the mouse in the basement and got electrocuted from some kind of electrical box off screen, and then the wife next door, Donna sees that there was a dinner party going on and just the only true psychopath in this movie is Donna and she's never seen and she sees a dinner party going on and then she brings the cat corpse back into the house and lays it by its bowl, but she doesn't want to interrupt the party.

Sarah ([24:53](https://www.rev.com/transcript-editor/shared/2IGEbu_IRHrOitLvMQRaVMLW7n-RLDyPtwnkF1rjeRBB0t0xoTGrdWjWEt-gZ7ksRstEw6S8G3RTVICzdy9oKAwKT2E?loadFrom=DocumentDeeplink&ts=1493.78)):

How fucked up is that? Can you imagine just being like, well, I guess I'll just leave this dead cat next to its food bowl for them to find.

Hallie ([25:00](https://www.rev.com/transcript-editor/shared/Ig6k2nyotcIAbPjdGmowc8ivkoWMSZeiVNB9aMtSAmoDBf07asAAPZeFUGGW59g3mJ3GLba7Cuy3MiHDcLSJ8h_G-2Y?loadFrom=DocumentDeeplink&ts=1500.38)):

Would you ever speak to that person ever again?

Sarah ([25:02](https://www.rev.com/transcript-editor/shared/EpkWw9HuCteuhz4yRH8lZHgUAYj39AIT69rvGld9YSihE4WGAt0mrDOJOiyygKK5PDrhVyPpoT5vGnAub_Z9fHbtxJI?loadFrom=DocumentDeeplink&ts=1502.54)):

Absolutely not.

Hallie ([25:04](https://www.rev.com/transcript-editor/shared/nrrjbh7RsiyFneyWnaYH2zSRPugW7_aK53c7FIbdwtnlwI0xkCqU2wtRTvqop8rZXs2LdqkT8VE0kEU-7nllQQIKAI4?loadFrom=DocumentDeeplink&ts=1504.08)):

I would truly never. Yeah, that was a really big jump narratively for me. That made no fucking sense, even in a funny way, that made no sense to me. I was like, that's a huge leap.

John ([25:22](https://www.rev.com/transcript-editor/shared/K7kDL1KTmv11PCWd7nh8XB1fg9uc6CibwomXn6tzSFzvQ8gztk1mA3TjOzsiHn2KBrGXPFEjoUTY1_M6eyCseLP1I_Q?loadFrom=DocumentDeeplink&ts=1522.19)):

And it was just kind of a downer too. It's like, oh, seeing a dead pet just takes the comedy, the comedic win out of the sales very quickly.

Hallie ([25:37](https://www.rev.com/transcript-editor/shared/DUW6uX4N5ViqUKTsch9uW-nhLM5nJV-rvSvf_kBRGT4Up6lpqF7ad6f8gQ5m83v-08xrgkthZtgh8svfTpiTlU5iOOQ?loadFrom=DocumentDeeplink&ts=1537.13)):

There were little funny things, but yeah, and then the woman eating the cheesecake to try to soak it up was funny.

Sarah ([25:43](https://www.rev.com/transcript-editor/shared/l5qBygqD9iKhMW2xUmdXAEBnl2-19xzsOzwdUb2lxg3GFnWneRZXqhVDqlvBr7C-gPSwudvg1BDtrg_spnjyv6l24rM?loadFrom=DocumentDeeplink&ts=1543.55)):

This sort of feels like a Neil Simon play to me. It feels like it belongs in 1960 and you should be watching it on a unit set.

Hallie ([25:51](https://www.rev.com/transcript-editor/shared/LCacjSrN2uw8NAmjTQNVpUVmsDSAAiH5x_9eybLuU4acG46XYb-wzNZQ01VUPYt_7I2bBf9ih5Q3k6O1iWwERRLltn4?loadFrom=DocumentDeeplink&ts=1551.44)):

It kind of was straddling, are we in a rom-com in the eighties or are we in a funny...

John ([25:57](https://www.rev.com/transcript-editor/shared/xwd3ZkWEVSsMFDzbsCpYDb1f-ijC1Y_1RJWWpw-b0i4_VBnpd6IMBD6JoSYXjzK9L52WmI0LGddXlzRw2REj8ve4chg?loadFrom=DocumentDeeplink&ts=1557.56)):

Kitchen sink?

Hallie ([25:58](https://www.rev.com/transcript-editor/shared/xm6FNJc7VkkcwB--nooZkAD4PFkXR1FF9HSQXGfnVSqgDYuaJly3QZS9WoFm7GTY6Ld0wKH0hfEfp3qWcZt4GU1WWhQ?loadFrom=DocumentDeeplink&ts=1558.58)):

A kitchen sink? Yeah. Something where we're...

John ([26:03](https://www.rev.com/transcript-editor/shared/yRP-ToCuUmoVnnYapQOa9Zrz1k1Ow2Pn70QTMKXR-1nbSJIPrrbsFS6vbZ0ZVqtIJjiFocPxdWaXDAd-cRDPKK72d1k?loadFrom=DocumentDeeplink&ts=1563.47)):

Very domestic and

Sarah ([26:05](https://www.rev.com/transcript-editor/shared/w6uO4A7_HiZO3EvwNWXtgwEfW9hFgQDaiOBRPTxTla661oeg6uMPn6mqUFdSgRURdm9fSGVGwsHptW_TsaVjSXN6kDk?loadFrom=DocumentDeeplink&ts=1565.9)):

Yeah, I find it to be

John ([26:06](https://www.rev.com/transcript-editor/shared/VIddwHw0nt5fqVZlDEiu7oK3RcM_lcDEgzZEwvyyOUBmHuNqwq5EUyPSin2mAD1rb8jY7xb_RNBTIND6nFFL03g781E?loadFrom=DocumentDeeplink&ts=1566.77)):

Comedy of errors

Sarah ([26:07](https://www.rev.com/transcript-editor/shared/OqyXtrFKvmdntAcJ7YXRQfqQo6UWNltlupI9lgaUmqfm9bD58PsRi7mbDqNzQmVdeTZECVdYMu3YnDydZBOg6GylLN0?loadFrom=DocumentDeeplink&ts=1567.55)):

I find this movie so frustrating because I actually like it. I like what it's trying to do, but it's just kind of boring.

Hallie ([26:14](https://www.rev.com/transcript-editor/shared/XROvaF8ghAc14fbEZSvZOnH0puf6tcGLAJEFbMwOY35O0tj1clmsV0rwdJss9cVVbdwQDh36XopUjlhYz4C1lU6h8Ok?loadFrom=DocumentDeeplink&ts=1574.75)):

It got boring to me too. It held my attention for 40 minutes to be honest, and then I was like, what's happening?

Sarah ([26:20](https://www.rev.com/transcript-editor/shared/ZqQM6BXIa3Z-YZdHBA6hFCc1A2cV6oPSImT0gEJIcakkUxI0Bkk0UAQ9JbqIxxsoYOZQ_b2O9Tzy-Q3HgNJ5f28aa04?loadFrom=DocumentDeeplink&ts=1580.66)):

And it's only 90 minutes long.

Hallie ([26:22](https://www.rev.com/transcript-editor/shared/4-xgfFdmGchGt93UIS_Aj6WCmS5_5e6BP-a5FvfMoU1X1l8dLeQQeBbnNh18c8CdELU4ysEkPAQdtFE4lMJhzOJ0bqY?loadFrom=DocumentDeeplink&ts=1582.43)):

Exactly.

John ([26:23](https://www.rev.com/transcript-editor/shared/JLEpVNRpwFvqwyZ-63-P9MUWWQH5YZUzpRsdy3h9kFlMqmW-7PekCThbUPAtZF4XbZiVwnk07cD2t05pu7Oip_iq8ak?loadFrom=DocumentDeeplink&ts=1583.12)):

Just kept on looking at the time left. Okay, okay.

Hallie ([26:27](https://www.rev.com/transcript-editor/shared/ALm1CK6bM81oU2zyAfNd4AhLxAxbw20DSKCd4ag8JH5O11b2LynTJuQoZePtrHdDan-uEkCTCENfF7ikfALVVPzcfhY?loadFrom=DocumentDeeplink&ts=1587.05)):

That's never a good sign. I didn't it too.

Sarah ([26:30](https://www.rev.com/transcript-editor/shared/uOQeIHJbp-A6wdvyCIhtRByTVKG2K3vbg1vh280X76goSUkt6NNrMEXi_gEDpD7rxZM_zF0_gIihpxcln8ZGy_sun34?loadFrom=DocumentDeeplink&ts=1590.05)):

But how do we fix it? Do we make it funnier? Do we make it scarier both or what?

John ([26:36](https://www.rev.com/transcript-editor/shared/W5lrfSrIrhCZ87n-hYke5c3TVxgAo0jzKlQqqcI8fGOV_GA9Ne1ToSPVAlODqymQ7rPFDccCyBkVRs5i5uIa1mJN7_E?loadFrom=DocumentDeeplink&ts=1596.38)):

I mean like do we lean into the suspense? Do we lean into the screw ball? Do we, I guess just increase both of those elements in equal measure biz? There really was no mystery in this. I'm also kind of wondering if maybe the characters both needed a better arc. I mean, she didn't have any arc but him, I would've liked it if biz It's obvious. He uses a lot of flowery purple prose. His books are obviously shit, and as part of the joke is that they're shit, we're supposed to know that they're shit.

Sarah ([27:12](https://www.rev.com/transcript-editor/shared/AbTW1l9k5zvzQbobSUTujBTlLJPUgD2sFj_eahbH231xKjEVJ11ya3gYd4jhVhlEPVj4WNKdhtsgnQmTfKRpV0HzWi4?loadFrom=DocumentDeeplink&ts=1632.21)):

Also, the one that Mr. Feeney hands to him as the book he completed what four years prior is so thin, it looks like it's 110 page novela. I'm like, oh my God.

John ([27:25](https://www.rev.com/transcript-editor/shared/ON9vcGJ5vW47A9dwBt-GUu78uQC0dmIf8d3IYhtOS2bdAnrHadrdetAU1U0-w9XAD4lXmcySWVv29VzHNdOk_LG2D3s?loadFrom=DocumentDeeplink&ts=1645.47)):

And would it have been better to actually maybe add a little bit more heart to the plot and his character arc could have been like he becomes a better writer because he has a real experience with a real person.

Hallie ([27:40](https://www.rev.com/transcript-editor/shared/J9BY48d1x5NF_5QOtt1gRpl0jYHoSEoFnoVWnHB1V701jsyLeLEAVCe6Yp2Q1zne1gzngMNopEtp4ZFMntgZAbOK0ks?loadFrom=DocumentDeeplink&ts=1660.29)):

Yeah, totally. I think that's a great point. I think that would've made this. Yeah. I also think we could have had, I would've believed this more with a character actor. I think it was odd to have leading man Tom Selleck in this, but someone else might not agree with that.

Sarah ([27:59](https://www.rev.com/transcript-editor/shared/G5Y3ajKq224Od0FhBaSv8I632LJxKi-H_1sEl6kCXFmq0vib4I32v__LZhYGKHLItcRMO5i298SAuoA3WJQMbXXoMpc?loadFrom=DocumentDeeplink&ts=1679.79)):

When I recast it, I cast names that are way too big for this.

Hallie ([28:05](https://www.rev.com/transcript-editor/shared/X5Dw8-l3VnByW2TPaGl1bVhZGk0-MTI-wmSxHY8M3btryMTgmAFKHsbc6-UvKICDhnKEBLZdzkaTF1mHWhl9J9_p07M?loadFrom=DocumentDeeplink&ts=1685.58)):

I'm curious!

Sarah ([28:05](https://www.rev.com/transcript-editor/shared/D9I18SfzrSwB3MJRkREfXpuVMjqsQda7wYRW6zI9SZVqlZucuquP0JlJs5n_4UpODyCkS4ioo4THY9ff1qAtYtiCj5c?loadFrom=DocumentDeeplink&ts=1685.8)):

And I feel that. So in my mind with recasting this, I was leaning into the comedy really heavily. I just wanted it to be absurd. I don't, without a full overhaul of the script that I cannot even imagine, I don't think we can play up the suspense. But if we just made it like this guy is so traumatized from his past relationship that he's manufacturing all of this fear and everything around it is really, really funny then it's a black comedy. So that's sort of what I did, and I was like...I mean there is no Czechoslovakia anymore. I felt like she's probably not defecting from Russia, so I decided she would probably have to be North Korean and great. So I made Chris Evans fill and I made Greta Lee Nina because I was like, we don't really need that big of an age gap she's in, has to be 20 years younger.

Sarah ([29:04](https://www.rev.com/transcript-editor/shared/jdlE9SF9wTaiZTBF0weB7r7TwYMEGGL_tH2JW6O8LcMQlEdx6tu_woN2BdRRYV7k5tBchn3qPso55iHnjSDfxB0R2JM?loadFrom=DocumentDeeplink&ts=1744.06)):

I actually Googled, is there a limit on student visa ages in the us? There's not. So I went with Greta Lee and then I put Stanley TCI in the role of Sam a K, Mr. Feeney, and I did not recast her whole family or his whole family, but I did recast Sam's wife who sits across from him at the dinner table and he mixes her up with his ex-wife, and I thought that was really funny. She has that line that she's like, he recalls story from a decade ago, and he's like, you're not the same woman I married. You're not the same woman who blah, blah, blah, blah, blah. And she goes, I'm not that woman lives on Park Avenue South.

Hallie ([29:41](https://www.rev.com/transcript-editor/shared/4mLecNKN10EGvKky04jqT1eh_LMk_d-daDQyh5xBTmvkO62KOD3V8ZBirN0PrvpEX_aR-MpkpHi_umQ8v1v69AIiAP4?loadFrom=DocumentDeeplink&ts=1781.17)):

Yeah, I love that.

Sarah ([29:42](https://www.rev.com/transcript-editor/shared/ucR8Sn4Gu7VzXF9-mnGd673IyFq-ee_iEWK_fHrMy3r0fJaODIJ6HDPDcSsFqTHfNoUuEYLOcWPpoPIPEOocZfQX1lw?loadFrom=DocumentDeeplink&ts=1782.1)):

Oh, central Park West, whatever. Anyway, so I cast Annette Benning in the wife role, even though she's too big for that, we got to make all of these other characters bigger and then play up the comedy over there.

John ([29:54](https://www.rev.com/transcript-editor/shared/F0MJjvl5p5mhIw1DkYa6nES2Xdtlw95MI_xElA30cSYdMVGrZVcujt1ToSPMVbt5x_r-5rgfoLPyCVKxGc7LT5is11I?loadFrom=DocumentDeeplink&ts=1794.65)):

I like the Ruby Sparks. I like the Ruby Sparks connection.

Sarah ([29:58](https://www.rev.com/transcript-editor/shared/-N6S0mB_jLDrBXpXb9ZW7PsRcXCgUR31EKoUaZRL7PKL419APTrWaphdfOzkwl2g3WzyqtmPAYIYY_Hurb_Thfvm-nQ?loadFrom=DocumentDeeplink&ts=1798.03)):

I didn't even do that on purpose. I just really love her.

Hallie ([30:00](https://www.rev.com/transcript-editor/shared/6hNQSINaCbzScLHADSV9qCfgAs036M3vC86zaXQQDOqOkMTDYYmjheljgh8Am2LfF4H0CDuQrRTdtaiAHp2kh2S0g_0?loadFrom=DocumentDeeplink&ts=1800.65)):

Annette Benning in more movies, please. Maybe that should be one of our goals for this podcast too.

Sarah ([30:06](https://www.rev.com/transcript-editor/shared/6pl0xsDmtRLlQyDpSHL2vwtCXlzlU5aiRIZoQWJnSX1hADuQTabsiaVu52ix8OFfwpeqhcET_7dCXlne-UfXgxuIHoI?loadFrom=DocumentDeeplink&ts=1806.19)):

So Frank, who is the detective who trolls Phil a bit, which I really liked. I like that a lot and I felt like it needed to be even more comedic. And so I put Jamie Lee Curtis in that role because I could just imagine her calling and taunting Chris Evans like, oh, how's the hot psychopath? Are you dead yet? So since they are now dealing with Korean bad guys, I recast the lead who's the older bad guy whose name I think is Troppa? I don't really, I just looked at the IMDB, so he's the older bad guy, and I cast Song Kang-ho from Parasite in that.

Hallie ([30:49](https://www.rev.com/transcript-editor/shared/s7dy8yudXoAtwE7UTFbxJylpkeYXoPd4Yy2PQi3zpAeLEUrowVEw1MdSZrZY_sygxbRGtQqexxd0V7-3-spU6lAu96Q?loadFrom=DocumentDeeplink&ts=1849.57)):

Was that the dad in Parasite?

John ([30:51](https://www.rev.com/transcript-editor/shared/IyJ_I0AL613JG3DnEybzYV-gXUCOETdpJBJnQabhjZaqBkq-n1cUVZctUMr4iSFxvX_P8DTkuiEDcnjzvMCKbIQojzw?loadFrom=DocumentDeeplink&ts=1851.38)):

Oh, he's dead now.

Sarah ([30:52](https://www.rev.com/transcript-editor/shared/Be0v2A1TCHNKxHKjeJmYeiJwYkuJVkaaqQD-v80AWlk-syY3NSbc5jiylyaPbECejDDsUZfhmNDCw3C9arapV-Qufxw?loadFrom=DocumentDeeplink&ts=1852.15)):

No, no, he's the driver.

John ([30:54](https://www.rev.com/transcript-editor/shared/MeLofL7s2gyzmlhHCbJV_XwVsruU5w-glRybzsZrmkMXQT2IYn-k8uDWnmh6SVy3FMp3KhMB73dfOEmRlFNAatwOe_c?loadFrom=DocumentDeeplink&ts=1854.99)):

The main.

Hallie ([30:55](https://www.rev.com/transcript-editor/shared/DF7PdiUuf64j0uyYOwEfZbObX6Xyno4lE3okBUpT5H-lNsEhUQU5nCf_h7GHxE-hQHcONh4PnSRO2F75vGpdqoFYUis?loadFrom=DocumentDeeplink&ts=1855.9)):

The main guy. Yeah.

Sarah ([30:57](https://www.rev.com/transcript-editor/shared/53TxBTKqFHabdhKSIgnL3wzMfU-OI6WJ4B_bud0vztZzOhdB6_JJjx2fW8VL7Fw3YTW9ULiMYM2jxztCyf33SYFp_qE?loadFrom=DocumentDeeplink&ts=1857.43)):

And then the other bad guy whose name I don't even remember. I wrote the actor's name who played him. So I don't even know the character's name. The other bad guy as I've described him in my notes, I cast Steven Yeun from Burning and Nope. So I feel like they need bigger characters too.

Hallie ([31:17](https://www.rev.com/transcript-editor/shared/raetSU4WtbV3aBWyhE_RuLadshgRXBath4IylRL8J7K1nTES9bRV-ZoNEsT3xcYCWQdlHDCjE9VkKTOocL4hPSrsrP4?loadFrom=DocumentDeeplink&ts=1877.98)):

I love that. I think the North Korea connection also would make a lot of sense now,

John ([31:23](https://www.rev.com/transcript-editor/shared/qbs4JJ-O15d3g9bSVMSGof0nmX7vwxYceveS-Rq9W1VeeWt4eiCy6mzSYxnkPPHtOKZFUhLOdBaEGWpkbMaZcfhSYk0?loadFrom=DocumentDeeplink&ts=1883.53)):

Especially since they're very protective of their other performers and important members of their culture.

Hallie ([31:32](https://www.rev.com/transcript-editor/shared/SgjEGpFgPU1DOnGjNwMMSDqJ2xsSCT2ewJKrGwCKhXBgb0Jtg3QnMseSUvMS3NAYcnZdN-K5rVTr1bfOZDq9FwIius8?loadFrom=DocumentDeeplink&ts=1892.95)):

And Chris Evans. Chris Evans. So you're going for the hot thing too. We're trying to keep it in the hot vein.

Sarah ([31:42](https://www.rev.com/transcript-editor/shared/Owgn3njoiBngV11mTZLSU39ZOFPW0D1HovbCm_STS9m-LR1ESB9PbpDtWACggO_MnsDX14jtaiOWubU3pzXIGDpausw?loadFrom=DocumentDeeplink&ts=1902.43)):

I mean this is no criticism to Chris Evans. There is something so suave about Tom Selleck that almost no other person possesses that makes him completely unbelievable in this role, but I'll roll with it because he's gorgeous. But Chris Evan could really play up the comedy and be bumbling enough that I could be like, this guy's really hindered by his trauma or damage or whatever. But yeah, I think he could believe it more.

Hallie ([32:12](https://www.rev.com/transcript-editor/shared/7NZlMLl4PF52IpDdahQUgNDNwkzU8f7-lS1vWfsa4elyUj5IVuOsZRd8MDxAYcFaSRSn77jMucPr8fEq_oaSugnB3e0?loadFrom=DocumentDeeplink&ts=1932.31)):

I think that you hit the nail on the head for me with what my issue with Tom Selleck with all the lines. That's why I think the directorial hand felt so heavy because it felt like Tom Selleck just wasn't inhabiting these words. It was just sort of like, I'm going to make this quirky, here I go, and you were like, but this isn't you.

Sarah ([32:36](https://www.rev.com/transcript-editor/shared/xqU1RDPqSYsQnl7hRqt0l-qM_Di-oVvd5A8RMfOgYQMg4x15qHwhl7bZHMqCEsI6GMTCP1W5kO7ahawkNQIljjuuWuk?loadFrom=DocumentDeeplink&ts=1956.13)):

Exactly. He really is funny and he's doing the best that he can, but at the end of the day, the guy is so svelte and comfortable in his body, he cannot make me believe that he's not able to get out of a garage door situation. I can't buy it.

John ([32:52](https://www.rev.com/transcript-editor/shared/vra0A9_F-t7zomd12jSIDH86o5bEv8oyiKtXKpE1EoaXnOoZhk3FL3T5KPhwPwZuemZoB_2S3tjRhdWWDEnWmdjpul8?loadFrom=DocumentDeeplink&ts=1972.9)):

He doesn't look like a regular human.

Hallie ([32:54](https://www.rev.com/transcript-editor/shared/rVzyDOvFrll7u-8JE51kn63TabYzp6ZNIL_y_JpS3SRR1aZQsO6RtyQ7KWCufRjnkauC61fv_c43Wu71cRbylVEvHVI?loadFrom=DocumentDeeplink&ts=1974.63)):

Exactly. Yeah, he doesn't, and this was peak Tom Selleck. As we said earlier, this was his heyday when he was a heartthrob. I mean, he's still a heartthrob. He's a hot man.

Sarah ([33:08](https://www.rev.com/transcript-editor/shared/61dmK-AHxpxPGZEluo3j_7lUBPR4S4FXXJEfwxc5NawfvEdWTzSjEoet8eo14L_1Vfru91UM8D_TEDxunxzAZIvebRA?loadFrom=DocumentDeeplink&ts=1988.9)):

I mean he's literally a Navy Seal in Magnum pi and then they're like at the same time, I mean, no offense, but nobody has that much range. You can't be a Navy Seal and then also this man who can't figure out how to deal with a bow and arrow in the ass.

Hallie ([33:24](https://www.rev.com/transcript-editor/shared/UixCUjxzXAYZjGb0yDSYIB6LMu-ziXJlqiaMEkQGuZJQ0cVgiRbIQMrGh5ZJoUWqcOZi0Md9AmRYjOY724lZ1uuCqec?loadFrom=DocumentDeeplink&ts=2004.26)):

Do you think it's because he has comedic ability in other situations that the director was like, oh, I just still do not believe this. The same director is Driving Miss Daisy. That's crazy to me.

Sarah ([33:35](https://www.rev.com/transcript-editor/shared/gIN8HZ87mXdO5vch-qgDNYYJy4HPeDkzHemKYZ0P4xqiFflFMlVmMDOHsvrIJJgSykAn9QHXVTKpJQyoQhehlR9qnsI?loadFrom=DocumentDeeplink&ts=2015.66)):

That is wild. To answer your question, I can see how this makes sense on paper, but he's just too...it's not the X factor. What is it? He's too imposing. It's the same thing I would say about Ted Danson, who if you watch his really early acting and Laverne and Shirley is incredibly wooden. He is not the Ted that you know and love, but you would see how a casting director would continue to cast him because he just has this presence, like his stature and the way that he takes up space. Even with being uncomfortable delivering dialogue early in his career, I would keep calling that guye back and that's Tom Selleck's problem in this. He takes up space too comfortably, and I don't know that he can not do that.

John ([34:29](https://www.rev.com/transcript-editor/shared/reiuwVEUaUglSEIHLc9gKdr8Et10GWCDl4bl6PUQky6h17WxZq-RGpg4v-gjSZ_X6LW27MjvxC-g0GKNPxVWO68XepU?loadFrom=DocumentDeeplink&ts=2069.12)):

Like I said, I think that, I know I invoke his name a lot, but I think that there's a Carey Grant quality to him. However, with Carey Grant, there was a background in the circus. There was a background in Vaudeville where he was incredibly beautiful, but he also knew, he also had the training on the physical comedy and how to be a clown. And Tom Selleck, I feel like his humor doesn't derive from his physicality because the humorous physicality betrays who he is too much. I think his humor is more from his line delivery, his comedic timing and how he delivers dialogue in the projects where he is funny.

Sarah ([35:18](https://www.rev.com/transcript-editor/shared/GneObsUU5k2faFv9J_wR8jQPTvYsHrEduZx6bn3mqsdoooFKdZSAZeiWqAtsCx8g_YhvcII0lxGsJRSjl_qR9npf0qM?loadFrom=DocumentDeeplink&ts=2118.02)):

If they want to roll with the suspense more, they've got to make weirder shit happen around her that feels scarier than, and I'm not saying that knife isn't scary, that is scary, but she's tiny. He could just completely be like, okay, enough of that and move her out of the way as soon as something like that happens. It needs to be more insidious. I don't like that angle. I don't. I feel like it just needs to be more skrewball. But she just doesn't feel like a threat to him.

Hallie ([35:51](https://www.rev.com/transcript-editor/shared/tRACbxNhCT1tmgR97xG_CYPzIPXi0abA7IYuFCgk1mVfxWx3-y2UsBEcAypCSAJTpx3U-osH-F8G3thJhV8tYcfYxxc?loadFrom=DocumentDeeplink&ts=2151.06)):

Yeah. She doesn't feel like a threat to him. It feels much more, again, I thought they had great chemistry, so it also felt sort of like the will they/won't they felt there in a way that didn't make me feel...it just something with some ingredient wasn't there.

John ([36:09](https://www.rev.com/transcript-editor/shared/nO5h33YMQ00JiwOSh7hAIzTflSlrddd-aBVsp9AB-APo_mMlLE2AdXv02vG33PbdlOjWUB6T0_32spMssWP2F1nOvRo?loadFrom=DocumentDeeplink&ts=2169.48)):

Do you think that, a little bit of script doctoring here, but do you think that it would've been better...I dunno...what if he is just a little bit dumber and more naive and he doesn't want to be in an ivory tower like he says in the movie, he wants to be able to experience the things that he writes about, and so he takes this person in believing, believing that she probably killed this person. She probably is some kind of a spy, like a dangerous spy, and I'm going to take her in. And then he projects those expectations on her and as the movie goes along, we actually learn, oh, it's his idea of her. It's completely backwards and he's just projecting his male fantasy onto her and it turns out that she's a circus clown. I feel like that twist sounds funnier than me than what we got. It's the same twist, but it's just delivered in a

Sarah ([37:14](https://www.rev.com/transcript-editor/shared/JL6po9tNoC4jM35o5IllxZW-utuFyGI5HtvcRcEpHY2XiKy9g2QD26fvAO-E7tYaTumIW4DNU3B4sZQ6YLkUYffJMH0?loadFrom=DocumentDeeplink&ts=2234.64)):

No I, I'm trying to imagine it because I think I like where you're going with this. So basically you're saying there's never any physical danger to him, so we kind of have to remove the boat of the ass and...yeah, I like that better. I think that's a really smart take. So it's all just a black comedy about paranoia

John ([37:41](https://www.rev.com/transcript-editor/shared/ic8jCvDeVawi5mfojHGsWQ6ueCv59DX_6Oa-bjFJ1mpWPrY0pHyK4wcQ4SqbUXrEakqT1rrp50-jTgstjqzwqPxkyYE?loadFrom=DocumentDeeplink&ts=2261.82)):

And the male gaze.

Sarah ([37:43](https://www.rev.com/transcript-editor/shared/D42rQxeP2-7Cl_tg5L9ywuOflu2UOIfRrFcRw-SA35hfYJj_3jQmpCthC_ByyY_xz7bIhsgfiHahEW5BXjXsNtnAzLs?loadFrom=DocumentDeeplink&ts=2263.03)):

Yeah.

Hallie ([37:44](https://www.rev.com/transcript-editor/shared/DFex08UgrtYvBjOAdhWSEfvnNuN_UjQnlUjCiR90Q66qJFlQb7MplMG_zSRw7RW3kR2oq4r_PqPwYiwe_br9rQ9FuCc?loadFrom=DocumentDeeplink&ts=2264.28)):

I think that actually would make more sense. I am in favor of that. Then it's much more psychological and actually funnier.

Sarah ([37:52](https://www.rev.com/transcript-editor/shared/chO6mVGY_lQnCwpy7t03p09C0zZktA5xE9BCJcaobPgSwsEOpsCX6_ocQawss4DyJpb_FwI-puA7Bd85-1P9fUMIuO0?loadFrom=DocumentDeeplink&ts=2272.26)):

It still feels like a more innocent version of Ruby Sparks, but I don't hate it. I feel like there's kind of more room for character growth in this take.

Hallie ([38:01](https://www.rev.com/transcript-editor/shared/KBWbR5CK55ydXWkiICLuI4Xz1FDKjsVwT2t6T9_XzZ4fieQgPb-yxtmUvgSoNodc_yhfEpIu_K9aT7J4PHLOOcKseMI?loadFrom=DocumentDeeplink&ts=2281.41)):

More innocent. What do you mean? Just in the malice of what he's created kind of thing.

Sarah ([38:07](https://www.rev.com/transcript-editor/shared/RQy9kHHHpPUU016_EkOdqUUSxnCkR6Sh2ioGvYvbXBoWKOIF_sQnaMt-4TQtSbq8u3CwZCL9YGSETiyMxqycg5r0Zj8?loadFrom=DocumentDeeplink&ts=2287.71)):

Well, I mean, I guess what John's describing is a giant perception error and theoretically if he becomes aware of that, he could be like, wow, I've internalized some really messed up things and potentially change it. He's not scripting her and controlling her. I guess we'd have to see how the character took shape as to whether or not he could step outside of that way of thinking. I do love that Randy Newman song though, that Randy Newman song is awesome.

John ([38:33](https://www.rev.com/transcript-editor/shared/RVWt02TIO2zRpw7vQpu0UpvE1V7FLvwgONynvuia7d0MVWLWZZ9pka8FfpN3aIsGwaotS7H4h33quKduYe9RevUUvF4?loadFrom=DocumentDeeplink&ts=2313.78)):

Has that ever been set before in the human language? In the English language? Has it ever been uttered before?

Sarah ([38:40](https://www.rev.com/transcript-editor/shared/Qqbj_e6PCBv37EBPd7wb5mF0O47x2YOcn4oD2649k3MJhGXxKgCy-wMN7zlSS472PcQ2HrngqA9uZWHt1qmyxzAnOBg?loadFrom=DocumentDeeplink&ts=2320.12)):

I do love that Randy...

John ([38:41](https://www.rev.com/transcript-editor/shared/vrmTV75jo4lRDlaMabwbX9_AQ_iftefP029kJt9gM2fqvrCtbHMNHH9GuzWbx8jd7Zy6EKyVVeFsYO6IljNB4_UPdkM?loadFrom=DocumentDeeplink&ts=2321.02)):

That was an awesome Randy Newman song. I've just never heard anybody say that before.

Sarah ([38:45](https://www.rev.com/transcript-editor/shared/mCIWJbLQ5Ss1YZgmbwRAZ1o7zN9gJxOFzhNOsQY8LxV-U0HT3L0Jhr4M_AVDZfvD69LlU09Q6NMoIDMvO4ltnRURZsY?loadFrom=DocumentDeeplink&ts=2325.37)):

What? Who has not said that I could name three awesome Randy Newman songs right now. You've Got a Friend in Me, The Theme from Monk, this song from Her Alibi. There you go. Top that.

John ([38:54](https://www.rev.com/transcript-editor/shared/UCJBzzJaAHESkqgCBCU76SYjUOWydgtrJQSobXG0jrkjcGei7t9oXxStSpB8uyIkNpR3n0xcy5MuOui8YfNTvuCTrhI?loadFrom=DocumentDeeplink&ts=2334.25)):

There's a jungle. I forgot he did Monk.

Sarah ([38:57](https://www.rev.com/transcript-editor/shared/FWF76dLSINBwG7_2u9NWBYhvjToo1u5nn2P5RQTz8imOQgv1NmOVwGQtK0i7vD6IIsV6SmvHymc_NEI-pM3d8dfXGaM?loadFrom=DocumentDeeplink&ts=2337.16)):

I'm sorry. I feel like I picked a boring movie and I don't have anything else to say about it.

Hallie ([39:01](https://www.rev.com/transcript-editor/shared/tv_8FIxae07waya5iK5qOThqAoQf9lwSb9G7_koehIws1L7rGia8tI29dw-hlqOD9QY9B6--ltuneYpDSecs7RrzdwU?loadFrom=DocumentDeeplink&ts=2341.51)):

I don't either. But you didn't pick a boring movie. Again, I think we hit on all of the things that all of us were thinking.

Sarah ([39:08](https://www.rev.com/transcript-editor/shared/x2J2_ovRk4d4rU4XDQV3xEdCefdjWAiFsmgqciF_hos7GXsImSwUqIhEg3OHSpBrG0ziV5ISJ5q1yd3yc1e4L5inLYM?loadFrom=DocumentDeeplink&ts=2348.89)):

It's just so lightweight. There's not that much to unpack.

Hallie ([39:11](https://www.rev.com/transcript-editor/shared/yi0nP_YvUnjP_KNnGNL0pRdUJnaBVvsPKRU1AvzzfYN2U6wn05Q7pYymeyNW506J4lqbPCpgE4XIBatC1TKDTddWiPU?loadFrom=DocumentDeeplink&ts=2351.11)):

Yeah. There's not a lot to dig into. It's a little bit of, I'm just thinking about a scene in it that made me chuckle, which is the one where they're like, what's going on with you? And he starts explaining and they don't listen.

John ([39:32](https://www.rev.com/transcript-editor/shared/DpDz_mv1CMCRKoZLGhr3i397ge6VRWtzwmA1sU8PLvk74CgY2CkenHG32bO93oZLaM3LSHptTtQ6ckjwuufjGT6Ik60?loadFrom=DocumentDeeplink&ts=2372.68)):

I mean, I think it's a cute premise. It's just the execution. And I think that the critics were much too harsh on this movie and I think that whatever bad notices Paulina Porizkova got, we lost out. We lost out on a big talent. I think a lot of potential.

Sarah ([39:56](https://www.rev.com/transcript-editor/shared/D0Kf_Bxj2dPvaD7flazIOOfx4o-Ah9mhxcARfNBU6FPjC7vBtOwlCGa8LuLfXQq9MFCbVoRqMpuMo9Rdd50meuJWQZ8?loadFrom=DocumentDeeplink&ts=2396.23)):

So just a quick shout out to her. If you're not following Paulina Porizkova, you should be because she's a wonderful person. I don't know her at all, but...

John ([40:05](https://www.rev.com/transcript-editor/shared/d0iy3bPRK5GyFBFmhY_Dg0kFjHrKPJKJRdma_0q9KPq7y_lA1ORc49f2PdxGamSVH1zShA3fJT0gKZAidaPYLX1yBrk?loadFrom=DocumentDeeplink&ts=2405.82)):

Yeah. Oh, sorry. Go on.

Sarah ([40:08](https://www.rev.com/transcript-editor/shared/GbjOSyiWq_Vpk2brWxO8Xm_IClv4PYUQQU2i-94aSgl0bf0oW1f-hSMKV8xaeTVVY2GzNZNBXu5HP9KDedTDO7GYpVg?loadFrom=DocumentDeeplink&ts=2408.2)):

Well, she's really into aging naturally, and she was, I mean, this is one of the most attractive women in the world. She was the Sports Illustrated model. She was a music video model and she talked about being like 60 years old and feeling like she didn't exist. She was feeling that invisibility of being an older woman, which is absolutely tragic because if it's happening to her at 60, it means it happens to the rest of us a lot sooner than that.

Hallie ([40:36](https://www.rev.com/transcript-editor/shared/hLEwQHQBl4OcrY-c7IJPcTsUt7TfHfhUqMoSKRcGs3uwHX5riatO2zaCGNuQz1zlJZemX2Str6fFiLT9ZS-gqQLz1a8?loadFrom=DocumentDeeplink&ts=2436.7)):

Oh yeah.

Sarah ([40:38](https://www.rev.com/transcript-editor/shared/KnYMXQAHMoZ4nC_GtzS4Vm2wt6YYzpLscMrkLkuJjaMK2je8H_tho2Sp6sPjE_3vxJry_NEfi73VG-2yzPxhMkfWvlU?loadFrom=DocumentDeeplink&ts=2438.32)):

And she's just done a really good job using her social media presence to talk about authenticity and aging naturally. And she's written a book and her whole marriage with Ric Ocasek is kind of this crazy thing too. They were going to divorce, he passed away before they could divorce, and she took care of him and he had already cut her out of his will.

Hallie ([41:03](https://www.rev.com/transcript-editor/shared/lrpvfs1KLe7I8E12UhiytaD7KvOkLqLMd6NnQJH4XUgeQYwfOHOUfNPIq8KuNLnvYB0mWCZ-Kme_Y6iRZzUG_RVYud8?loadFrom=DocumentDeeplink&ts=2463.31)):

Oh my God.

Sarah ([41:04](https://www.rev.com/transcript-editor/shared/0QL_2UHf73a4W6Reg8BZvNpUwqcq00aA3S2x34lfW_1JpsKNk1yaM62lxruMPdMdz6V7olYTqI83iXxP1nDBcFzyLnU?loadFrom=DocumentDeeplink&ts=2464.27)):

So she's just a very strong individual, not knowing her at all personally, I feel like she's exhibited a lot of strength and poise, and I find that incredibly inspiring

John ([41:16](https://www.rev.com/transcript-editor/shared/_WfsRSnK3oT8RBfy1JZBv_2sMA6Tsa5JVgdJsRBR1M8jF_ncI6njoRD1u8hdYVbmPQXpb2XG-vEpSPp8DMrhrUBLHlE?loadFrom=DocumentDeeplink&ts=2476.6)):

And I feel like there was a very misogynistic undertone to how skeptical people were of her.

Hallie ([41:23](https://www.rev.com/transcript-editor/shared/VvLIgw-qXzKb2Q7G0qqJJuVI10Fa_0fKq8fi1lFcQHc8UXMjJ20hue3wFIGZHyd7qZAbLGQNAkZWPvFqm0A2Tr_39wQ?loadFrom=DocumentDeeplink&ts=2483.83)):

Absolutely.

John ([41:25](https://www.rev.com/transcript-editor/shared/R3lgIoH1s65Ce2ebpKS2a30mWQPTkYsC-7ujjGoXTLiAKgOFx29HnEpuvYSFzZbMdDjjpUznH-1YRxLZymhiAmqwuiM?loadFrom=DocumentDeeplink&ts=2485.27)):

It's the way that I feel like, again, I think that the Razzies are pretty misogynistic and I think that they often pull apart women who are considered sex symbols. I'm not saying that she wants to be considered a sex symbol, but that's how she was framed. They attack those types of actresses the most. I feel like, and I was reading the interview with Tom Selleck and he like Tom Selleck he actually had to defend her a few times during the press tour for this movie saying, I really want to dispell any rumors. She was amazing to work with. She was super gracious. She was super nice. She never stormed off the set. I don't know where people are getting that idea from. She never had any issues with me or the director. So there was just this strange dialogue about her going on at the time.

Hallie ([42:19](https://www.rev.com/transcript-editor/shared/eiaf3swMbisNNjirtMDGW8h9eO_GDiUt6Qs2MAuXMh9n_FiVUOG_OB9hDEgK-KKp9SJ4K9uWL99aqEfjUI6SaNqAl_4?loadFrom=DocumentDeeplink&ts=2539.97)):

That's unfortunate.

John ([42:21](https://www.rev.com/transcript-editor/shared/6DSQHDEaevy-IIo5iDWQH6OwNEKfutgrt-mirZU9UyH1Ra4aFpPnvh92KrrjsvxMEP8OKJr96rejsG0Zppq83nokeuQ?loadFrom=DocumentDeeplink&ts=2541.71)):

Yeah, she was labeled difficult before this movie even came out. And even though no one on set was corroborating those rumors.

Hallie ([42:32](https://www.rev.com/transcript-editor/shared/VwHTXX876VYduQRMxrCg8G7wwLK1ZOigRdqeekdEcTwxz__D1fOWuq7C66R4dmVpZzgHrTaXCWc95b3S-xoSHaN-oAA?loadFrom=DocumentDeeplink&ts=2552.06)):

Well, I'm glad Tom Sellick stood up for her.

Sarah ([42:35](https://www.rev.com/transcript-editor/shared/-FBP6IyOgTRDsWJSFQ2rACqyZsoK_M_HvuQxU57k2Ktv7JaVR-hY9nHmi_mLQZnh912hAZHyPFkSfjQznJn7xgI9Kys?loadFrom=DocumentDeeplink&ts=2555.21)):

I think it's a good point too. I don't think this is a half star movie. It's at least a one star movie. I would say one and a half stars, to be honest. I don't know if I would give it two, but I'd probably give it one and a half. And it is a real bummer that no one cast her after this because I think she was great. I don't get the criticism. She seems authentically Eastern European to me.

Hallie ([42:57](https://www.rev.com/transcript-editor/shared/SeWPP6E2NRGWr8TuFw8sTNabPWdtDtH1w2OGaCyUe-PumLEdzbJKaFg-JD6zvc4B2vr_F7FSUMIoIIyecjyVmQ08aBk?loadFrom=DocumentDeeplink&ts=2577.32)):

Completely.

Sarah ([42:58](https://www.rev.com/transcript-editor/shared/C9ItiuaExYvVrgVO9FMvhOfwfKyCSecXl-diTLOGG0JdTYGvx_OpR82bFHcAGAEDbM4r7HpvDMDR4P-rZWKtEeY2sCI?loadFrom=DocumentDeeplink&ts=2578.58)):

And I would've wanted to see her and more. I'm glad she's done well for herself in other arenas. She also wrote a novel, I think so good for her.

Hallie ([43:07](https://www.rev.com/transcript-editor/shared/vbfsI2hLEJ8bntybP-KnphrkCN5dBOyCOK98eaMQtRIf7TWDwYY8tVkDuhD1NCOk4HzTOCtoaLgkqvIQzqLYz-ZFv6Y?loadFrom=DocumentDeeplink&ts=2587.07)):

Wow. I'm going to do some research on her after this. You're talking about stuff that's very interesting.

Sarah ([43:12](https://www.rev.com/transcript-editor/shared/1SLaF-4v45VlJcjaY_F6kES4aeC9VzwY5dkyNzP8JGXACn81gnfyyuyQbbqnL0wtsxaxM6r6B-x4qEzyN4dKvQvQjAs?loadFrom=DocumentDeeplink&ts=2592.23)):

She's really cool. Yeah. John's right. This is the recurring theme of this too. In addition to scripts that needed work, I feel like we have covered a lot of female directors and now this female lead actor who just didn't get a lot of TLC that other people get this nurturing and this mentorship. And so what we've seen are a lot of work products that could have turned into something much better, but nobody nurtured it and gave it that incubation.

Hallie ([43:42](https://www.rev.com/transcript-editor/shared/FPCwDlorAQ2RlPiUEGfU5k_jECDV6xSBmnmuF3CXdu118XtqldbELXirOccPeLiulHKyLmTtGnR0-6GrFOUHmkhaOmw?loadFrom=DocumentDeeplink&ts=2622.92)):

And also maybe it goes to the thing of you can have X director, but if X director isn't, we don't know what the story is behind it, but just because a flashy director is on a project doesn't really mean much.

Sarah ([43:58](https://www.rev.com/transcript-editor/shared/ZD4rIf7wES3QNlkMkgEQw1hoCeG4eNrgGXZYg5-pYSbHn_prnXKw8DSHGrTiIHNnUVjCViy50zZdtDoV3Zb0zhUhRbE?loadFrom=DocumentDeeplink&ts=2638.58)):

Yeah, I do have a ton of questions about that, things that we don't have insight into, but I'm like, was this sort of on the back burner or who else was staffed to this project or just what were people doing? Were they just dying of heat stroke? And so they were like, fuck it, that was good enough. I would totally understand that. But yeah, I don't know. I do feel a little, like I said, we select these movies largely because the scripts have good bones, and that sort of inherently means that there's also a problem with the script. But I'm also like, it is a sign of the times where things were just in theaters. You'd go to the mall and you'd see whatever was playing, and so it was still going to make money, but it doesn't really feel like you ever see anything in 2024 that has this kind of script that gets greenlit and then funded. And I mean, even really good movies struggle to make money right now. I just don't know that you would ever, ever, ever see something like this on a big screen in 2024. And some of that is kind of sad because you're not going to see...

Hallie ([45:12](https://www.rev.com/transcript-editor/shared/xHFsrbCdTSB-ZS7TIrcLPC0ApaeaUPKUwpD01oCrvvw60TI0976hI9mPdXf5UAUa4h-hBltvqm8tpjcD1B8a4YCTono?loadFrom=DocumentDeeplink&ts=2712.02)):

I was just going to say.

Sarah ([45:12](https://www.rev.com/transcript-editor/shared/RDpitq9RwPkInuY8eGHoezJ2d2Hgc3ClDlXf95HQxRRY73KdxcHwrzwZKkd5KBAZ1aFzu38b2BV3GgzXMGZVMSujfw0?loadFrom=DocumentDeeplink&ts=2712.72)):

Yeah, you're not going to discover new talent that way.

Hallie ([45:16](https://www.rev.com/transcript-editor/shared/YY7mDsDGzVWJpd4vV5lw-0AIU-s30KAnnfBvPTgXhWsycMR_rdfk7boI4Dulx2ZWof2y6e2gKbTZqjnzD06LD-b8JpY?loadFrom=DocumentDeeplink&ts=2716.26)):

Right. I think some of that is very sad and speaks to the issue that's happening in Hollywood and on Broadway of the lack of originality at times. Or like let's take in Hollywood, it's the superhero movies and not shitting on all superhero movies. Some are very good, but it's like we're packing theaters to see things that people are almost guaranteed to make butts in seats, unless it's an indie movie that you can put at a smaller theater and we can just say, oh, that's an indie movie that we weren't expecting a big audience with, and we're feeding it to these smaller houses that we know people will give it a shot.

Sarah ([45:56](https://www.rev.com/transcript-editor/shared/Tgyoj8dqrzXCZSCi6uo36mvSM6-ce2fPAbKvRyAGb76vK6firDXiJibVbLNRtwaPd3kcnh3mDAsip8kwrN5ezTbFHbs?loadFrom=DocumentDeeplink&ts=2756.49)):

The financiers went into it knowing that would be the case and yeah, exactly. This is reminding me, so I've been watching Capote versus The Swans, the newer series.

Hallie ([46:07](https://www.rev.com/transcript-editor/shared/d-MQzvqy6_4F5-kZ05CjShMGaSJ7mUke8ULRmcyWtLxcDIzNkLiql-c6x0HUiKHXQBg40hXYwFbLQWxPBi6vwYQxvbs?loadFrom=DocumentDeeplink&ts=2767.79)):

Oh, I've heard it's great.

Sarah ([46:09](https://www.rev.com/transcript-editor/shared/NIQPRfWnBoY-D7CG4i446eHqE8FKmXcgB0rWxqVQelLeFD3VOC_SQalQm1jibpSXKu3SqPRNg3MjwkKsxjQwO75hwGA?loadFrom=DocumentDeeplink&ts=2769.24)):

Yes, of Feud, and it is great, but I had never watched the Bette/Joan series, so I went back to watch it a few weekends ago and yeah, no, John's making a funny face for those of you listening at home. And it, there's some problems there, which I won't delve into. It was a Ryan Murphy iteration of Feud, and so it's very Ryan Murphy in all the ways you can imagine. Capote versus The Swans is Gus Van Sant. It's very Gus Van Sant, so do it that once you will. But there is a scene in the first season of Feud where Joan Crawford's character has a speech about how the bringing wait, not bringing up baby shit, how the whatever happened to Baby Jane era of Hollywood. So the early sixties is not like the silent era because in the silent era, you didn't have to spend a lot of money to make a movie.

Sarah ([47:06](https://www.rev.com/transcript-editor/shared/ZuXxOpqhRAGZWG8te-dYCZ2643kBiFHEOQShONZrgaJr8-Sm7sn7YG7oCfwjdyJy8K85zYLwzvc17AM_OlOPUbUKCfo?loadFrom=DocumentDeeplink&ts=2826.87)):

You could kind of just put something together very creatively and see what would come of it. And so you had all these women working in every aspect. So they would be editing, directing, behind the camera, and people are like, whatever, we turn out a hundred of these a week, or maybe more than that. So who gives a shit? And then suddenly all this money got involved and it's the early sixties and now it's a whole different ball game. And it feels like that's what's happening again now in this different way. And as much as this movie, Her Alibi is not something I would endorse per se. I miss going to the mall and just seeing whatever the fuck was playing at three o'clock in the afternoon, and I don't need to see great stuff all the time. I am just kind of sad that we don't have the wide variety anymore.

John ([48:00](https://www.rev.com/transcript-editor/shared/KKmLlVQWV-_SA-I0auuw-Wx3W7FYHSLiVL2eSECtZjXuOS9Sc2Z-EayyX_x2YSW-m43k8d5WnuqMOSdMkP4isd9XMLc?loadFrom=DocumentDeeplink&ts=2880.04)):

Yeah. The mid budget comedies and romcoms, it's gone.

Sarah ([48:03](https://www.rev.com/transcript-editor/shared/_04g6i8DjmYurRjiJLk5-3jx-7W-6nmZEEtMNemC3d4Cw3neQxKIDThHF55zZp02Gz4IYKyXxhKlhRDeTF_uPXqS4NM?loadFrom=DocumentDeeplink&ts=2883.76)):

Yeah.

John ([48:05](https://www.rev.com/transcript-editor/shared/To4qhH9w2NCtMRa5jC11VVpDOhCblJCRawRqay6MmLoyf97AXCq1JbX0GNgDPjtXyEDSVUFTOjjVRPLp7CtM-uFy7Gk?loadFrom=DocumentDeeplink&ts=2885.89)):

Now it's all, now it's all Netflix. And I mean, Netflix has produced some pretty interesting and great movies sometimes, but it's on average though. These movies are just going to be forgotten. I mean, maybe in another 20 years we can start to do, we can get back together and do Forgotten Film Club for forgotten Netflix movies from this era.

Hallie ([48:27](https://www.rev.com/transcript-editor/shared/un5b7okessN5YqkDjS7vpb5GkWOH5xs2XeFJJdOZHlhLbBLeimkJM_0da1--IKVio4vWfYtDXSdfXZqzfK1pUn4CogU?loadFrom=DocumentDeeplink&ts=2907.88)):

Right. I'm sure.

Sarah ([48:30](https://www.rev.com/transcript-editor/shared/TQZi1WeWokPSIOdl_5OSC7hg2ZM1H7Oj9z1H6L4yvi5y5OBJpmwgp1SM_-oJoIrXt18kEoCqycgbG180oV4c7S6LBXs?loadFrom=DocumentDeeplink&ts=2910.61)):

I'm just waxing poetic for mall movies. This is a mall movie. This is what you see when you're 14 years old and you and your friends are not getting picked up until five o'clock in the afternoon and there's something special about that.

John ([48:41](https://www.rev.com/transcript-editor/shared/yBz180gsAqAjFpvssPpV-PQXduAkhHfx7ru6NWQIJod9iV59dKSd8pF5RZiPQfsPHG7l5J6M38F3JOnkZchTdRjPeLQ?loadFrom=DocumentDeeplink&ts=2921.21)):

Yeah.

Hallie ([48:42](https://www.rev.com/transcript-editor/shared/qCLrkpYsPVzf4mV6qmVymyxEKSBBGFGAAw5W6XzV0FEFBHITCbKjJ0Oftrp_TPEHO5J1qxEWadI3U55fWyiH7C3Lhnc?loadFrom=DocumentDeeplink&ts=2922.25)):

Yes. That and an Auntie Anne pretzel. You get that.

Sarah ([48:44](https://www.rev.com/transcript-editor/shared/F_FXqUL-mlZKzgof2Zn-znapzz-Ud1CMd19dMGnnTdwP1DHg8JoCcSXwJ15Bdo4bAaKv7ZrYd88xd-MN8MNJNV5MS2M?loadFrom=DocumentDeeplink&ts=2924.8)):

Yes and an Orange Julius that you share four ways.

Hallie ([48:48](https://www.rev.com/transcript-editor/shared/BCOogmWwjQ3pJdU9QImNahspwBNGzd-WnsxmfPZ0AasMfA3IA0hblV74xr0qcw-_Of2kK8MWL7Akrg7mqfn5Hz2n0Cg?loadFrom=DocumentDeeplink&ts=2928.1)):

Orange Julius

Sarah ([48:48](https://www.rev.com/transcript-editor/shared/dm84dfIcNLFiR5vWIjalJ53eKHQXXUBcWzOkymqTOvqWAEyTSCLsXui1j9WBhPXXmHkX4MTSkb4d_Wv_D_YTaqUnt58?loadFrom=DocumentDeeplink&ts=2928.61)):

And still don't finish.

Hallie ([48:50](https://www.rev.com/transcript-editor/shared/UhBn7xmDpBF7tYWO9qfU_t_N2WBmj-wjyfaHWSlLat4So0sa6qTxi45AASf5Px5pU7mXe2jwJQWLWQtQ0l9VdOMYWWU?loadFrom=DocumentDeeplink&ts=2930.26)):

Yeah, A Sbarro slice of pizza. Oh my God. Malls. Yeah. Malls are a thing that people don't go to anymore. I'm digressing, but now I'm thinking about the mall and what a gem of the nineties that was. The mall experience, right?

Sarah ([49:07](https://www.rev.com/transcript-editor/shared/dRUeOGOvTcySpGKPFiRm0AHiJjPmY_me-3Y4RTqauGRdmyFK1_ofDlckRml-RIT-vGu17BC9AIJ3W7mutA3u_Baqfqw?loadFrom=DocumentDeeplink&ts=2947.51)):

It was.

John ([49:08](https://www.rev.com/transcript-editor/shared/4ZNVwIF6u5TRPnRW4yvh5k8N5od3uPDvRM10x_XGmakyYCuuxU64yetLlPJCjBZ7wAm-ktq7Hu5WH8rHiM7biUQ17yA?loadFrom=DocumentDeeplink&ts=2948.32)):

I like the meme that says in 60 or so years, all of us millennials are going to be put into nursing homes that were converted malls.

Sarah ([49:20](https://www.rev.com/transcript-editor/shared/AQzEqxfx2UAy7tGBwjuBzhI7z-xddD1D7Gop1JTloQlsh_9eazHq_HwQcRM-cS5FN7e-KhREXkTTG4_D621C3ROTN-c?loadFrom=DocumentDeeplink&ts=2960.41)):

God damn that's bleak.

Hallie ([49:20](https://www.rev.com/transcript-editor/shared/SpH8ACEwhCkOC-MvomZqiuaSIKfqc02nsgXEQU1R-xqEAvGrDEkInJ_7Kt3QTDMdJ0b9KY0DZsadBq29i0HKgNsiGFU?loadFrom=DocumentDeeplink&ts=2960.83)):

That's so probably true. That's upsetting.

Sarah ([49:23](https://www.rev.com/transcript-editor/shared/KWbmyX4xIgMuGwb2sOZJaOc9HPZAJivcvqjJlFAuGKJN3l7huTMNK8547csTqZpZnh549tJU8uJ89Dn-V17tYdXfTNs?loadFrom=DocumentDeeplink&ts=2963.41)):

You know what? No, I'm not going to allow that to happen. I'm going to convert a mall into a community center for us millennials to hang out at. So you can get your Auntie Anne's Pretzel and you can, I don't know, go do a Jazzercise work out, and then you can pop by the Close Horse. Cause we're going to be Close Horse people. I think we could bring them back into business when we're 75.

Hallie ([49:46](https://www.rev.com/transcript-editor/shared/QH6McEt1QpO2NUFNnMJK6uFFreJZp8GvImeYusmwNEo_yQ9Hdg14KjsmWILUDX35Ce0LUodLXa6ksNFQvAGYjRhtOoM?loadFrom=DocumentDeeplink&ts=2986.07)):

There has to be a Disney store with the huge...

John ([49:50](https://www.rev.com/transcript-editor/shared/quDig3tZUYSKMfxrHkqcYQZbz4D4nVuBW2sxRuMFQYwhgXD4wOLKOwZP3NwjXjA4EVD_hETDZ2AX5CG3UGx58zytD6o?loadFrom=DocumentDeeplink&ts=2990.08)):

Goofy. Coming out through the window. Or did they all have that?

Hallie ([49:52](https://www.rev.com/transcript-editor/shared/djLvWqOY1_dqGEGsLxVfuT9tk3fNauG44lD32tMMz4rYkRitj8AOU0iKX3BgytLdboT9QJL4jPA0AftD21C0EI7uiuM?loadFrom=DocumentDeeplink&ts=2992.36)):

No, mine at the mall had a huge, just like stuffed animal kit doors have that.

Sarah ([49:59](https://www.rev.com/transcript-editor/shared/O7eIP-d5_3E5MQamzbMNA9L0sGrSM9Agc2f8MmdYoPbcPBSyy_WZ-BTRNP9T7nhOSA32UbdBzymjigI-_bbsPCw1US4?loadFrom=DocumentDeeplink&ts=2999.65)):

I believe we had a Dumbo with the ears. So I guess what I'll say about that is if you build it, they will come. And I think we can incorporate that into my mall community center.

Hallie ([50:10](https://www.rev.com/transcript-editor/shared/CJeixQuDZ1zxNb4VsVokBUMtrmRV7OEzSF-jghwy-qZ8F5VTqdUFLd_8lZGdLl2V9nB2M3ze_0_OuRsYYlr3dVS2j1Q?loadFrom=DocumentDeeplink&ts=3010.27)):

I like that.

Sarah ([50:10](https://www.rev.com/transcript-editor/shared/n2ReQFUDW6j9xjQN1nuSlvDyMYvb47ZSVGxrgMLSvKZbf3fSx-Sh3DQioe3ZY_LY9CXm8bldLeTRh3vYUayLnpJCAuQ?loadFrom=DocumentDeeplink&ts=3010.93)):

And also you can apply for your Medicare prescription plan while you're there, so don't worry about it.

Hallie ([50:16](https://www.rev.com/transcript-editor/shared/H2jg3iiyM4hXJdKnsPYlpuk-rJyMmEfeRGdowOy0aekw02Zir9l0MvC_IGSIUgfzptixRzuHIdqSXdaPbvI9DYS6GaE?loadFrom=DocumentDeeplink&ts=3016.99)):

Probably help parents back in the day. You could make a day out of the mall.

Sarah ([50:22](https://www.rev.com/transcript-editor/shared/CEk8D5NbjqkZTNWnMmH13g7-Fjn87FZHlRsjCfuz4gNnuVrrJbeLv801KmL0hOELlLNJspBlR3bAL9LFgQjkAqD87vU?loadFrom=DocumentDeeplink&ts=3022.45)):

Yeah. I mean, my mom said that her favorite thing in middle school was to leave me at the mall because I was kind of trapped there. And there were other adults I could get help from if I needed help. So I guess that's why, I mean, kids are trapped behind screens these days, but it also feels like they don't get to hang out without adults around. And maybe it's because they don't have the mall. I don't know.

Hallie ([50:47](https://www.rev.com/transcript-editor/shared/6eRKf8nIGxJ1Vw254BvQw9gqX4ZJGvqjXTe1y0Lz3XdXydeiDllmM-eE7r7NkXgVAcAnRM8Bm8W07e3RLpH7HRPv3C8?loadFrom=DocumentDeeplink&ts=3047.54)):

I mean, true. That's actually a great point. The mall was safe. I mean, I remember you would go on Friday night, you would go to the mall with your friends, and then at 8:30 there'd be a line of cars to pick up kids.

Sarah ([51:01](https://www.rev.com/transcript-editor/shared/nKF74R1xW1aIRoLfNE8YYgkJ9d0kUPL_Erhd7iHU2NlHRpY8tvvGD0PJ-ag7WXOSrTWOoAazTp-Cd3DpzYMfxFmuWEI?loadFrom=DocumentDeeplink&ts=3061.76)):

So I'm from the south, so Friday night was the football game, and we'd go on Saturday afternoons.

Hallie ([51:07](https://www.rev.com/transcript-editor/shared/w4XYRpFXYgF5bTDK1vvG6HeLaoSDmK9v4DSjkGhGMWPHYMkqd0cxyjvR3nEN4yt_h-7_5y6358hmfAJbih93NQHQJ1M?loadFrom=DocumentDeeplink&ts=3067.88)):

Midwest. We were just mall all the time,

Sarah ([51:09](https://www.rev.com/transcript-editor/shared/Uvx1OaW2YaOgjFdFPtCS58tMTuQtjH1KIcH0lgAifhbjTD7vKGzjbfrs21qUVPivPSM_HR94qfb7ifSzGJSfdI2M5Jk?loadFrom=DocumentDeeplink&ts=3069.8)):

All the mall. But yeah, good times. I feel like we said good things about this.

Hallie ([51:17](https://www.rev.com/transcript-editor/shared/JpFtiaV7p8ZlDfrTFGf9jS6mtOHliPqFVtvn5IwDRyCQwtd9Pv0dZVh5IHdyap0E7CUmTGsCx4Rb2lw-SSOiWZuI4z0?loadFrom=DocumentDeeplink&ts=3077.09)):

I think we did too. I think we did it. It's due diligence. Wow. Now I'm really just thinking about malls.