**Sarah** [00:00:05] Hi, and welcome to the Forgotten Film Club. We're your hosts. Sarah,

**Hallie** [00:00:08] Hallie,

**John** [00:00:09] And John.

**Sarah** [00:00:10] Hallie and I are friends from the Internet, who met for the first time in real life in a cabin in the woods in Wisconsin. And somehow it wasn't the plot of a horror film. I know John from college and Hallie and John have never met. So we're just a bunch of people who like movies, chatting online and sharing your thoughts with you about films that were forgotten from the eighties nineties that we don't think should be forgotten but do need a few key improvements. I have a note here. I wrote myself a note. My note says, Before I start my recap, I'm going to editorialize a little bit. Well, don't worry. I'll be doing that a lot in the recap as well. But first things first. I freaking love this movie. I have some notes. Yes, but I think this script is more than good bones. I think there are so many wonderful comedic one liners. The hijinx and physical humor are incredible. And frankly, I think what it needs more than anything is another 30 minutes to really let it breathe. Because I've seen this movie probably five times. And the fact of the matter is, it took me about five times to really take it all in, because that is how tight and dense some of this dialog is. It has a bit of Gilmore Girls vibe to it, like we are just flying with some of this back and forth. And on that note, Jeannie Berlin, I hope you're listening. Well, I know you're not, but anyway, I'm going to try to get in touch with your people, because what I want more than anything is to do a staged reading of this at the Bell House in Brooklyn, because it is borderline criminal that this only exists on a YouTube rip of a VHS and also an out-of-print DVD is on eBay. My apologies for getting that wrong. And our tag at the end of the last episode.

**Sarah** [00:01:44] So those are my, my stream of consciousness thoughts on this. And here is the actual recap: Today we're talking about in the Spirit from 1990, directed by Sandra Seacat and written by Jeannie Berlin and Larry Jones. There's a really great voiceover narration at the start and something that looks like the Northern Lights. I won't get into it because I'm trying to keep these recaps shorter. But basically Crystal played by Jeannie Berlin, Marianne played by Elaine May and Reva, played by Marlo Thomas, are fated to cross paths because it's in the stars or something. Reva is a widow who owns a health food store. Crystal is her neighbor and Marianne is a wealthy woman married to Roger, played by Peter Falk, who has just lost his job.

**Sarah** [00:02:26] Marianne meets Reva at a party hosted by Reva sister in law Sue, played by Olympia Dukakis. At the party. You suggest that Reva helped Marianne with renovating her apartment, so she and Roger will be moving back to New York while Reva's handymen get to work. Rebuilt lets the cash strapped Marianne and Roger stay with her until her apartment is ready. They anticipate that this will only be three days, but it stretches on for months. And in that time the very straitlaced Marianne and Roger, especially Roger, struggle to adjust to Reva's plant based cooking and Crystal's explicit descriptions of her prior work in the porn industry. But nothing overwhelms Roger more than a seminar on reincarnation that Reva hosted in her living room. After Roger faints, Reva comforts him with a copy of Shirley MacLaine's "It's All in the Playing.".

**Sarah** [00:03:13] But this only increases Roger's anxiety about Reva's judgment, so he insists on seeing his apartment. When Reva, Marianne and Roger arrive, they're shocked to see it is a mess. Reva's handymen are clearly not up to the job. However, they can't afford any place else to stay, so they're stuck with Reva, who kindly installs a separate phone line for them but refuses to change any other aspects of the very crowded Western themed room which once belonged to her nephew, who has now passed on.

**Sarah** [00:03:39] Roger reaches his limit when Crystal walks in on Roger naked. No one else is home and she's desperate to ask him if he will get her datebook for the month of June to Reva for safekeeping. When Marianne arrives home in the midst of this, Crystal tells her that she must hide the datebook from a man named Chuckle who handcuffs her to the radiator when she doesn't answer questions about it.

**Sarah** [00:03:58] Before she leaves, Crystal asks to borrow a section of Marianne's newspaper so she can read about the Bonano crime family trial because she knows some guys in the mob. And by the way, they're all Capricorns. So do with that what what you will.

**Sarah** [00:04:09] After over three months of sleeping in a bed that looks like a covered wagon, Roger leaves Marianne for his first wife in Queens. That same day, Rivera comes home to find the police at Crystal's apartment. They informed her that Crystal has perished in a tragic waterbed accident. She speaks to Lt. Kelly and Detective Weber, but she's unable to tell them Crystal's next of kin.

**Sarah** [00:04:30] She tells them Crystal was from Albany and mentions that Crystal left some things with her. So if they do find her family, Reva would like to return those items. Lieutenant Kelly asks that Reva return anything. Crystal gave her over to the police, but Reva refuses to move any of the objects that Crystal touched. Furthermore, she begs the police not to move anything in Crystal's apartment because it might be confusing to Crystal. This was the same reason she refused to change anything about her nephew's bedroom. So it tracks, I promise.

**Sarah** [00:04:57] Blaming Reva for the demise of her marriage, Marianne goes to stay at her broken down apartment. That night, Reva has troubling dreams and awakes to find that someone has broken into her apartment. Afraid to stay there alone, she rushes over to Marianne's. Marianne, still royally pissed, kicks her out. Reva is in such a rush to leave that she forgets her suitcase.

**Sarah** [00:05:16] Marianne hears what she thinks is Reva returning for the suitcase. So she walks down the dark hallway. There are several fuzes thanks to the cheap renovation that are held together by pennies. So a lot of things are dark in this apartment.

**Sarah** [00:05:29] Marianne walks down the hall to return the back to Reva, and that's when someone wearing a surgical glove pushes her down. Lieutenant Kelly arrives and takes her report. He asks if Marianne took anything from the suitcase. She says no.

**Sarah** [00:05:41] Before they all leave, the patrol officer admonishes her for not using her deadbolt and having faulty lights. Marianne hauls ass back to Reva's. Marianne startles Reva as she's in the midst of a protective meditation. Marianne tells me about what happened, and Reva mistakes it for a materialization.

**Sarah** [00:05:57] Marianne tells her it was a real attack, and Reva begs her not to interpret. You can see the Grace and Frankie vibe these two have going on. Reva tells Marianne that no one broke into either of their apartments, and it's all just communications from the spirit world. Marianne grabbed her by the collar and tells her that they're in real physical danger. Reva agrees that a real burglary is a possibility and promises to go through all of her contacts in order to find the potential culprit. But only if Marianne will go to her spiritual adviser first.

**Sarah** [00:06:27] It's now 2:00 in the morning as the two women get in Reva's car, which she keeps parked in an alley with a note that says battery dead. Be right back. This is the most accurate thing I have ever seen in a movie set in New York City.

**Sarah** [00:06:40] Things get weird in Reva's car. The hood pops up for no discernible reason and the car starts on its own. Reva then notices that her interior door handles are gone and she can't roll down the window. The car lights, radio and air conditioning don't work. They're trapped. And oh, by the way, there's exhaust coming in through the vents.

**Sarah** [00:06:58] I don't know what kind of get smart level spy shit this is, but someone is clearly trying to murder Marianne and Reva. They soon discover that all the wires have been cut and all the fuzes are gone. But thankfully, Reva remembers the penny trick and reconnects the fuzes with the pennies. They're able to roll the windows down and open the car from the outside. Once again, the police don't take them seriously.

**Sarah** [00:07:19] The two women barricade themselves inside Reva's apartment, as we do the meditates for insight, and Marianne finds more stuff to throw against the door. Marianne remembers the datebook that Crystal kept hidden and Reva's nephew's bedroom. The two women look through Crystal's dates, but they realize it's in code. Mary remembers that Chuckle is the guy Crystal is afraid of, but they'll need to talk to one of Crystal's sex worker friends to find out who he is.

**Sarah** [00:07:44] Reva recognizes the name Lureen and the date books that they go to meet her in a bar in order to ensure that Lureen will speak candidly with them. They pretend to be Crystal's sex worker friends from Albany. Lureen is played by Melanie Griffith, who is wonderful but only in this one scene. According to IMDB movie Trivia, this movie wrapped filming in December of 1988, so she would have filmed this small role before her working girl breakout. Lureen tells them that Crystal used to get her drugs from a cop named Pete. When the conversation turns to Crystal's lack of direction, Marianne takes the opportunity to say that chuckle was a bad choice for Crystal. Lureen agrees, but doesn't reveal his identity. So Marianne tries another tactic. She says that Crystal sent her a letter and code. But the code is different from the way she used to write in Albany. Lureen says that she knows Crystal's codes and could help translate. Yay! But she's late for a show. So Reva and Marianne will have to meet her later.

**Sarah** [00:08:35] Lureen leaves while Reva and Marianne pay the bill. They hear a car's tire screech and rush out to find Lureen dead on the pavement. They flee to Olympia Dukakis apartment, but she won't let them stay with her because she's worried about her own family. So she gives them clothes and cash.

**Sarah** [00:08:49] At a hotel by the airport. They realize they don't have a lot of money and they don't have any place to go. So they hatched a plan to catch the killer by leaving a trail of credit card receipts. They intend to lure him to a house at a new age retreat center where Reva has told the master that they need to hide from Marianne's husband. He gives them a mantra, a handgun, and his dog.

**Sarah** [00:09:08] Then they lay some "Home Alone" style traps, culminating with hiding the datebook in a cooler full of ice and water and, oh, yes, the power strip with a hairdryer, iron and a radio all hidden beneath a tray of vegetables. They sleep in shifts so he won't catch them flat footed. Revas struggles to stay awake on her shifts, so Marianne makes Reva take a caffeine pill even though she is sensitive to caffeine.

**Sarah** [00:09:30] This makes Reva high as a kite, but it also gives her incredible codebreaking skills. She realizes that Crystal's code was to swap the last syllables of the first and last name. This leaves them to discover that everyone in the datebook is a member of the Bonano crime family. Marianne doubts the mob would have been so inefficient at killing them. And plus, Crystal, death was made to look like an accident.

**Sarah** [00:09:51] After a few days of lying in wait, they get a call from the NYPD stating that someone has reported the missing. The call is from Detective Pete Webber. And now that they have his first name, they think Peter must have been the Pete that Crystal got her drugs from. So Reva calls the NYPD back and asks for Lieutenant Kelly this time. Then Marianne makes a whole bunch of accusations against Peter Webber. That night, Reva has more bad dreams, and it dawns on her that Lieutenant Kelly answered the phone as Lieutenant Charles Kelly.

**Sarah** [00:10:21] Chuckle. Realizing that they literally gave him the address and absolutely cannot expect to catch him off guard. Reva and Marianne head downstairs with the gun. They see the dog passed out on the line and hope he's just drugged. Oh, my God. I forgot this part. As they hear the breaking glass of a window, they rush back upstairs and set off one of their traps, dropping a large wooden door on Chuckle as he's walking up the stairs.

**Sarah** [00:10:43] But Chuckle was one step ahead of them on this one because they dropped the door on the dummy that Reva and Marianne made chuckle bust through some wooden flats in another part of the attic and grabs Reva from behind in the midst of trying to get them to tell him where the date book is, Chuckle, Reva and Marianne commiserate about how none of them have slept since Crystal died. And Chuckle confesses that he doesn't want anyone to see the date block because the day will force him to testify about his mob connections.

**Sarah** [00:11:08] Now that they're all connecting on a human level, Reva tries to stop Chuckle as he goes to get a drink for the cooler. This, of course, makes him open it. He sees the date book and thinks that's why Reva is trying to stop him. So, of course, he grabs the book and dies. Oh, and thankfully, the dog is okay.

**Hallie** [00:11:25] Oh, my God. I have so many thoughts. I loved this movie.

**Sarah** [00:11:28] I did, too. I mean, I've loved it for a long time. And I, actually, it was like the first movie I thought of for this podcast. After John said career opportunities, I was like my passion project we can talk about In the Spirit.

**John** [00:11:39] I mean.

**Hallie** [00:11:41] I love it. Go ahead, John.

**John** [00:11:43] This is definitely more forgotten than...this is definitely more forgotten than anhything that we've done so far because it's free on YouTube and there's not even on the Wikipedia page for this movie...there's not even a synopsis for it. Yeah. So when I watched it, I actually had to pay really close attention because there is no because there is nowhere on the Internet that has the full that has a full breakdown of this movie like you just did.

**Sarah** [00:12:07] Oh, my gosh, you guys, we got to course correct. I already educated ChatGPT as much as possible. I got to go back and flesh some things out at some point. But. We got to teach America's youth about In the Spirit.

**Hallie** [00:12:19] This was like. The most fun movie. I, I, I'd never heard of this movie ever. So when you mentioned it, I was like, I don't even know, but how about it? But then you mentioned who the cast was. I was like, Oh, I want to see that.

**Sarah** [00:12:33] So I know about this movie because my mom and I used to go to the movie store. It was not a Blockbuster. It was just a little movie store near our house. And you could get five not new releases, but five movies for $5 and you could keep them for a week. And my mom grabbed this and she said "In the Spirit! This movie is so good. We have to watch it." I'm in the sixth grade. I think that's about right. And what happened is she played it on a Friday night and promptly fell asleep, which is a move of hers. And I'm like 11. So a lot of the colorful dialogue is going over my head. But also it sort of just scared the crap out of me, like the Chuckle attack scene. And my mother is just sleeping deeply next to me, but I'm also like riveted. I can't look away. It's so funny and I'm so scared. And that formed like a trauma bonds a love situation with this movie for me, it's so frickin hilarious. I don't think that 11 year old should watch it. But you know, the older crowd, it's two thumbs up.

**Hallie** [00:13:36] Yeah. I don't think the 11 year old should watch it either. But I am in a similar boat with some films my parents exposed me to at a young age where I'm like, Yes, all that went over my head. I didn't catch it. But I know watching it as an adult, you're like. Oh, these jokes are a little. A little more R-rated.

**John** [00:13:53] Our moms, she didn't give a shit. And she was like, We were just, you know, it was it was hot in the summer in Southern California, like 114 degree days. So we would spend a lot that summer indoors watching movies. And she would just like put on like, we just watched "The Shining." Like, this is just this is just off. And, you know, my mom went off and fall asleep and like, that's also I saw "Candy Man" for the first time.

**Hallie** [00:14:20] That's how I saw "Twister" for the first time. I was in first grade with my parents, like, let's go see a movie. And we went and saw "Twister."

**Sarah** [00:14:26] That's about how old I was when I saw its first start. I was starting to recognize that this is a baby boomer parenting trend like but just like not that this movie and like, play it for our children.

**Hallie** [00:14:38] We were so not alone I feel like people wouldn't Yeah. Listeners let us know what your inappropriate movies were kind of not age appropriate. No I love this movie. I completely agree, Sarah, that Melanie Griffith was in this movie not and I was. So I wanted more. I wanted more Melanie Griffith and I needed more. Olympia Dukakis.

**Sarah** [00:15:02] Oh. Yeah. Olympia Dukakis! Wow! What a cameo. Like, why did she agreed to do this?

**Hallie** [00:15:07] Exactly what what a thankless nothing role. And she's Olympia Dukakis. I was I love her.

**John** [00:15:13] And she got like. Like she got like she was up there with the billing, wasn't she? I think on the cover of the movie, she's even on the cover of the movie and she's barely into it.

**Sarah** [00:15:21] Well, to be fair, I think Melanie Griffith might also be because they shelved this movie for a while. I can't remember for how long I was somewhere. Yeah. So I think they were like, okay, Melanie Griffith is a name. Now let's promote that. And another fun fact...fun or macabre...[note to listener, our AI transcription services first translated "fun or macabre: as "Thunder McJob" which is HILARIOUS!]. I don't know...the bartender in that scene is Rockets Redglare.

**Hallie** [00:15:40] Who's that?

**Sarah** [00:15:42] He was kind of like New York local famous. But he's also the guy who sold Sid and Nancy drugs on the night that Sid supposedly, allegedly, killed Nancy. And he was floated as an alternate theory of who might have killed Nancy. Like he confessed to killing Nancy to multiple people, but they kind of like didn't necessarily believe him because he was such a character.

**John** [00:16:06] Wow.

**Sarah** [00:16:08] And I also this was a YouTube comment, so I don't know how accurate it is, but there's like no information on this movie. So I think we got to go with what we got. I don't know if you ever saw...this is a deep cut... But being the child of baby boomers that I am, there was this show called "Mary Hartman, Mary Hartman" and I caught it on TV Land as a middle schooler, I think. And the lead actress from that show, her name is Louise Lasser. She was cut from this movie. And you can actually see her in the very beginning where they have the narrator talking about like how things are fated. And you see Reva's health food store really get a little brief moment.

**Hallie** [00:16:55] Right.

**Sarah** [00:16:55] She is one of the women in that scene. And I'm really bummed that I really, truly want to reiterate the point of needing another half hour here. I wanted to be in Reva's world a little bit more before things got crazy, like, I want to see a health food store. I want to see, like, the weird stuff going on there, and I really want more. Peter Falk. He is gone way too soon.

**Hallie** [00:17:16] Peter Falk is Roger. Yeah, he was. He made me laugh so hard back in the, you know, the youtube. Let's take it for a grain of salt. I think Melanie Griffith had a few more scenes that she was in. They all got cut.

**Sarah** [00:17:30] Okay.

**Hallie** [00:17:30] I think she was supposed to be a bigger part of this movie. And then they just have her in that one scene.

**John** [00:17:37] It was also because I know that the director, Sandra Seacat, she was a very well known acting coach and one of her very many famous pupils was known Griffith and Marlo Thomas and Peter Falk.

**Sarah** [00:17:54] Woah so this movie is stacked because they're her clients. And by the way, I think more acting coaches shouldn't be directors because the chemistry is so solid.

**Hallie** [00:18:03] Oh, yes. I the Grace and Frankie thing you said earlier in your thing, 100%. I laughed out loud multiple times. And that's just with the weird one liners, the dry humor, the. I loved it. I loved how weirdly ahead of its time it sounded.

**Sarah** [00:18:25] Oh totally. And Hallie, you can be in my my staged reading at the Bell House. Who would you like to play?

**Hallie** [00:18:30] I don't know! Part of me wants to play Reva, but I feel like. I don't know if I'm more Marianne or Reva.

**Sarah** [00:18:39] You could do either. I think, you know, follow your heart.

**Hallie** [00:18:44] I mean. Reva just made me laugh so hard with her, you know, her food shit, and.

**John** [00:18:53] I love that. I love.

**Hallie** [00:18:54] I loved how early nineties it was with the Laura Ashley furnishings and the quilts all and...I remember from my childhood, how that was truly the pinnacle of architectural design. Flair. But yeah Peter Falk underrated in this. His anxiety, his everything was just hilarious.

**John** [00:19:18] And his his nude scene this late in the game.

**Hallie** [00:19:22] Jeannie Berlin or Jeannie Berlin. Do you know how to pronounce that?

**Sarah** [00:19:25] I just said Berlin, but I actually don't know people. She is an amazing actress, and I don't know how much because I know this was co-written, but I'm just blown away by the writing ability too. But yeah, like, it's amazing that this movie is forgotten. Because you're right, John. "The Fablemans" she was in "The Night Of." I don't know if you guys caught this...Amazon Prime series she was in, I think it was called "Hunters" with Al Pacino. And they're like hunting Nazis in the 70s.

**Hallie** [00:19:59] The night of is what I know her from. And she was fantastic in that. But but very much not this. You know?

**John** [00:20:09] She was she was terrific in this and I and but when the movie first started, my first thought was like, okay, they're throwing names at me. They're throwing three names at me. And two or three of these women look alike. How am I supposed to keep this straight? And like, because. Yeah, because. Yeah, because Marianne. But Elaine May and Jeannie Berlin look a lot like a lot of like they do.

**Hallie** [00:20:31] They do. Yep.

**John** [00:20:32] And then it's like. And then I looked at the. And then I looked at Jeannie Berlin and I was like, Oh. Jeannie Berlin is Elaine May's daughter.

**Sarah** [00:20:38] Yeah.

**Hallie** [00:20:41] Wait, Are you serious?

**John** [00:20:43] Yeah.

**Sarah** [00:20:43] Yeah.

**Hallie** [00:20:45] Wow. Wow. That. I did not know that.

**John** [00:20:49] Yeah. So this movie has all sorts of connections and it's it's really funny. I was reading about this this New York Times article about Elaine May interviewing the producer of this movie. And at first I thought, like, you know, this is like a serious interview. And then it turns into like a farce. Or like some kind of parody, like some kind of parody interview between the two of them. And he is just talking about like, yeah, you know, I got I got this chick named Elaine May to be in this movie. Like, you know, how could she turn out that she could see say no to a movie that her daughter co-wrote? And Elaine May says Fair.

**Sarah** [00:21:28] She's so good.

**Hallie** [00:21:29] Yeah. The script, I think, is really solid and really funny. And. I love. I just love how it all topples so quickly in the beginning. You want to like Marlo Thomas? You want to like Reva so much. She's so genuine. She's so kind. A little. Off. But that's okay, you know, and.

**John** [00:21:53] Yeah.

**Hallie** [00:21:53] But you wanna, like, kind of root for her, and then immediately when the rug gets pulled out, you're like. Oh, my God. How crazy is this woman going to get?

**John** [00:22:05] Yeah, right. When she said two things, Right when she said. Crystal. Crystal. You're your face, Crystal. You have to stop eating meat.

**Sarah** [00:22:16] Yeah.

**Hallie** [00:22:19] But you knew. That's when you knew. You were like oh no.

[00:22:19] Like, right after she described, like, being, like, being smacked by a john. That's. That's. That's what she's had. That. That's what she had to say to her.

**Sarah** [00:22:28] That was like the root of all of her problems in Reva's mind. But I will say that Reva's character is aged into normalcy in a way that she was way weirder back then.

**Hallie** [00:22:38] Oh, my God. Sarah, I was just going to say that you took the words out of my mouth. I was going to say this is actually that what makes it super ahead of its time and some other things do too, right? Like, you know, the sexual politics, I think do too. But this. Right. That's so something. I could see some person in Brooklyn or anywhere saying and someone in L.A. being like, I can just tell by looking at your face that you eat meat. And I think you'd be, you'd be better if you didn't. People keep saying stuff like that now.

**Sarah** [00:23:08] Oh, totally. And like, a meal of, like, seaweed and tofu is, like, pretty normal.

**Hallie** [00:23:13] The fact I didn't know they even knew what umeboshi was in 1988.

**Sarah** [00:23:18] Well she runs that health food store, you know, she is ahead of the curve.

**Hallie** [00:23:21] And I loved her like positive dietitian thing where she was like don't think about it. Do it.

**Sarah** [00:23:28] And in that food should be pretty easy to be good.

**Hallie** [00:23:33] Yeah, I was like, Oh, no. This is, I think, the first movie we've done from this time period that really could be redone today.

**Sarah** [00:23:43] Yeah, I think you got to change the technology a bit. Like, I love that where they're like, we'll leave a trail with our credit cards and it's like the kind where you, like, slide that hard thing over the carbon paper and it imprints your credit card. And yeah, now I'm like, I don't know, you probably just dropped some like Instagram, like Tick tock and shit and just be like oh we're at the new age retreat center come and find us!

**Hallie** [00:24:09] Right? You were doing an Instagram reel, but like the storyline of it is. I think would be a really funny thing to do now to remake.

**Sarah** [00:24:18] Yeah. Let's do it. Jeannie, I'm going to find your people and we're going to chat.

**Hallie** [00:24:27] Truly, truly. This would be something fun to put on Broadway as a musical. Am I crazy?

**Sarah** [00:24:32] Like literally any iteration, like a limited series run, like I'm down for it. Because honestly, another thing I like about this movie is it's kind of become en vogue lately. Like, oh, I don't know, cast older female actresses. And of course you had like "Designing Women" and the "Golden Girls" at the time of this, but this is a feature film starring women in their fifties. And I'm here for it because we still don't even have enough of that today.

**Hallie** [00:24:57] I loved the scenes when they were in the camouflage, you know, just like rigging shit. It was so, yeah, it was just badass.

**John** [00:25:06] There was just an ease. There is just an ease that they had about the two of them they just had, such this easy chemistry. I that scene really stuck out to me to where they're just like, kind of like kick back in the camouflage shirts and then like, as time goes on, their faces get more covered in camouflage and they're really getting into the parts. And I kept remembering like, this is this was an L.A. housewife. Like just a few days just to go.

**Hallie** [00:25:33] Totally like just a few days ago, she was completely reliant on her husband. And now is having to really take the bull by the horns and make her own life. And this with this with a woman who she thought was crazy and is now weirdly in cahoots with almost as a friendship.

**Sarah** [00:25:50] Yes. I think that's why Mariana's is kind of my fave, because, like, everything is falling apart around her and she's constantly just like, okay, let's put on our big girl pants and do this. Like, even, like Roger just like, sitting in the little covered wagon bed and eating like the neopolitan ice cream, and she's like, My God, man, pull yourself together.

**Hallie** [00:26:12] Oh, my gosh. That that bedroom. I don't know where I was mentally, but it took me a second to clock that. That nephew was dead.

**Sarah** [00:26:20] Yeah.

**Hallie** [00:26:21] I was like. Oh why does she have this bedroom set up like that. Oh, the nephew is going to come back. Does he live with her or that's weird? And then when you find out like, Oh, this is a dead person, then it clicks and then they didn't want anyone disturbing Crystal stuff because she might come back and she'll get confused, you know?

**Sarah** [00:26:38] She's o sweet. Like, the thing with Reva is she genuinely means well. It's hard to be mad at her.

**Hallie** [00:26:45] If you took 10,000 of my dollars and said you were going to do a renovation and then you couldn't, you, like really fucked up, I'd be so mad.

**Sarah** [00:26:56] I think my only bone to pick with this movie is I'm not entirely sure it makes sense. Why, aside from Sue's suggestion, like why Marianne and Roger are like, Yeah, let's get this random woman to decorate her apartment because they're on a tight budget. But I would still think you'd be better off using like 10,000 bucks and doing it yourself than to outsource it to some random health food store owner.

**Hallie** [00:27:20] Right? Or like, Let's wait till you get a job again, Bubba, and then see what we can do when you have a job again. The the caffeine pill gave me "Saved by the Bell." Jesse vibes for a minute.

**Sarah** [00:27:34] Truly.

**Hallie** [00:27:35] It truly did. I had to laugh because I was like, Oh my God, what was it with the nineties and the caffeine pills?

**Sarah** [00:27:42] Yes, I love how she talks about it. Like it's an actual hard drug. She's like, I was on caffeine, you.

**John** [00:27:48] I think there were also like a lot of jokes back in the nineties about like, pills like for like truckers and studying. Like I feel like that was like a Simpsons joke a few times, too.

**Sarah** [00:27:59] I didn't know that.

**Hallie** [00:28:00] I wonder if Olympia Dukakis also had cut scenes. Now I want to know, like what happened on the filming schedule.

**Sarah** [00:28:07] I think we got to get in touch with Jeannie. So, like, if you're one of our handful of listeners, please tweet us or whatever, like into the social media scene because we need the full shooting script I need before shooting scripts. That's what I have to see.

**Hallie** [00:28:24] 100%.

**John** [00:28:26] And it's so weird, though, because it's like. It shelved for two years, which ordinarily when a movie is shelved for two years, the studio thinks that they have a bomb. And they want to just shove it off for later or post-production was hell.

**John** [00:28:48] And I think I read...like there wasn't a lot about this movie. I actually had to read a lot about it from like, from actual, like newspapers. They had mentioned how part of the reason that it was shelved for two years was because there is a lot of rough places that they had it to try to smooth over and the framing device of like... kind of the mystical framing device and the voiceover was added in last minute that it added in as a as a frame. Like it was like it was not that was not a written original. I'm part of the movie.

**Hallie** [00:29:22] Do you think we needed it? That's my question to the two of you.

**Sarah** [00:29:25] I didn't think that we needed it. But I will say you do get kind of dropped into this movie. Like you kind of start in the middle. And I don't hate that, but I can see how the framing device kind of smoothed over the lack of exposition and really the lack of conclusion. Like, it concludes with like. It concludes with kind of a crisis of I don't know if I believe in mysticism anymore and and Marianne kind of like role reversing and say you have to be like, Jesus Christ, I just went through all of this and like we have you have to. Believe.

**Hallie** [00:29:59] Right. My husband left me and my world is broken.

**Sarah** [00:30:01] Yes. And hold on. But then it actually concludes with one of the EMS people falling into the hole. And then they're like, Yeah, those are some good traps. And I don't hate that is the end of the movie, but it does kind of end.

**Hallie** [00:30:17] That was a very surprising end to the movie. I did not expect the then, right, the people falling into the traps and then be like, Yeah. Look at us. But maybe, you know, else do end it.

**Sarah** [00:30:28] Agreed.

**John** [00:30:30] Oh, and the voiceover. I mean, I think I think critic critics, they always hate voice overs. They just like any movie review I ever read about where there's a voiceover, there's like, Oh, it's it's so lazy. In this case, though, it seems like the voiceover wasn't written by...wasn't actually written by the screenwriters. Because when I first saw the movie, it's like, Oh, this is like, serious. Like, this is I thought that was kind of I thought I was kind of in for like a kind of a serious and know, like maybe a thriller or something where all these people's lives just kind of, you know, crossover. And then it took me like 5 minutes to realize, Oh, this is like, oh, this is like a kind of a this is this is comedy. But the way, the voiceover made is sound. It was so seriously, like, was there any humor or jokes or any lightheartedness in the narration at all?

**Hallie** [00:31:24] No, you're right. You're right. And yeah, it was it was an odd set up in that way. I totally agree with Sarah with that. It helps, I think, with us just getting parachuted into the movie.

**Hallie** [00:31:36] Yeah.

**Hallie** [00:31:37] But it is a weird. It's a weird. What's the word I'm looking for? It's a weird. Theme. You don't know quite what kind of movie you're going into because it's like all about destiny. And men can. Men can turn themselves around. They keep doing that VOICEOVER with Roger. He he could do it. He could change it all. He has a choice. But will he take it? No, he won't.

**Sarah** [00:32:05] No, He won't.

**John** [00:32:07] And maybe the voice actor that they had doing it didn't like. Maybe there were. Maybe there was supposed to be a little bit irony in the narration, but I remember him saying, like, you know, everybody has a choice to turn destiny now. And then I think it had like, no, Roger making kind of like, this isn't capitulating to capitulating to Marianne at one point. And then the narration saying, but Roger did not turn. But it wasn't. It wasn't delivered like. Like it wasn't like, delivered like kind of sardonically like it should have been. I feel like if you if you were to keep the narration in the remake, you would like, make it a little bit more. Rye and charming, I guess. The narration, and I don't know if you do keep it in.

**Sarah** [00:32:50] Yeah, I don't necessarily hate it. And wondering if. It to your point, if it could be kind of fun. Or maybe there just needs to be a couple more establishing scenes, and I'd be fine with that too. I just want like another this movie is like 90 minutes. I want I'm totally down for a full 120 minutes of this because it's moving so fast.

**John** [00:33:12] Right. Yeah.

**Hallie** [00:33:15] I don't know. I liked that. I liked the pacing of it. For me, I think they could have maybe used smarter time of some of the characters.

**Sarah** [00:33:25] Yeah.

**Hallie** [00:33:26] This is still just me mad that I didn't see more Olympia and Melanie Griffith. This is still. I can't get over it.

**Sarah** [00:33:33] Well, no. I think that's a great point because we don't really get to know Crystal even that well. She's like, it's really she's so hilarious. And then all of a sudden this horrible thing happens to her. And if there was even...if there was a scene with Jeanie and Melanie where maybe you kind of got to know those characters a little bit more, that could have been fun.

**Hallie** [00:33:50] That's a great point with Jeannie. Yeah, that would have if we had seen Crystal and Lureen. Is that her name?

**Sarah** [00:33:55] Yeah, Lureen.

**Hallie** [00:33:56] Yeah. If we had seen the two of them in something, I think that would have been. And I'd also like, we never really got to see Crystal's apartment. We only saw it for a second when the cops were in there. And you saw all of her, like, porn posters. And I was like, I bet that interesting.

**Sarah** [00:34:16] That set dressing.

**John** [00:34:18] Crystal Balls.

**Sarah** [00:34:18] Amazing. I hope that Jenny Berlin has that. I would keep that prop and hang it in my home. And I hope it's Berlin and not Berlin because I've been saying it wrong. Anyways. I don't know. Sorry.

**Hallie** [00:34:32] I just love. Yeah, I think she's great. I think it was. But I wanted more time with her to. Oh, so what was it with the eighties and nineties with the water beds? My God, you could not pay me enough to have a water bed.

**Sarah** [00:34:45] Yeah, they were really big. I knew multiple people who had them.

**Hallie** [00:34:49] Kind of fucking. Dangerous.

**Sarah** [00:34:51] Yeah, it turns out. Whoops.

**John** [00:34:55] Yeah, that'll be really weird to have because we all sleep with our phones next to our faces. Pretty much. Yeah that would be really weird to have a water bed nowadays. My brother-in-law had this huge water bed when I was like six years old and we used to we used to jump up and down on that one. We weren't supposed to.

**Hallie** [00:35:13] What was the point off the water? It was supposed to be better for your back. What was it?

**Sarah** [00:35:17] That's what they said. But I don't think that's actually the case.

**Hallie** [00:35:21] No, I'm telling you, if I slept on a water bed tonight, I would wake up. Not being able to move. My neck would not function.

**John** [00:35:28] And I think the water was supposed to be warm inside of that. Right. Because otherwise it would just be freezing in the middle.

**Sarah** [00:35:34] Never thought of that.

**Hallie** [00:35:35] Oh, that's probably true. That just made me want to pee the whole night. All of it's bad. All of it would not have been my life.

**Sarah** [00:35:41] Okay, so who who are the people that we would cast in the 2023 version of In the Spirit.

**Hallie** [00:35:47] As Reva? I was thinking of Who's the girl from 25 Days of Summer?

**John** [00:35:54] Oh, so Zoey Deschanel?

**Sarah** [00:35:57] Oh, 500 days of summer. I was like 25 days of Christmas. Okay. No, I get that. That's cool. I was thinking older. I was. Oh, you know, I want to be like Courteney Cox as Marianne and. Oh, want to see Lisa Kudrow as Reva?

**Hallie** [00:36:17] Oh, that would have been great. Oh, good thinking. Yeah.

**John** [00:36:23] Yeah, because you got to think like who? Who can play? Who can play a rich woman. But you bet you would love to see frazzled.

**Sarah** [00:36:30] Oh, yeah. She's so good. Frazzled.

**John** [00:36:33] Mm hmm.

**Hallie** [00:36:35] Who? Courteney Cox?

**Sarah** [00:36:35] Yeah.

**Hallie** [00:36:36] Yeah. No, absolutely. Lisa Kudrow could very much do it. Who would be Crystal?

**Sarah** [00:36:42] Mm.

**John** [00:36:46] Let's see.

**Sarah** [00:36:48] That's tough because she's so dry, but she's. Like, so. Oblivious.

**John** [00:36:52] I just love and I just love like how the fact that she's a saint, all these horrible lines to her mom, like the like the dildo bookends.

**Sarah** [00:37:07] I guess. Yeah. Yes.

**John** [00:37:10] I love Jenny Slate.

**Hallie** [00:37:12] Yeah. Yeah.

**Sarah** [00:37:14] I can see Jenny Slate delivering these types of lines in like a very in like a very dead and the very kind of deadpan.

**Sarah** [00:37:19] Just totally unaware of the fact. Yeah, that is such a good choice. I love that.

**Hallie** [00:37:26] I feel like we would need someone like super famous and super badass. But like an out of left field. Why did she take this kind of like Olympia Dukakis for that role?

**John** [00:37:40] Man, Cloris Leachman's gone now.

**Hallie** [00:37:46] Oh! Cloris Leachman! I loved her!

**Sarah** [00:37:46] You need somebody who's, like, carrying too much gravity to be in this movie.

**Hallie** [00:37:49] Exactly.

**Sarah** [00:37:50] Viola Davis as Sue.

**Hallie** [00:37:52] Right where you would need it. Yeah, You would need it to be like. Oh. Not Meryl. I'm sick of Meryl Streep. It would be. Hallie hot take!

**John** [00:38:06] She says Yes, too much.

**Hallie** [00:38:09] She just. I just feel like I need her to go away for, like, five years and come back like, I need a five. I find a five year break. I was gonna say Kathy Bates. But she's too old now.

**Sarah** [00:38:21] Kathy Bates as Sue could work. I think that works.

**Hallie** [00:38:24] Kathy Bates could do it.

**John** [00:38:25] Just like what it's gonna be like. The thing is Olympia Dukakis is funny and they didn't and she wasn't see didn't get to be funny in this.

**Sarah** [00:38:34] She was still kind of funny. I mean, she she didn't really have a funny character, but she was still making me laugh.

**Hallie** [00:38:41] It's kind of sad, too, that like she was married to Reva's brother and then now that Reva's dead, now that the brother's dead, she's like, I want nothing to do with you.

**Sarah** [00:38:51] Okay. I feel that. But also, like her husband had, like a major heart problem. I don't know. I think she was in a tough spot. Right. Like, there's these, like, people who maybe are bringing murderers around and, like, she's kind of worried about her.

**Hallie** [00:39:05] Yeah. Reva's not easy.

**John** [00:39:08] Mm hmm. Yeah. Yeah. The most telling line of the movie for Reva was. When was it? Crystal says you're just going to get tired. Are you just going to get sick and tired of me? And she says, I never got sick and tired of anyone. Everyone has to leave me.

**Hallie** [00:39:24] I loved that. That was kind of a creepy ass line. I loved that.

**John** [00:39:31] But yeah, that's Reva. It's. You can kind of sense that everybody, everybody in her life probably hates her.

**Hallie** [00:39:37] Imagine, though, if you were making if you were if you were, like, making a friend as an adult, which we all know is, like, harder to do. Yeah. If someone said that to you, wouldn't you have your guard up?

**Sarah** [00:39:48] Yeah. But I still love her. Like, I'm going to hang out with her to my detriment, you know? Yeah, She's charming.

**Hallie** [00:39:57] That's I think what happens with Elaine is they actually end up being, like, a really good duo.

**Sarah** [00:40:01] Yeah. Okay, so this is just a random character that we don't even really need to recast, but I kind of love that. That Reva has a random housekeeper whose name I don't even remember, and she's just, like, pregnant and, like, dusting things.

**Hallie** [00:40:17] And doesn't have any anything, just any lines.

**Sarah** [00:40:20] I don't think she has a line either.

**Hallie** [00:40:22] And she has a weird kind of mullet. Eighties hair.

**Sarah** [00:40:26] It was working for her, but yeah, it was definitely Mullet for a hot second.

**Hallie** [00:40:29] Since I knew Melanie Griffith was in this movie, I thought that was Melanie Griffith.

**Sarah** [00:40:33] Oh, I can see that. So I'm really struggling with who I would cast as Roger, like really in two directions. Like part of me wants to go with like a full on, like, exasperated, like Steve Carell type. But my heart is kind of saying, I want Paul Rudd. Like I want it to feel like he should be normal and able to accomplish things. And then I just want to watch him like disintegrate and devolve into this hot mess. And I think that Paul Rudd can do a great and beautiful job with that.

**Hallie** [00:41:01] I really like that, right? I like the idea of having someone who seems really to get it. But Jon Hamm could be funny too.

**Sarah** [00:41:08] Oh, so such a good point. And I could really see Courteney Cox and John Hamm being married each other.

**Hallie** [00:41:14] Jon Hamm is shockingly funny.

**John** [00:41:16] I was thinking I'm I'm only thinking of him because one of the women I had in mind in mind for I think Marianne was on Rose Byrne and thinking about Rose Byrne, though, I must think about Bobby Canavale, her husband, Bobby Canavale.

**Hallie** [00:41:30] Oh, yes. Great. Oh, my God. Fabulous. Yeah, I thought Rose Byrne.

**Sarah** [00:41:36] Now. I kind of want Rose Byrne and Kristen Wiig to make it like a Bridesmaids Reunion.

**Hallie** [00:41:40] We're on the same wavelength tonight. I was going to say that too.

**Sarah** [00:41:45] Bring Jon Hamm back into it and see we'll get the whole bridesmaids crew.

**Hallie** [00:41:50] And then, and then Crystal who would who would play Crystal in that bridesmaids? I don't know. We'd have. Oh, Crystal would be played by who was the girl who played? Who was the what the hell is her name? Anna Kemper.

**Sarah** [00:42:05] Oh, yes. No. It's from also from Bridesmaids. Ellie Kemper.

**Hallie** [00:42:09] Ellie Kemper. Thank you.

**John** [00:42:10] Oh, yeah.

**Sarah** [00:42:11] She's too innocent, though. Like, I literally couldn't believe. I wouldn't believe those lines coming from the end of that.

**Hallie** [00:42:17] That would be so funny, though, to me, like as an acting choice, you have someone who's so innocent and. She's like, God with these dildo bookends. And then, Yeah.

**Sarah** [00:42:24] Okay, okay. I follow.

**John** [00:42:26] I don't even know about the as a police officer, though. It's like that's He got him. I completely forgot. I completely forgot he was a character until he showed up as the villain.

**Hallie** [00:42:36] I'm looking right now at the IMDB cast and I didn't clock. That's Steve from. Sex and the City played one of the handymen.

**Sarah** [00:42:47] Oh, my God. He would have been so young. I kind of know who he is now.

**Hallie** [00:42:51] Would have been so young. Yeah. David Eigenberg.

**Sarah** [00:42:54] Yes. I think he's the one who explained the pennies situation.

**Hallie** [00:42:57] I think so. I didn't catch. I didn't clock it, though. It's like, why is Steve here?

**Sarah** [00:43:03] Yeah cause his voice did sound kind of familiar in hindsight. Okay, so we put Jon Hamm in the Roger role. I want to pivot Paul Rudd to Lieutenant Kelly because I want him to play against type. I don't know I'm just really into Paul Rudd right now.

**Hallie** [00:43:18] I think it's hard not to be into Paul Rudd and, you know, okay, so if we're gonna bring in Paul Rudd, then let's bring in Leslie Mann as the Melanie Griffith character.

**Sarah** [00:43:27] Oh, so good. Such a good choice.

**Hallie** [00:43:30] Let's bring in Leslie Mann as the sex worker.

**Sarah** [00:43:35] Well, she's also very matter of fact. I think that the way this movie is funny, you have to be super matter of fact, unless you're Reva, then your head's in the clouds. But everybody else is really just like. Yep. This is my reality and this is the life I'm living.

**Hallie** [00:43:49] I've also I've also had. Again. Another another person who is just always been an older things. Marlo Thomas. This is this is the youngest I've ever seen. Marlo Thomas.

**Sarah** [00:44:00] You didn't watch "That Girl"?

**Hallie** [00:44:02] No.

**Sarah** [00:44:03] You gotta watch "That Girl."

**Hallie** [00:44:04] My first noticing of Marlo Thomas was when she was Rachel's mom on Friends and the St Jude commercials. Now, seeing her younger was really fun because I was like, Oh, wow, She like, this is not a role I would ever think of with this.

**Sarah** [00:44:18] She looks largely the same. I will say she is not aged very much in 30 years.

**Hallie** [00:44:22] Well, yeah, she. Really is not. She looks pretty much the same. I'm just a fan. I think this is a fun movie. I think it deserves some sort of remount. I want this to come on Netflix or some streaming. The fact that it's only available on YouTube and that weird is very weird. This is a fun movie.

**Sarah** [00:44:39] Yeah. I agree.

**John** [00:44:40] I'm just wondering what happened. Like, it's it's just so many people were attached to it and, you know, like Elaine. I mean, Elaine May. Can we just talk it? We haven't talked about a lot about Elaine May in this, but you've got to watch "A New Leaf."

**Hallie** [00:44:57] A new leaf.

**John** [00:44:58] It's. She directed it. She. She wrote. She wrote it and directed. And thinking like 1971.

**Hallie** [00:45:04] I'm looking at it right now.

**Hallie** [00:45:04] Oh, Walter Matthau is in it. I love Walter Matthau!

**John** [00:45:06] It's critically acclaimed. But it was a box office bomb became became a cult classic and recently got it was admitted into the National Film Registry in 2019. But it's it's just it's it's amazing. It's an amazing movie she wrote. She was like the first woman to. Yeah. She was like the first woman to get that kind of backing for a movie. For a movie to direct it since like Ida Lupino.

**John** [00:45:33] It had been over like 25 years. And, um, yeah, it's. It's about, um. Yeah. Elaine May plays like this nerdy botanist that's also, like, filthy rich. And Walter Matthau is a playboy that squandered his fortune, and it's. And marries her. Like you get for money. And throughout the movie, is this kind of playing murdering her? And I won't get I won't give away the ending. But it's just, you know, and she's also kind of oblivious. But it's Elaine May's a legend. And she also co-wrote she also co-wrote movies like "The Birdcage".

**John** [00:46:09] And she co-wrote The Birdcage. Yes. Yeah, she co-wrote the. Yeah, But yeah, the Mike Nichols version of The Robin Williams, mike Nichols, Nathan Lane version of The Birdcage.

**Hallie** [00:46:21] Which I love.

**John** [00:46:22] And she just she just is in so little and seen her in this like she was my favorite part of this movie. She was just so dynamic. She's just such a natural in front of the camera. Yeah, you just you just always get the sense that she is that she's just very smart. She's just so whip smart in this movie.

**Sarah** [00:46:46] Wow. Yeah. Well, let's get her at the table reading.

**Hallie** [00:46:51] I'm fully in for a table reading of the someone get the screenplay and we're going to do it.

**Sarah** [00:46:56] I don't know how to even get the rights to this because it's so buried. Like, I seriously think I'm in a thin fan mail. Marlo Thomas, Elaine May and Jeannie Berlin. Because I don't know how else to do this.

**Hallie** [00:47:09] Yeah, really watching it. It was so fun as an actor to watch it too, because I was like, Oh my God. This is a fun little scene to do it in this scene with Marianne and the housekeeper with the answering of the phone, like, Oh, it's great.

**John** [00:47:24] I'm just wondering why I've been trying to put together why this movie isn't remembered, why it never became a cult classic, even because there's a lot of love. There is a lot of love and a lot of talent involved here. Sandra Seacat, she never directed another movie. Oh, which is which is a big shame. But I mean, she taught the likes of Baryshnikov when he did acting. Josh Brolin, Nicolas Cage. Lynda Carter. Johnny Depp. Laura Dern. Andrew Garfield. Jessica Lange, Michelle Pfeiffer, Isabella Rossellini, Meg Ryan, or some of her or some of her students. And the fact that she was never able to or maybe she just lost interest, maybe like directing this wasn't for her after all that. Like, you know, this movie was also shelved for two years. But I don't know, I feel like that we see a lot of that where we see like a female director will make one film that was like the director of of Trading Mom.

**Sarah** [00:48:20] Yeah.

**John** [00:48:20] I am really proud to say, like, you know, I feel like this wasn't done on purpose. A majority of our movies have been have been now have been directed by women that we've chosen. So. Yeah.

**Sarah** [00:48:30] Ooh, what a happy accident.

**John** [00:48:32] Penny Marshall.

**Sarah** [00:48:34] At least she stuck with it.

**John** [00:48:35] Yeah, like what some of the critics were saying. And again, I feel like they were very mean.

**Sarah** [00:48:40] They were.

**John** [00:48:40] They were they were very harsh on this movie. And I feel like a lot of first time female directors, they don't get. Second chances.

**Hallie** [00:48:51] Yeah.

**Sarah** [00:48:52] I. So just going back to the critics real quick, I do totally disagree with a lot of the garbage I read and frankly, a lot of it was misogynistic, just the way they talked about Jeannie Berlin's physical appearance and these incredibly unfair statements that were just in total trash. I do sort of wonder if the pacing of the movie is actually also ahead of its time. Like, if that feels more like something you want to watch in 2023 than maybe in 1988, 89, 90. It wasn't the right pacing.

**John** [00:49:24] And the editing, too. It's like they kept on. People kept talking about it, like because I feel like I never really saw a lot of movie reviews about picking on the editing. But for some reason they were saying like, you know, this new time director, this first time director, you know, she didn't know what she was doing with editing and it didn't link and it didn't linger on faces long enough to catch to catch emotions. And it didn't. And it's like, well, this is more of a comedy. I feel like I feel like it would be like, you know, the pacing in the edit was supposed to be a little bit more rapid.

**Sarah** [00:49:55] It feels kind of French New Wave to me because there are a lot of jump cuts and that shouldn't be criticized, right? Like it's a genre and it works here. The note about the faces. I find that hard to make a judgment call on because we can only watch it on YouTube. But I'd really like to see like a 35 millimeter in a movie theater because some of the shots feel a little wide to me, Like, I want some, I want a few tighter shots. But that said, like, I'm not really losing the emotion.

**John** [00:50:23] Yeah, I'm wondering I know that I know that wider shots are usually used for comedies, but I'm also I also notice that the camera was often stationary a lot.

**Sarah** [00:50:31] Yes. Yeah. Because there's two person scenes a lot and it is kind of stationary in a wide shot.

**John** [00:50:37] And I'm wondering too, if that was kind of the geography of the movie because it seems like they actually filmed inside real buildings.

**Sarah** [00:50:44] Yes. But I love that it's a New York movie that feels like New York.

**Hallie** [00:50:49] Yeah. It really did.

**John** [00:50:50] And it's harder to it's harder to move your camera. It's harder to move your camera around when you don't have when you don't have that control over a set.

**Sarah** [00:50:57] Yeah, it's not a DesiLu production.

**John** [00:51:02] When my when my husband Jerry, walked in on me watching us, he says like. Like what year is this movie? Mitzi had never heard about either. It's like 1990. Why does it look like that? Because it's just like. Because it looks like the film. Like, I guess that's also the YouTube quality too. But like the film grain. Like everything about it. Actually, when I first started watching it, I thought it was like from, like maybe the early eighties.

**Hallie** [00:51:30] Yeah, I totally see that. Yeah, it had a. Like if you compare that to Pretty Woman, which I think also was 1990, it looks completely different.

**John** [00:51:40] Yeah.

**Sarah** [00:51:40] It even looks a lot worse than like Terms of Endearment, which is a legitimate early eighties movie. This feels kind of like an early or mid eighties TV movie.

**Hallie** [00:51:49] Yeah. Feels like they got, like, their materials and they went to they just were like, We're going to shoot this movie. Let's go.

**Sarah** [00:51:57] Yeah. And they might have honestly, this feels like a scrappy production, and I love that.

**Hallie** [00:52:01] I'm here for it. I that's why I guess when you get stuff like this is when it's just you get some great actors, great writers, great direction, and you just let let it go.

**Sarah** [00:52:12] Cool so I'm gonna launch a crowdfunding campaign so that we can do a stage version of this venue TBD.

**Hallie** [00:52:19] I cannot wait. I love this. I think it's so fun.

**Sarah** [00:52:24] Jeannie call me.

**Hallie** [00:52:26] Jeannie.

**Hallie** [00:52:27] Jeannie, we know you're going to listen. We know we know we're going to get that reached one day. That's all I have to say about that.

**Sarah** [00:52:36] Yes. We'll see you in two weeks for our very special episode featuring Sarah and Lauren from Enough Wicker when we talk about Hard Rain.