Sarah ([00:05](https://www.rev.com/transcript-editor/shared/PV4NMjEmbtlbz10LJD1XpV7EZV44t1Y1EvhQ2PNL7eBTL-cc_g7fCFA-o71a-Ceo2zivU-7B3LzyJkfgUk6MWUoFe58?loadFrom=DocumentDeeplink&ts=5.25)):

Hi and welcome to Forgotten Film Club! We're your hosts, Sarah

Hallie ([00:09](https://www.rev.com/transcript-editor/shared/LtWKnVzSdC69U-ToMG_kwEfzxgwG4TY1zBYSzEtilKvytZUmZY-5yvBZIB7_DVZYiYr87OcoQAxlhiOMsKP4IyGVBis?loadFrom=DocumentDeeplink&ts=9.03)):

Hallie

John ([00:09](https://www.rev.com/transcript-editor/shared/TmMRcNVYqE2LKvq8SffLE9LGexrBxux6G5k4ycnU1zX4I3Cs43nNPyTJnz5nJvQcaHwsupX3A_q8THdWzPHuhYmcaqE?loadFrom=DocumentDeeplink&ts=9.69)):

and John.

Sarah ([00:10](https://www.rev.com/transcript-editor/shared/e3d_EnZ1gSGMbqsqECu1IzbMvze1WAmvr2vess_uC364Elyam8t07lt1S3V07Ra7ZrGrxw-O0XbDT94y2BHMkk7k2cU?loadFrom=DocumentDeeplink&ts=10.41)):

Today we're talking Ruby Sparks starring Zoe Kazan as Ruby and Paul Dano as Calvin.

Hallie ([00:15](https://www.rev.com/transcript-editor/shared/1ep3zZ-H-Ug9EHKneK1f5g4abJ08kiTNTNGJI06yyj2pODfCrlxASW3uDJhWvnzG3JsW4ngxDmfdRe7MSINr5lkPONM?loadFrom=DocumentDeeplink&ts=15.51)):

I cannot wait to hear what you guys think. I am so curious. I just am very curious as the person who's seen this, because neither of you had seen it, right?

Sarah ([00:27](https://www.rev.com/transcript-editor/shared/uxcufQedAscuiwgbF5xlxBR1Fa7kwVzSakE-UMPDec3wC0yetYoOf4HiYnSWZk_gVwGVeXPHZnxfb3P9U3QnFCfV_vk?loadFrom=DocumentDeeplink&ts=27.15)):

No.

John ([00:28](https://www.rev.com/transcript-editor/shared/HjI5QiKChb-9ncZEt9Q6luoo_LzwooxcjUSLVJ2C2DUvlpB4YBjIr8zaJrtLs81sYzh28MeKuf6P-gXZBquEb5Nj_kE?loadFrom=DocumentDeeplink&ts=28.1)):

I've heard of it.

Hallie ([00:29](https://www.rev.com/transcript-editor/shared/1hWQJ8OapWqbPab2hdu_8axgad3eTn55s4A-C1sPXCbrupWFMZZ7OetPkonxJBuUS7LWiQoniGD9Waxh3nieDQVYJMU?loadFrom=DocumentDeeplink&ts=29.17)):

You had heard of it, but you hadn't seen it.

John ([00:30](https://www.rev.com/transcript-editor/shared/_V3eAzqeRpV6tKjtop9NQ9rO_TvyB6s3ioiHyDmxl20I8q4VuGV0nZIir_BApcKjQDeMCSLvkD-P2JGLnjpDKI9X1Ms?loadFrom=DocumentDeeplink&ts=30.87)):

Yes.

Hallie ([00:31](https://www.rev.com/transcript-editor/shared/NHm7hNbITOOQ95h0792IDMUP4R8sr717-BICMzdxgyxzm3pKw0EJPfZPRhUExpFt6fZ0oq9pIpND4-cnmGtkGB6uQrQ?loadFrom=DocumentDeeplink&ts=31.03)):

Okay.

Sarah ([00:31](https://www.rev.com/transcript-editor/shared/egEPV1Oq9uSvtJjTXfl5RXNvR-f3FO8CV6boKWMtks3vPS3RdbDoVqyViC02Ib06uhsYB7s2N07cjL5-2WqJW4-1y40?loadFrom=DocumentDeeplink&ts=31.77)):

I remember it coming out. I don't even a hundred percent know if I remembered the trailer, but I will say this was not at all what I expected from my memory of it being a thing,

John ([00:44](https://www.rev.com/transcript-editor/shared/zQaSpI9uhCl8uJk06m-w2L_u90ymokg45snx2l-Y8tjpuBloV37dvlmx7VCwgvISX3RDn64xTE0x6xYYiqcGLm43vmo?loadFrom=DocumentDeeplink&ts=44.55)):

I went in completely blind. I barely knew who the actors going into this, who was in this movie.

Hallie ([00:50](https://www.rev.com/transcript-editor/shared/NfLQ39yFdW2cCvbEqy3wKmb3Ajv6Ix4-_rORxdAosgbg739gTrt4H5p0XXzHxVLeNBHzTjrBQ3V76H6IVbdBVPOEY4s?loadFrom=DocumentDeeplink&ts=50.91)):

So this was during my Paul Dano obsession phase that I watched this. I was like, God, he's so good. What else has this guy done? And then I stumbled across this, and from 2012! I was kind of like, where was I when this came out? I don't remember it coming out.

John ([01:11](https://www.rev.com/transcript-editor/shared/6P9BLe1tskYk5P-8qCnyvYFMQRbiXDAgcF2pQyRD35kcRcgY8VYXUcfZlY3ytklCrkzNp14wLhSGkEwMmJ3EB8LqkOs?loadFrom=DocumentDeeplink&ts=71.34)):

It amazes me how much all of these movies have aged. Some good. Some in good ways, some in bad ways, but 2012, it feels more distant than 2002 in some ways.

Hallie ([01:25](https://www.rev.com/transcript-editor/shared/H2HBoU-H3vAnpWBswS6jiszzwKxGYZCLUJVDVbKUm1i9XKMmWaWxNolVfqHPVLnFVo42cMPa2xQXye0-NbnV4reR0Bc?loadFrom=DocumentDeeplink&ts=85.38)):

Isn't that weird?

John ([01:26](https://www.rev.com/transcript-editor/shared/_zgwp5BSCOZ5QYmVOl6FS1qYK2Y8RZN5vgIOKAQKJcox4SIGC2mFjoJkyRAcTaCgF32q9JmU_iYlm8JJjr2bZ6Hpi28?loadFrom=DocumentDeeplink&ts=86.64)):

Yeah. I don't know what that is, but it's like the way that the titular character dressed in this throughout the entire thing, like, oh my God,

Sarah ([01:36](https://www.rev.com/transcript-editor/shared/s_Zy1LHZU4BIagOkAL7Fg4uJLI3Jmb3k0os_QgSb_0uw78gXkVl9eUR55BjpE7TcRhYt3VhUwnsXHp1wPl2Z3PEEQgE?loadFrom=DocumentDeeplink&ts=96.42)):

It's the Obama administration Halo effect. Every millennial had rose colored glasses on for a solid eight years, and it was a really jarring transition to the present day, which is in many ways more similar to the Bush administration.

John ([01:50](https://www.rev.com/transcript-editor/shared/Ep6pflPBEmTzid4H406E150X9RRvczEl40xRjEfeEkxNWEvKmCKTYEdC2vUEJFHFxpdjDdDQzVbea_ITIedhS5e6bEs?loadFrom=DocumentDeeplink&ts=110.19)):

Yes, 2020 was last year,

Sarah ([01:52](https://www.rev.com/transcript-editor/shared/tAdt0U0u3gwu9f6JKhWopfudsvqIunrDiOj4oLtxB4-RlMh7w78bxo1ub2OjMVAGeBHgjQ_Nm6Bfp4UQmFcqljJe0VM?loadFrom=DocumentDeeplink&ts=112.71)):

Right?

Hallie ([01:53](https://www.rev.com/transcript-editor/shared/SQbxROzxKf_m3xFn_EckWHc2TuCVHaImgIFbW7hxiJuR19GHbDLyhl7pAqa74eIp_085EEHio5H2T5CFOJ8Rlu08WIk?loadFrom=DocumentDeeplink&ts=113.43)):

Exactly. 20 was still last year. Yeah.

Sarah ([01:55](https://www.rev.com/transcript-editor/shared/JT26FQPAo4U1ViDH6Wzu7tAG70pp-OrTqMmVTHNwxG2bVRC6iXO3ttl8eGwZ1RTo0hBw0EN7f8GMUT0coc8nzYEBF98?loadFrom=DocumentDeeplink&ts=115.84)):

It was like two months ago.

Hallie ([01:59](https://www.rev.com/transcript-editor/shared/1OCw2uixw7fPD1wwZKk4fJIVpCxyrVOccBgQY-VpU9GvHip7zUNg1i3lGj8bxdRJOweNyBq970PHVv7Vep8cB-EjGF0?loadFrom=DocumentDeeplink&ts=119.1)):

Well, and it also, I think part of my theory on that also is that 2012 was when we all became adults kind of. So going back to those first initial months, I think of that time in our life to me is also what makes it feel so long ago.

Sarah ([02:14](https://www.rev.com/transcript-editor/shared/QtrV4MKGIe9Eeyb8DKB74Wa3soB0UkuUdJBqXtDGBXOmY3CkZ9WDa_GeHFAqdo5dVnQidAoWvLJw2cv6PPkv94rEzNo?loadFrom=DocumentDeeplink&ts=134.79)):

There's something to that, but even if I watch a movie from 2014, it sends me for a loop where I'm just like, it just feels brighter and more hopeful

Hallie ([02:24](https://www.rev.com/transcript-editor/shared/rC2YvfcC_y2z-s7AyFNO3WXzzMXVipyuEjOcpkB5zf8tN_A40If3qJWQHd-3Rzid0IDsPzcjshc7DvoX7kwmPfnLTaI?loadFrom=DocumentDeeplink&ts=144.27)):

You think it's the pandemic?

John ([02:25](https://www.rev.com/transcript-editor/shared/YpGD1zHQzHHgwsV8znda0QeX-IfwK42D7Nb389yNUxpkhL5pGKguhL8uqjqIA_vlLmBSQHtFEpRK5ViV73gpMUTq0c8?loadFrom=DocumentDeeplink&ts=145.74)):

Or like, oh my God, I rewatched

Sarah ([02:27](https://www.rev.com/transcript-editor/shared/NYBQwOyakbC1M7AevpMWXacqwn_uBSqgv8fslxj532jVinMEPMCfj0Ra4cbRIwfUhqCcIOJQzKhDcMP1gaojWEHhLBo?loadFrom=DocumentDeeplink&ts=147.07)):

So many things.

John ([02:28](https://www.rev.com/transcript-editor/shared/sc7_SnC7O4kRQzhqStYbUGEg-rSYlFYyvc_hUD6TlYxjwANHqIGYjFR-0wMmW2uaFyIEhKF0jXqccbBpnUIAeIjIep8?loadFrom=DocumentDeeplink&ts=148.21)):

I rewatched Scott Pilgrim recently. It's like, oh my, oh my God!

Sarah ([02:32](https://www.rev.com/transcript-editor/shared/nIeKjRDMKCLDQBUtaphTha3HeWQ_sGH7aMDb_0iRS1W51vZohzYCuJbja0weaPxu5LccIkPKZojqkm8koT20vho8tWo?loadFrom=DocumentDeeplink&ts=152.49)):

Oh yeah.

John ([02:33](https://www.rev.com/transcript-editor/shared/LVBqZruFppjMo_ssenXdJp5YCY0iU4uiwG1wFoYHjmFNHrj52sA9VcTGhdvTwPJTb7wqJaxw7dKFwO7pFeHcxEzUWRU?loadFrom=DocumentDeeplink&ts=153.66)):

Yeah, and it's like, oh my God. We were just different human beings back then.

Hallie ([02:41](https://www.rev.com/transcript-editor/shared/M2g6DipPcviwNUgJoLMJRPXmQMg-geM2DeaMSp4iLXjRNCe1ovg891aqMTyIRgZNEQIxBKcJ9pDBV7YmPjqq-pijhow?loadFrom=DocumentDeeplink&ts=161.25)):

Yeah

John ([02:41](https://www.rev.com/transcript-editor/shared/AXyS1gwd8VO9rALoUw2JJa-8AUK1BCR_T2wKhD1oYeW56VheOmclKW--K4nB0dT6tuCOva_K7yLfEpGQZJVn-pJB9sM?loadFrom=DocumentDeeplink&ts=161.25)):

Everything about us was just so different.

Hallie ([02:43](https://www.rev.com/transcript-editor/shared/jdIcqTxDXvYCWotwbQDAAmnKIULN9oKGOZ8Kj1UBUPHImZL4DSunJrzRtfjRSDquvGxfwOT1-rQH0Bh3PYChDcOps1E?loadFrom=DocumentDeeplink&ts=163.44)):

I mean, the other thing that I thought was really interesting when I first saw this movie, Ruby Sparks, was that it was the next project after Little Miss Sunshine that the directors did. It was a joint production, not production--it's s a joint director team. Correct.

Sarah ([03:01](https://www.rev.com/transcript-editor/shared/7r4GCWd_WiBGGQrHKDVLXSkAwsEMlot3mcUiv8FKhvoKB_r9SVuXd5cqyNs71vGv7JpJzxUWQ-cliGacTyWun80tAY8?loadFrom=DocumentDeeplink&ts=181.21)):

Ah

John ([03:01](https://www.rev.com/transcript-editor/shared/1oocWX2jco-obDbULz84MxUSQXltbhpgfvsanhqiNBBDM-cMfvQUDMoMUHu7amgyxfAGItP-OvawmQ0Zlx2nxBU1sUo?loadFrom=DocumentDeeplink&ts=181.84)):

Dayton and Ferris

Hallie ([03:03](https://www.rev.com/transcript-editor/shared/Oh170lFmQKOGZrF_S_5d28bjdQZF44y_puYJ00ZqAMKrGRmA7jEz71rsdQ_oUXjEafcfIWOzyhIm75gGaknRLOHxaf0?loadFrom=DocumentDeeplink&ts=183.55)):

And they're married and they became good friends with Paul Dano doing Little Miss Sunshine. Right. And Zoe Kazan is his partner, his longtime partner.

Sarah ([03:18](https://www.rev.com/transcript-editor/shared/Tbv4mGRnw3rCDgNkAwOFyIiDPRiK12t_51EDIelpwWi3FGDXtdMw1nres7jzP-J1sCDUfg15heUGotGrCj-lZkcI_Yw?loadFrom=DocumentDeeplink&ts=198.25)):

Calvin is a hipster writer who types out his manuscripts on a real life typewriter. He's unlucky in love and despite having written a quintessential great American novel as a teenager 10 years ago, lately, he's unlucky in writing too. He hangs out with his brother Harry, played by a Mindy Project era, Chris Messina and goes to his therapist, played by Elliot Gould, who encourages him to write something very bad about someone who loves his slobbery anxious dog exactly as he is.

([03:43](https://www.rev.com/transcript-editor/shared/hsMFeZyEJYK7fcIMwzCd_zVfe3NodXgqRzjCQn2mKPgO4t6FOIvqyxYTIOo_H-XI3-37RUTyfXQyExcwwCuy0OsPBKM?loadFrom=DocumentDeeplink&ts=223.45)):

Clearly, Calvin is someone paralyzed by perfection. Calvin starts to dream about Ruby. These vivid dreams spark a revival of his work. Ruby is both character and muse. She's a whimsical, bad girl, romantic with a mid-century affectation, and she just might be real. Women's items start appearing in Calvin's house: panties, a bra, a razor, and shaving cream. Calvin shows some of his writing about Ruby to Harry, and Harry says, only chicks will want to read love stories.

([04:09](https://www.rev.com/transcript-editor/shared/atU8kS2YrR84Q74cT39sliYng7zC3LQifzC9UrA_nwCN8v0CgPLiBI-0xKLVzXkAhToG2o9wC5WIctOHrZvkCcvwNPQ?loadFrom=DocumentDeeplink&ts=249.89)):

And besides Calvin doesn't know anything about love, when Ruby appears in full three-dimensional flesh, Calvin thinks he's losing his mind and maybe he is. I can't really tell at this point. When his brother is too busy at work to help with his potential. Psychotic break. Ugh. Do not get me started on this. He suggests Calvin phone a friend. It quickly becomes apparent that Calvin does not have any friends. Instead, he calls upon a woman, Mabel. He's met only once at a reading. She's played by Alia Shawkat and she thinks that he's called her for some afternoon delight. Also, I'm sorry, I think I said her name wrong because there's a video of her and Michael Cera on the red carpet when they're like 15 and I feel like she pronounced it to fuck with the interviewer because that is not how you saw her say her name. Let me read that again. I'm going to go back to...

John ([04:56](https://www.rev.com/transcript-editor/shared/jcpXEixIK8GxD3AnJtF3b5OcM1209SVj96sY96I6RFTMOdigsuDKGiZ6eFsV6IGnIW_KpPihpayzyFysaptzVDpRzns?loadFrom=DocumentDeeplink&ts=296.98)):

Afternoon Delight. Is that an AD reference?

Sarah ([05:00](https://www.rev.com/transcript-editor/shared/zLL6kUt5iwW2y6UJLrROATAEGDh6C3D0fPDqJwdHW5bS8VT1E6d3qBIEdQH_jKbGjCfrl5DtOQCrgxw97RYhQpDK-Ac?loadFrom=DocumentDeeplink&ts=300.76)):

Is that a what?

Hallie ([05:02](https://www.rev.com/transcript-editor/shared/2R3Io5CNIQlhpDdN-7pDIeCoSOdFPpEZjjrbu5AOH3sblBPlyBSJp_4k7N8LcI3B83QSb9PEmd1hgU4-0qTmOB1dcFk?loadFrom=DocumentDeeplink&ts=302.17)):

That's what you call it.

John ([05:03](https://www.rev.com/transcript-editor/shared/3APzhvRYzVFTa3BtkUF5LWBZ4ZJdfusL5vYXvagQiJOTsUpGts9OAWEBYAw6Pp7c7c3xaoPSt5vVHFNZc1Slm4rd7Hw?loadFrom=DocumentDeeplink&ts=303.43)):

Arrest Development reference?

Sarah ([05:05](https://www.rev.com/transcript-editor/shared/L1oyA7JOzjqHnaI4c4KjkuSJhGXuF8GIGOXyF5p0CGKhJm7SSt8JNMzOn81-zSkdrDwvLi4-qJJdQ7Q7zTDSOKOh-Uk?loadFrom=DocumentDeeplink&ts=305.17)):

No, that's also

Hallie ([05:06](https://www.rev.com/transcript-editor/shared/-z78grD3YgANPt8aaw5GxhwD4lSumKLjn1sELvT7sbgT7aB4zzxnEExmpwX5Rx0jJc_Tw82cDpvJg-UeFimcZNdN-i4?loadFrom=DocumentDeeplink&ts=306.16)):

No

Sarah ([05:06](https://www.rev.com/transcript-editor/shared/Zz53v56klwPqptDzlr49ZZuI8kDpZCMZzOenijJWOfvrbGw9s8giTMU6ke8PX_qd2-r5SB8i5ykC1RwfGYrDDHlXRE8?loadFrom=DocumentDeeplink&ts=306.16)):

The Arrested Development Reference is a reference to the like actual phrase

John ([05:11](https://www.rev.com/transcript-editor/shared/6YUsut0qjWChyevnmA2M7JG1aa16FyBGPArCGDxcCF2ELe75J5f4UtZMoye9Shp2CVnyQeb5d_tkDdLBJLVqkNInwvQ?loadFrom=DocumentDeeplink&ts=311.71)):

Yeah

Sarah ([05:11](https://www.rev.com/transcript-editor/shared/KuzMYYS3ANtGnjb5z4qLjbVnFkPfyrcHEycsLOAf-U8A2DVTkH4B3zu8PpMJQyJWhKp45Ma-B3I3zvXZhHqOue4PXKY?loadFrom=DocumentDeeplink&ts=311.71)):

And then they bring the song in a lot, but no. Oh, no, that's what you call it. I wasn't consciously doing that. This is going to be a real bitch to edit. I can just tell like I've already fucked up so many times.

John ([05:22](https://www.rev.com/transcript-editor/shared/422q4WyziL8n6DB_rsts-C3FSw6RSJCvFMnLcXlEc4z89VRpRB1NoKRMBId6PRKzpLDyAZE7cpOD45q_o8Z4keKSnJ8?loadFrom=DocumentDeeplink&ts=322.21)):

No, keep this in. Keep this in.

Sarah ([05:23](https://www.rev.com/transcript-editor/shared/2h4dieNEU6ZzsxWA5RtyNN9fUKAUIabv_I6Rhz2H63n_14OYOPVXqzxcnKPitRLBkFkNHqSVWpK4uS9EnoC2cAjRYQU?loadFrom=DocumentDeeplink&ts=323.74)):

Okay.

Hallie ([05:25](https://www.rev.com/transcript-editor/shared/K_ixfvap6LdH-cvnKFCsdx3hEDY2m0VxA1C24FQIWrwi4rGIiWKhM7JO50WqqN7TVcUXh1PMh-6zBvNDMls8Og6MZSA?loadFrom=DocumentDeeplink&ts=325.93)):

We'll discuss exactly what makes an afternoon delight in this episode. You too.

Sarah ([05:30](https://www.rev.com/transcript-editor/shared/B-2nHqBQ7P4Hbj8rYjmq_nBDAqcF0jMTl2sCoXpmyF0mJi4xTNhfPBgl7mD_nlAGKGFH1stLuLoKVcpRQRf7SmmneYU?loadFrom=DocumentDeeplink&ts=330.65)):

What if I just don't edit this one? Okay. When his brother is too busy at work to help with his potential psychotic break, do not even get me started on this. He suggests Calvin phone a friend. It quickly becomes apparent that Calvin does not have any friends. Instead, he calls up a woman, Mabel. He's met only once at a reading. She's played by Alia Shawkat and she thinks he's called her for some afternoon delight. Ruby, who has insisted on coming along for the drive catches Calvin with Mabel, and in the ensuing drama, Calvin realizes that multiple people can see Ruby. Ruby and Calvin make up after he promises her he wasn't on a date, which to be fair is true. And then we are treated to a lovely montage of movie watching, arcade gaming, and dancing. If Calvin is having a psychotic break, it sure is a lot of fun.

([06:19](https://www.rev.com/transcript-editor/shared/b118uOrgPPXWWpxKDKeO7O-RdVLfm74dkseyERGH5ZLKuQ0iY7Zd_QuyXAkv6Tb5746ySt0BZLNrAf2XvN7gm2--IS8?loadFrom=DocumentDeeplink&ts=379.1)):

When Harry comes over for dinner, he's worried Ruby might be some kind of grifter. Although Calvin thinks it is impossible, he agrees to write something new and see if Ruby is affected by it. Calvin decides to write that Ruby can speak fluent French and Harry is convinced when they head into the kitchen and Ruby speaks entirely in French. After dinner, Harry and Calvin chat in Harry's car, so Ruby can't hear them. Calvin professes his love for Ruby and Harry points out how weird it is that he's planning to have a relationship with someone he invented out of thin air and can presumably control. At this point, I'm worried I've stumbled into an incel's wet dream, but I trust Hallie and Zoe Kaan, so I persist. Despite Harry's urging to be a total fucking creep, Calvin vows to never write about Ruby again. He locks the pages he's already written away in his top desk drawer.

([07:05](https://www.rev.com/transcript-editor/shared/9m-h3Bw0vvCS8BGSOr-4ka50TgzqHuYa95HLmJyXUNIjZ-aZ4adZbZBez2e8tpfIAO-51NQ_21itUtsItVn44PbhL6w?loadFrom=DocumentDeeplink&ts=425.6)):

Calvin's mom wants to meet Ruby and he doesn't want to introduce her. Ruby wants to be introduced. He tries to kick that can down the road until Christmas, but Ruby is unimpressed. She decides she'll get a job at a coffee shop nearby even though Calvin is willing to support her artistic career. Ruby suggests time away from Calvin will give him more time to write. The next morning, Calvin packs a bag and tells Ruby, he'll take her to Big Sur to ntroduce her to his mother. This seems oddly timed with Ruby's desire for autonomy. In Big Sur, Ruby has a lot of fun with Calvin's family while Calvin spends the whole time reading when they get home, he complains that Ruby is too loud and distracting him from his book. After that, she decides she should take an art class and starts spending a few nights at her own apartment.

([07:49](https://www.rev.com/transcript-editor/shared/1LkhORjYSLyvbNuFUzwDOUn1hm7J6t4_SwQ53QOYT3zAgrcrpOlZ_MAbciV6_GQ970zvxkqUTaAFxFrMBvW0wnLUPbI?loadFrom=DocumentDeeplink&ts=469.1)):

She also expresses concern that Calvin has no friends. He says he doesn't need anyone but her. Ruby rightly tells him that it is too much to ask. When Ruby is away, Calvin doesn't sleep. He gets jealous when Ruby goes out for drinks with her art class friends. Calvin spends another sleepless night right before deciding to open Checkov's desk drawer. He writes, "Ruby was miserable without Calvin." Seconds later, the phone rings and Ruby says she's coming home. Calvin's writing is interpreted very literally. Ruby becomes very clingy, practically attaching herself to Calvin's side at all times. She's almost toddler like and it's very upsetting to watch. When Calvin, briefly, lets go of Ruby's hand to answer the phone. She becomes separated from him in a crowded crosswalk. When Calvin returns to the corner and finds Ruby standing there dejected, she has a full on meltdown. It's back to the typewriter where this time the directive is "Ruby was filled with the most effervescent joy."

([08:42](https://www.rev.com/transcript-editor/shared/mfUFgXg1uZfQSNRPDMOlE8jpmN20bxzUDIZZHfQeSmoLG5Y-KhcWryrPbk2l2DsFwg65NKjjQI_ex9xby-Kg9jDJUEY?loadFrom=DocumentDeeplink&ts=522.83)):

You know what Calvin? A good writer understands nuance, but you reap what you sow. While Ruby giggles like a maniac in Harry's pool, Calvin asks him for advice. Harry suggests writing. Ruby went back to normal, but Calvin is reluctant to do so because Ruby was busy living her own life without him before. He pulled out the magic typewriter to make her depressed and manic in quick succession. When his Frankenstein's monster of emotion starts to drive him crazy, Calvin tells Ruby he's going to go away on a trip. She doesn't take the hint and asks for him to send postcards to her, so he tries another tactic and suggests he'll stay inside the house for a while. She suggests they build a pillow fort, so it's back to the typewriter where Calvin mandates "Ruby was just Ruby happy or sad. However, she felt." Right before a big industry party, Ruby and Calvin have a fight.

([09:30](https://www.rev.com/transcript-editor/shared/XXWugbEpf-eXPBFSc7GY-PuGW_k_MyepSwAThT0_m7pWkuZdFXBiATkLw10eemLnHdgGJQ6KOWyed3XOFsN_09YRttA?loadFrom=DocumentDeeplink&ts=570.15)):

She says she feels like she lost her internal compass and that she see a therapist before suggesting that Calvin also go back to therapy. When he bristles at this, she decides maybe she just needs to get out and socialize at the party. Calvin runs into his ex who looked a whole heck of a lot like Ruby. She tells him she's just finished her novel and calls him out for being both disinterested and threatened by her when they were together. Meanwhile, outside Ruby is about to go skinny dipping with the host in his pool. Calvin is pissed, which is honestly putting it mildly. It's more like a quiet version of narcissistic rage. He tells Ruby that she was leading the host on and making him think that she was sexually available to him, which, and when she says he can't control her, he tells her that he can.

([10:14](https://www.rev.com/transcript-editor/shared/QDR3fqGRLZk8Z-2Krfd1CwckqAduTD5aBNthuCRd8YpH092vnxLfT_XmXgciezH63G_vi616j6sblm8MdmzBSFvFh8k?loadFrom=DocumentDeeplink&ts=614.1)):

I hope Ruby can somehow figure out this roose and smash that damn typewriter before Calvin can get out a single word. We don't see what he writes, but some kind of force field prevents Ruby from leaving. Calvin shows her the book he's been writing and tells her that she's a character, not a person. To quote Arsenic and Old Lace things are feeling a little Pirandello. To prove his power, I guess for a lack of a better term. Calvin writes increasingly humiliating things for Ruby to do before having her say things like, "I love you" and "you're a genius." Calvin then gleefully bangs on his desk until he jams his typewriter and Zoe drops to the floor. As Calvin approaches her. Ruby flees to the bathroom and he returns to the typewriter to write. "As soon as Ruby left the house, the past released her and she was no longer Calvin's creation. She was free."

([10:58](https://www.rev.com/transcript-editor/shared/TPypZpjKR319zJl9V2EbusL2uJVLXXR_ixRtUif7dKfwozWvuiO2rkfPQ_8bRcjwVFpX5A0rBe_eqxY-xKf4XNy1Svw?loadFrom=DocumentDeeplink&ts=658.92)):

On a post-it. Attached to the first page, Calvin writes that Ruby should look at the final page of the manuscripts and that he loves her. The next morning, Ruby, all of her things, and the post-it note are gone. He weeps on the floor. Harry finds him and evidently takes him golfing because that's where the movie ends. Calvin puts the typewriter away and gets a MacBook. He writes a novel call "The Girlfriend." I don't like this ending. I know he set Ruby free like Madison in Splash, but I'm not feeling great about a room full of people applauding this D-Bag for realizing a woman is a person in therapy. Calvin Urges, Elliot Gould, whose character name I cannot remember at this stage of the game to believe that this weird shit actually went down, and instead of ordering a PET scan, he's like, oh, yeah, okay, I'll try. While walking his dog, Calvin runs into Ruby whose memory has been wiped by the magic typewriter, and she asks for Calvin to sit with her and nope, no, I do not like this one bit, the rest of the movie was fine, but this doesn't sit right with me. Thoughts?

Hallie ([12:01](https://www.rev.com/transcript-editor/shared/IyZjy5fiX7I9s3NeU44QDoMhPbejeX_GaESjm-V42FOXy3ZPW2RZhgqJkYy-I9UKX3p2AhznX5c_XFgZQReqyehMbyc?loadFrom=DocumentDeeplink&ts=721.96)):

Incredible. Oh my God. Yeah. I had a lot of trouble with the ending. There were moments in this movie where I was like, this is fucking brilliant, and then there were moments where I was like, wait, wait, wait. Well, I shouldn't say that. I thought it was brilliant most of the way because we start in this really...I thought it was brilliant until we got to post. Once the climax hits of the You're amazing. You're amazing. You're amazing. Boom. At the end of the type after that, I think we lost it after that. It couldn't end it.

Sarah ([12:38](https://www.rev.com/transcript-editor/shared/h0CzEOD5htho5FFJhshcWyTiprTzMT-f9ZIo3ZZsPt8cQnkq0-reHLKmvSl9seaJcXIsVz8VkSYb4U3PqGAjVCH51dA?loadFrom=DocumentDeeplink&ts=758.29)):

I so agree.

Hallie ([12:39](https://www.rev.com/transcript-editor/shared/b2pZXNo7FI1e1IrUcSVEDFNX3zx4FY3VcSGLZ1-5IsCKc7a22E-FU0f5o5hcdZ71Z-9-Ole8y_Kj5yBJncLGUQfseqM?loadFrom=DocumentDeeplink&ts=759.4)):

I think it was because I was like, all this movie so fabulous and then all, and I was like, I was moved, upset, everything. It was so effective. I think up until that final bang on the desk.

John ([12:55](https://www.rev.com/transcript-editor/shared/6ATFamcd8H5T8L4fF1HJIgBWygH8GUqJ3pUeT5P3O12uav2o8Y5MxGY4hgjn2LfoIRxP_c_WEdtfYLrOlVEB8xsgBlk?loadFrom=DocumentDeeplink&ts=775.33)):

The reviews of this, I saw the fact that some reviewers that actually gave positive reviews said, this is a light romantic comedy. It's like...

Hallie ([13:06](https://www.rev.com/transcript-editor/shared/pDG-qknKPAalJJZZgreSo4FbxZLhiuo8qPxRVJGj-8d9jaJ_5bHsD9FiIA2vIw6MGONQHoiYDRqPQZAMzIcLKmsdeZ4?loadFrom=DocumentDeeplink&ts=786.19)):

No, it's not!

John ([13:08](https://www.rev.com/transcript-editor/shared/flNRDgSqX8Ccg2NmY5N3YGW5lyIMlBt0RLvG0KLPRQxSwf3okig4seGoJEnsc0eDtf62nOK7bqc5P5p-syd-QaqkUDE?loadFrom=DocumentDeeplink&ts=788.29)):

But it's like the ending though. It's like the ending betrays beginning in the middle. I think it lost its nerve, which is really surprising. I feel like Zoe Kazan wrote this, and I'm really surprised that it flinched like the ending of this flinched.

Hallie ([13:26](https://www.rev.com/transcript-editor/shared/P1Mccn0CMAie5avfGEjsCjqw46Frzr0GiNToaqBxMBtk-F45kbpTQQCDGN5OKHFp0IX6E2-AOQdlePTnzMX82jqtTdA?loadFrom=DocumentDeeplink&ts=806.17)):

I totally agree. I don't, because I think Zoe Kazan is fucking brilliant in everything she does. I'm like, this has to have been a studio meddling. This has to have been something, or the directors or this had to have been like a, well, this girl's never written a screenplay. We have to help. It was so, it did. It kind of betrayed itself at the end where I was like, wait...

Sarah ([13:47](https://www.rev.com/transcript-editor/shared/VoxhDmwrr_P7GH-S22t971zFpTRDN0GH5RTcgAyC9jNgQ2U2eK9x4VmaTTLHJGxepR1WtL9UsykSlPfmSWuTivCi_PU?loadFrom=DocumentDeeplink&ts=827.62)):

I don't think it's studio meddling. And I respect what she's trying to do here. I'm not saying there wasn't meddling of some sort. I think we are following the wrong character, and I get why we start with him. He has to invent her, but we could be following her. Well, I think at the time of the climax and then the shift, we should be following her. We should follow her out of that house and we should see what happens next, but I think we actually could be following her earlier on. It's all told from his vantage point, which sort of is beneficial to the narcissism of this character and helps convey that to the audience, but when she starts to step out on her own, I think we could track her a little bit more and really feel it deeper when he brings her back into the fold. But non-negotiable for me is when she's out of that house, she should not just disappear. We need to go with her, and then I cannot stand for the, she's still is fucking novel. His abuse of her is now what he's profiting from, so that doesn't work for me at all.

Hallie ([14:49](https://www.rev.com/transcript-editor/shared/s0epanXKOrV_LQFqW8y7tpO48NTDX00gs46QBsSSwwh-svAGDDRzZQ8WsnM8JbyWHg_zRePjuH2ssqIWHLuLbsUVmFE?loadFrom=DocumentDeeplink&ts=889)):

See, I think we need to just stay with Calvin. That switch, and then I would've loved to have it go then. Exactly. We need to follow her out of the house and then have some sort of ending be on her terms. Yeah.

John ([15:01](https://www.rev.com/transcript-editor/shared/YgO6vNswqYsGlccxNTqx7wmPQ2f3j9B7UrgAaMRAimyHT1zE_U9ZyAqHPQ-DFcq9egK5GwL_hT0qOUXTy2JDA1fWtag?loadFrom=DocumentDeeplink&ts=901.25)):

There is a version of this movie where we start off, it would be a completely different movie, but it reminds me of the cut that everybody want to see of Passengers with Jennifer Lawrence and Chris Pratt, where it's from her perspective instead of his. There's a version of this movie where it starts off with her perspective and she slowly starts to, reali--it's through a bunch of clues and through a bunch of clues, we start to realize that she is a product of, she is some kind of a weird manifestation of his writing. I feel like that would've been a completely different movie if it was completely from her perspective, but I think it would've been more interesting like you two say to switch to perspectives once she's free. Yeah, because after that, it's the power differential is still there at the end.

Sarah ([15:55](https://www.rev.com/transcript-editor/shared/Bt9Hwd16n0wavZLloSfOfyoa_SDC0V4A6zdIEqjDBqbzgAvlz1pSPBfdnDqHzF0Dbu1Tmvr8Co4RwS9leLMy9VVTWn8?loadFrom=DocumentDeeplink&ts=955.7)):

It totally is, because this is a movie about this character presumably gaining agency. She has no agency. She gets agency. We don't get to see it, and then I find the ending where they meet again and she has no memory of him. She's been like Men in Black brain wiped.

Hallie ([16:12](https://www.rev.com/transcript-editor/shared/AiKAnKaArLFjAPnbM3VAgjwgJ_u-_Mv85C4iR647aXd0VwUv2Px-OjJVFYAjpYqdM_rqqOxShRb6AMAqfFQAK6T5NIg?loadFrom=DocumentDeeplink&ts=972.05)):

Men in Black, wiped. Yeah,

Sarah ([16:13](https://www.rev.com/transcript-editor/shared/0j_9rFkGhN1attyhzxHPmFSxaAlp4SZmG9KoiNr6ev-S-BlKJ3aMGqjLBchptqNxB9SVeIFk9SyD-pdnh7qBrzcK6lk?loadFrom=DocumentDeeplink&ts=973.46)):

Absolutely horrific, because now she has no information about this predator, and I just don't believe his character change. Like that person who has that level of narcissistic behavior. Then to be really enjoying somebody saying, "you're a genius" when clearly there's nothing behind that statement. Only somebody who's very empty inside could be getting any kind of rush off of that and then to suddenly be like, oh, I've gone too far. Let me release her. I don't understand that, and it doesn't make any sense to me. Where is that motivation?

Hallie ([16:49](https://www.rev.com/transcript-editor/shared/Y4ZJUlrLheAyBtvIV2QWeEWU5a1gBjnsEFWWPpeFuGqGVez-vENo6ZEAYJY17em5Nhte02fma4ygFNh-FK305t0D9D4?loadFrom=DocumentDeeplink&ts=1009.73)):

That's where I feel like the magical realism, because again, I'm so on board with the magical realism until, because there's such a wink in the beginning, because we have this perfect relationship that of course can't stand. She's absolutely perfect. We have that incredible montage at Griffith Park and all of the arcade and all that, and I think once we get to, I feel like they're trying to, they let him off the hook, right? A little bit like, well, he learned. He learned because of this. Yeah, it's like Splash, right? I haven't seen Splash, but isn't it kind of like Splash where he isn't a mermaid?

Sarah ([17:33](https://www.rev.com/transcript-editor/shared/QCT2fGV4mecEsR6AENMUDXpUXmaUx3CFBfFfsu6tuVN3neo8GylcDD8rMLl7Y3q3MMTChEjm7qraYiVAPc-SIQXD7w4?loadFrom=DocumentDeeplink&ts=1053.5)):

Well, yeah. I mean, he's saving her from the government essentially,

Hallie ([17:38](https://www.rev.com/transcript-editor/shared/JFTDfDWAUr4UAMOna_CiiXdcPkvyup7G-TufvwHcMp2EKMsQgzBSTuTSdSxV0tjP5WXp_wec1gGf_pPFEGoFyL7tWc0?loadFrom=DocumentDeeplink&ts=1058.18)):

Oh okay, so not like.

Sarah ([17:38](https://www.rev.com/transcript-editor/shared/-UVtjlxnKLsfu3dpq0Er1mGnMPtJmSTyIOsXAXKNu_qJYRBgswDskdJU8tC3b7tMoFMj7-pe-5V06qeJZ6yG6HSIE48?loadFrom=DocumentDeeplink&ts=1058.84)):

No, no, so I don't remember anything dark with the Tom Hanks character, though it's been a long time,

John ([17:45](https://www.rev.com/transcript-editor/shared/gYlDxcVQqFIwzyh-OaP0KfeL9bGVKJH5ZtSs9iLpQ3QodVkmRbqnGwZcylx09NtNrPG5BDkuesoe_2xKKQxVJsa3t2o?loadFrom=DocumentDeeplink&ts=1065.62)):

Not with the Tom Hanks character, but there was something inherently dark about the plot, the Born Sexy yesterday trope, which is kind of what Zoe Kazan, Ruby starts off as is Born sexy and quirky yesterday.

Hallie ([18:02](https://www.rev.com/transcript-editor/shared/qQsKDP1Ncm5iICYmmo_lLuumh-uDzLz-YSoBo3sxM6FhwuiWQGAHvrcU_Ht1i0A6jRJ2z6D9dnGnGsw1vFmp5Alne8w?loadFrom=DocumentDeeplink&ts=1082.96)):

I mean, yeah, I think I saw an interview with her that I loved about this movie where she was talking about how she wanted to make a movie like this because she felt like when she would get into relationship with men, that she would always be a version of herself that was one shade off from who she really was, and so there was a little bit of like, yep, I'll do all those things and I'll be that person, and then she could never quite live up to that, and so it was almost on her end a self-induced thing, but I like that she switches it to have this. We don't get to control everyone's thing, and it would be a disaster if we could, which we see.

Sarah ([18:48](https://www.rev.com/transcript-editor/shared/ojHuQ_7eQfg7VhuziSo2IG5H3OcS4BaRkHCixdhjzpnkm1I5yH81fb9yKdidnxzbQpkKq6PGIbjT8gck1hUn8Hoha-A?loadFrom=DocumentDeeplink&ts=1128.03)):

I still think she's done something really incredible here. This is the movie that, "Don't Worry Darling" kind of wanted to be, it just doesn't stick the landing, and that's so sad.

Hallie ([18:57](https://www.rev.com/transcript-editor/shared/d7MIoRx_y59gf-WwyozWXXOCi9BP__8RrhcSPuMyZskQNEhYgoNGJsofvfnyASFyhQJ9HtW3vZsxClDuM2EmRhnifWg?loadFrom=DocumentDeeplink&ts=1137.87)):

And that...I totally agree with you. I think she's so good. She's a fabulous writer, fabulous actor. I mean, I think the acting is incredible in all of it. We can talk about the ending, but I think they do a great job with these kind of people and yeah, Calvin. Calvin is a lot of darkness in him. That's not a sweet character. That's not, that's a dark...

John ([19:23](https://www.rev.com/transcript-editor/shared/QYK_o3QegpNwFGTiC3DJGHeF8DejE22mJ1B36Qu05527m7-FacWK9WP19hcJtsLEd6hcl2w2NvEK-ewJbcPxj_q0oWo?loadFrom=DocumentDeeplink&ts=1163.58)):

Yeah. It's a character that hasn't progressed past high school is what they're constantly trying to tell us.

Sarah ([19:29](https://www.rev.com/transcript-editor/shared/NG-UZNL3DIKvk5KeELoVz-Lp9vuU4H7qOObV8qFzga67Y04v4-yYLWxGWDzHVkyYLEbRpykJRU7kmbBKv2Ot32vXqkE?loadFrom=DocumentDeeplink&ts=1169.94)):

Yeah, that was very clear.

John ([19:32](https://www.rev.com/transcript-editor/shared/t38Aw2isGcdS46Kt2QvIQu3s2trsilMYkTc5WSi7HY9dLz6q6n_ptl4bIH5lNwtM1JFghlJUx0mecxjGwCiHWUzdvDk?loadFrom=DocumentDeeplink&ts=1172.16)):

Yeah.

Hallie ([19:33](https://www.rev.com/transcript-editor/shared/CPu5LAlUtUlIqNIGiCGvqddqKIsvjeZYiYgKJ3aEhvDcpb7GY8-JJjeyQfMzntkkkBictc32nmAsYN__-u5xcWHouJU?loadFrom=DocumentDeeplink&ts=1173.51)):

Oh my God, oh my God. The fight they have after that party,

Sarah ([19:40](https://www.rev.com/transcript-editor/shared/QaW0MJLMppb0KapoPlhMc0bxWxln0p4m-MN8l7yFabJKghQ6AZY7pyC94mpMgMI-FnbAbaa-j-FnIirhEX4HT63RMyM?loadFrom=DocumentDeeplink&ts=1180.28)):

He's very troubling. It's hard to connect with that character, and I don't have any problems with an anti-hero, but it was kind of upsetting to watch him.

Hallie ([19:54](https://www.rev.com/transcript-editor/shared/r_QItMvq9TiRLG7U383WZBVxro1LxP-D-isXvssMX51HOqTLWBe__LR5OBm_be88T0bmlr-F8zRlN8xW-4PT-JYkaZI?loadFrom=DocumentDeeplink&ts=1194.84)):

Well, right, because in real life, if we saw that dynamic happening with one of our friends, we would be a little nervous. Wouldn't we?

Sarah ([20:03](https://www.rev.com/transcript-editor/shared/42LV-8FgKjeId8NNsMaINNVvYeB8l_8gon-ydkBV1rjExZ-LWQ5c4lGRwM6sDogykA7aGCZiLZ9joUW-S1K3KwuZNg8?loadFrom=DocumentDeeplink&ts=1203.36)):

Yeah

Hallie ([20:06](https://www.rev.com/transcript-editor/shared/iNkCm73H38q84E0jQVA6cHQ1V4mWyU7wfXX0Ui9YedvrM-Zc1lqmN8D8Y4mMv0r6ALmPHjDHUVuZIzcuQjtwnZzMpYc?loadFrom=DocumentDeeplink&ts=1206.39)):

That would be a little nerve--that'd be upsetting.

John ([20:08](https://www.rev.com/transcript-editor/shared/BuxbOSFNTyS9CGH0PxzVzumkEQOpO3XOq97LSvA0vW5xG6nkFkcKk9OqikmeVyNdD7Mxb_mfxUTn7k6YoC73zg5IDmk?loadFrom=DocumentDeeplink&ts=1208.73)):

With Paul Dano when I was watching him at first, it's like, oh, cool. What a departure for him. I've never seen him play just such an earnest and just kind of, I don't know if sunny's he right word, but I don't know. He just seems so normal.

Sarah ([20:25](https://www.rev.com/transcript-editor/shared/vPU6kWstGpvCuyKeU3aidblqougaeEHl18-F57XfR0U1XSRvF0HJDEZI0xf_g6WQkLrneNk0U397EqMLKQI4aKp3q4U?loadFrom=DocumentDeeplink&ts=1225.54)):

Yeah, I thought that too.

John ([20:27](https://www.rev.com/transcript-editor/shared/0qjb8Mjw_beODUBm1g_P8OIrkYm2yMHH1-OUpBVmsVRAFkZKpG5x3go-yBgJX_NGbn4sHjAwpWSLUJuClTu3K_vjJaM?loadFrom=DocumentDeeplink&ts=1227.16)):

Right. And then at the end, okay, this is why he was cast. This complex, troubling darkness,

Hallie ([20:38](https://www.rev.com/transcript-editor/shared/Ie2k2BQRkK4qq0lTfFILL3666OpljdZ5jYIhUyEjzJSWO1r_wwJSCmeUmsqlHspu6mUL6xsn4WLHEtSQs3m4aL9MX7w?loadFrom=DocumentDeeplink&ts=1238.46)):

And I think we also really, what the one, not the one...1 of 50 amazing writing things I will give her though is I think we really needed that.

Sarah ([20:50](https://www.rev.com/transcript-editor/shared/_HYc3SqR1e0v8hzvuE3KV3Gscr69DbBGsYw2IDoPRyL3Sx3NRyPNk-Ykh0xoDjdUZp6mEXMLApT5mstgRxyZDsQ7YPg?loadFrom=DocumentDeeplink&ts=1250.71)):

Oh, yeah, she was wonderful.

Hallie ([20:52](https://www.rev.com/transcript-editor/shared/JmIzPPDpQfeOGcy-T15UhhHbxzp258UVxxp-ZDNhbXZ0uTx2ddNwUsGxgrZ7I1HbWPMf93Vsu3w8MgQ8qT03ndZAsTk?loadFrom=DocumentDeeplink&ts=1252.99)):

Oh, she was so good, and just that one scene, we needed it because that really brought it, I think to, oh, wow, this guy's kind of the master of his own demise as well. All we hear in the beginning is how, which of course we know it's not going to be that one sided, but all we hear in the beginning is how terrible she was

John ([21:14](https://www.rev.com/transcript-editor/shared/tBBqyvoWQzcW_HIl_GyPa0jDIATLwt9FNXAWc2lTV9W0v78dbrGx_xdA9yonPrlmfp8h0_2gJbwctApJCC5iytmiodI?loadFrom=DocumentDeeplink&ts=1274.08)):

Right when he mentioned to his therapist, right when he called Lila, the ex-girlfriend, what did he call her? Something slut?

Hallie ([21:23](https://www.rev.com/transcript-editor/shared/lgP45PE6w3h1x_Jaf1cWDOrkrfYfUTih0FeJEiJJmW7ZLeCjwhRAi0UVxzWEKsYFMFUId9KAgKfwglfputaWItWcanE?loadFrom=DocumentDeeplink&ts=1283.83)):

Yeah, the selfish slut. I was like, oh, no,

John ([21:27](https://www.rev.com/transcript-editor/shared/56Ju1HBYC3IcPjtPi8OzrVtyjrGrB74NiLHZSzs4bngOU_Sz8G4ZIwU8uvFokzQrAZ473sjtMt8prNGlxuFzYJvsEBM?loadFrom=DocumentDeeplink&ts=1287.15)):

Okay. I know who Calvin is now.

Hallie ([21:32](https://www.rev.com/transcript-editor/shared/NEPIYaN0tQufgWKYnPVxEFsOMQ3lvmshP7zEFynGAuFeFjqeaGN_qZid_suonR4DmhB_78odtYAw-57H5DgtCD2nwS0?loadFrom=DocumentDeeplink&ts=1292.23)):

We do. That was the first tip off for me. I was like, oh, no. There's a lot more to that story if that's what he's pedaling.

John ([21:39](https://www.rev.com/transcript-editor/shared/T0kYSbO2IkP5iITyv6XMRvOdsXJNSCrTLCXfwZ09y6AESHULUkmn8CioluTthaeoJLxO_ESXSf6rloJDgVGbmvf4AX4?loadFrom=DocumentDeeplink&ts=1299.91)):

Yeah.

Hallie ([21:42](https://www.rev.com/transcript-editor/shared/UBHaqvBaNPSSssez5AGcSVC-YNnjnuSucLz3ZvyQpnZrMLlFdftvRBpA75hSzgCzNCBXiBO5ARazyhUpEAMpk0qP_a8?loadFrom=DocumentDeeplink&ts=1302.22)):

So I really like that he gives us a scene with her in a really awkward, really charged, really inconvenient time for Calvin.

John ([21:55](https://www.rev.com/transcript-editor/shared/UomwQkLOp3vIU70m3NvEqTSk8LQt0FLGYOzxhEM_oirNU_9a5RddrZEGolawTNXY_XDqVp_IP-eQKS5Om8jqUEnvH70?loadFrom=DocumentDeeplink&ts=1315.39)):

It reminded me a lot of the scene from the Social Network

Hallie ([22:00](https://www.rev.com/transcript-editor/shared/zeKiytzum87_Rjt1c5SeDos3nWaoT3zvOVvBDY6d-zncgvLYq1W9OrwsBZHOBSsZc_-lg-78Z37CMeJBQe2mNUuSPKM?loadFrom=DocumentDeeplink&ts=1320.38)):

With Rooney Mara,

John ([22:01](https://www.rev.com/transcript-editor/shared/ePIunH4R80uI4YLpnPciPa5YYzlc6E_-TVBwBLV5oTyMrAkDy81uuCKGgZ-4isWcTw4DaClF0FbXgyQzGt4J2ayX598?loadFrom=DocumentDeeplink&ts=1321.99)):

With Rooney Mara at the very beginning. It really reminded me of that scene, very satisfying. I'm cutting, cutting this jerk down to size, but the titular character, Ruby, she really made me sad actually. I was just very sad and just wanted the best things for her throughout this entire movie. She was just so vulnerable.

Sarah ([22:28](https://www.rev.com/transcript-editor/shared/QliHbN4wgB__zBYRmPEWXQf4DbX-GrC7xZz7Ps01rpBvIAwTCmaiLRnpLHu1TSvN1QkV3lWqObsk34_Q78vPJ4B1w7w?loadFrom=DocumentDeeplink&ts=1348.87)):

Could they have mellowed the Calvin character enough to make his motivations make more sense? Because he truly just feels like he has narcissistic personality disorder, except that he has this instantaneous change of heart that makes no sense to me. If he was more like someone with a temper rather than this really pervasive personality disorder, I might've understood the motivation more, but the fact of the matter is I'm just not interested in him, and so what I wish had happened is that she somehow got to that typewriter and did her own shit to release herself and then...

John ([23:10](https://www.rev.com/transcript-editor/shared/-HPueXmaCWfvt3GzusTTB7JqBpelMnrXZJjkXNOF5vTVWp-G5_UZlF9Wc0KLRnBtsSIczlNrMHZeUhtP1l4faxx3Tts?loadFrom=DocumentDeeplink&ts=1390.48)):

Yeah. Until you said, I didn't understand why him setting her free was so bothersome until you just brought it up. I love Beauty the Beast, like the original 91 Disney animated version. I absolutely love it, but something that always stuck out to me in that movie was the fact that once she goes to free her when she goes to save her father, he has to set her free to do that, and it's like, oh, yeah, yeah, she's a prisoner. That's right. I forgot about that part. And then, yeah,

Hallie ([23:43](https://www.rev.com/transcript-editor/shared/vytgmu3F59Vk_VzM3DOPWCzBl9YMIfZO_rGNfYcHkEVHEiWzgnn_NLKwxqo4LgFEAAXD5ZI4EALY4Z4Lg0W_o0Q12OQ?loadFrom=DocumentDeeplink&ts=1423.3)):

You kind of get Stockholm Syndrome as the viewer. You're like, oh, right.

John ([23:47](https://www.rev.com/transcript-editor/shared/HmVneHsOauGufWF4QtuMFJ6tHRu6aSEZgmaXvnZVjnrMf5H86rfXWt2dkWo-sketA4XKnJfXvXd3h9Ajn3JPyHoug2M?loadFrom=DocumentDeeplink&ts=1427.23)):

Yeah, and then when he says she's free now we're supposed to like, oh, how sweet. He must really love her because he set her free. It's like, well, but he also imprisoned her for the last hour of this movie, and that's kind of unforgivable. It seems more forgivable in animation than it does in live action.

Hallie ([24:15](https://www.rev.com/transcript-editor/shared/08vEn8obMKWUcX-gEErAV5DW3h1x3iRkSN-Y4-yiEM4FL9Em6JUc3CKelU_wNUXt0RQ_UknVmqDT-mGRZkyybwszO-o?loadFrom=DocumentDeeplink&ts=1455.23)):

Right, yeah and I got to say, maybe again, she was so young in her career too as a writer that I wonder if she wrote it again, if she wrote this now, I wonder if she would maybe add a little bit more of a nuance of what happens after the jig is up, what happens after she's found out what's happening to her? I think what's really powerful and unsettling about Ruby is that she is a character in a book and that she is, you try to connect with her on just a regular character level. You would in any movie, and you're like, oh, but this is a figment of someone's imagination, and until she becomes, when she starts to become more of a three-dimensional person through getting friends or being at that party and trying to make her own way at the party, we could debate forever on was it okay that she was skinny dipping? That's not the point. The point is that it became such a, you are my creation, and you don't get to have a say in what happens to you.

Sarah ([25:33](https://www.rev.com/transcript-editor/shared/3BZhWiHsqRB64PnJzO-u8_3ffCQ1BIWejDFJa15vjzaPhg5Yanu9rcADFQ1-eosy3gWvHjpo8DcPB8DuByxowZ7kRgY?loadFrom=DocumentDeeplink&ts=1533.92)):

It's also, it was almost never not that. There are things that I just find very confusing about his characterization because you have the brother character being like, you could give her big boobs, which is granted still fucked up, but it's so much milder than what Calvin actually does, and he's like, no, no.

([25:51](https://www.rev.com/transcript-editor/shared/wPSKxmLQUhDy1vOL3cHS_1kPgU30WuAKOo0NARlv8AQVFTEFPayjwLSpZ7eEIIb7Us0ykD-ZrmsdjX2n46FVZ_8rWEY?loadFrom=DocumentDeeplink&ts=1551.47)):

She's who she is and I'm not going to meddle, and he locks the writing that he has already done away, thereby allowing this to be a real relationship and for her to develop into the person that she is, et cetera. But all it takes is her wanting to get a job for him to not start writing again, but to go in the direction of, let me pull her back in. I can't hoave her getting a job outside of this house, so that bar is so incredibly low. It's not even like anything big has happened for him to want to bring her back into the fold. So I'm just like, if that's your trigger, first of all, no trigger is okay for this kind of behavior, but if the trigger is that low, then you're incredibly fucked up. You're more than just a little fucked up. You're super fucked up. You don't want this woman to have a job. What?

Hallie ([26:40](https://www.rev.com/transcript-editor/shared/Mb3RWK0pBpBmF7NqaVH82tKvs1_TGVEDaoWrxAMN2DTxZEuhGF1dp1LJXyFEE0rcLI7xnK8vk-or0DMmwEiwFJHc23M?loadFrom=DocumentDeeplink&ts=1600.31)):

Well, and I kind of also think it's good narratively that we also almost keep some of that stuff secret from the brother because almost the most relatable character is the brother

Sarah ([26:52](https://www.rev.com/transcript-editor/shared/6-9z5tYvpZfTlaZwxFu_dynrbOKcyrZx4wn75LnR3-NTTOzo4Wr486BNJFOL94EqOkUsore2iUROwzhKDkACoxoVUk0?loadFrom=DocumentDeeplink&ts=1612.05)):

He actually is, which is weird.

Hallie ([26:53](https://www.rev.com/transcript-editor/shared/s0oZp9n9WHWLPaklCFAvryQAvVS7Kw5LqQzpwJQyyRQXTnDJ7xfsBEbimVJdm4BTc0-HmpfBDMwuBsd-U55KaC2xW1w?loadFrom=DocumentDeeplink&ts=1613.76)):

You know what I mean? Because the brother is sort of like us. The brother's just on the outside of this weird thing and doesn't see, I don't know. Yeah. Let's talk about Harry. I guess we haven't really talked about him.

Sarah ([27:07](https://www.rev.com/transcript-editor/shared/KXKb7tHlpVcO8cBEhZoyDbusDqIQhimcT4fgGdY75AZIq8_wg1MUkYJimARMnsiODlr8HLYXLm1LA7tp3-pEiSKHrnM?loadFrom=DocumentDeeplink&ts=1627.68)):

I think he comes across as someone who seems kind of shallow and maybe a little misogynistic, but he's almost all talk because he's not that way in practice. That's not how he treats his wife, and it's not how he treats Ruby.

John ([27:20](https://www.rev.com/transcript-editor/shared/mZRUkHET43D_0TlYPp_v9-Sbk1w6SxR2umERMDnXaYu1RlXKKLaHOXb74-f_km-SYmwAHKEJskGyuMr6S-w1klWLZVA?loadFrom=DocumentDeeplink&ts=1640.49)):

He's very pragmatic. He's pragmatic, and he is a lot more connected to the real world than Calvin is. He knows about social currency about we go to the gym not to feel good about ourselves, but because of the social currency of having a ripped body, of having an in-shape body brings us with his wife, Susie. He talks about all the, he's not the greatest husband of all time, but he talks about how to make the marriage work. He compromises a lot. He holds his tongue. He gives into a lot of stuff, and we only see his marriage as Suzy from his perspective, I'm sure from Suzy's perspective, there's a whole lot of shit going on too, as evidenced by the fact that she left him at one point,

Hallie ([28:11](https://www.rev.com/transcript-editor/shared/UMPCc_5fFSh6mwb9pfTvbvzz7_U7ogzqXEIsQk-EsKmEH_ZItnn7lgC78JetSs-D0l5QlAZAEOyRHrHYO15MBv9VAh0?loadFrom=DocumentDeeplink&ts=1691.76)):

Right, but she left him once,

John ([28:15](https://www.rev.com/transcript-editor/shared/jqb_FLXPkYZnFZmHLOTiZ3XLxJAmehg_PhJKmeprHV1VEk9pDgP8FxD-zqRgOBza5P1Y25Rs9GJ1vMyBcH_yYP1X04g?loadFrom=DocumentDeeplink&ts=1695.39)):

Right. So it just seems like Chris is kind of like, he's not Calvin's Jiminy Cricket because he's moral, he's Calvings Jiminy Cricket because he's lived more.

Hallie ([28:25](https://www.rev.com/transcript-editor/shared/U4LNQ_wb_yTt0vDj4nQYmLlcRXI54604Wr4bjItNYTQYqv5-NhaQig0jkno4lgKa2CgmMUJFbdqIOe7Fyt5PoqdODR8?loadFrom=DocumentDeeplink&ts=1705.74)):

Oh, yeah, yeah. He's lived more and there's, there's a comedic everyman effect, which I think we need, and we don't have any of that for Ruby. We don't have any friends for her. We have hypothetical friends.

Sarah ([28:50](https://www.rev.com/transcript-editor/shared/xSxaQeR19uFL5faQGJIj2w5sepimdGZvMKFALQhLcDz1-KKpJAtu-TVrboEZgFf7oquyNkbMZ5yNqPwdV3dgea6y5fY?loadFrom=DocumentDeeplink&ts=1730.16)):

Well, and this just reminded me that when she gets exposed to his family, the person she really connects with is his mother, and Calvin doesn't have a lot of great things to say about his mother. In fact, he seems to prefer the version of her that was a little more preppy and June Cleaver esque when she was married to his father. She does not, I mean, he does not like the version of his mother. That's with the Antonio Banderas character and that guy's the antithesis of Calvin. He's really supportive of her, really welcoming of her family and wants everybody to enjoy their home, and the more the merrier. Calvin does not try to meet Ruby's friends. He doesn't really want her to have friends. He wants her sole attention.

Hallie ([29:45](https://www.rev.com/transcript-editor/shared/7qRCYJgyhaQs3yod7nHFK5woSahvpDp0v_VpdSxFe_yjH-JqNEllQtefN8Byo3oPXkmcmp7vpw_vU2P7q8-cufWSJs4?loadFrom=DocumentDeeplink&ts=1785.4)):

I also just find it so troubling when men are weird to their mother. I just find it trouble even when she calls to be like, I know that you know it's out of context, but even when, remember he calls she, she's like, Hey, do you want to come up to Big Sur? And he's like, no, we're busy. No, I don't want to. It feels also like exactly, there's something with their relationship that is a disappointment to him.

John ([30:15](https://www.rev.com/transcript-editor/shared/IYD1hXz70ouRxXUfBaMPkEZamkzpC7-_5CeEe4t5JFBJ7a6RNsH8pNrjAaybwBtsO17iS6hvejzOBNqn5mThvYLwlF8?loadFrom=DocumentDeeplink&ts=1815.7)):

Right.

Sarah ([30:16](https://www.rev.com/transcript-editor/shared/aZml1RbR_Fspb2GW-ptDMCO8rRSumvqoCWIcmuuKABe4wShgspLcJr9HVksqDLWgcZvZ6N6nFI6OqAj37KF5BznGiPI?loadFrom=DocumentDeeplink&ts=1816.9)):

I mean, it's always a red flag unless your mother was abusive or something and you're not on speaking terms.

Hallie ([30:22](https://www.rev.com/transcript-editor/shared/Pe-VjEmUQ2L8squS1UC4YNI15YTOTJmjFfc3zQohDoMnoGIAIjoLjdzQAh7dyHRCUINXMVDXJcqV_dKYpE4rEfP_bpQ?loadFrom=DocumentDeeplink&ts=1822.6)):

If there's context of your mother was abusive different, but if you're just a fucking brat and you just somehow don't like that your mom is calling you, ooh, that's a red flag.

John ([30:32](https://www.rev.com/transcript-editor/shared/v-6ojubHNrw9DuB5TJ1M4CvwqU4wu_dlBWTncPDwjVJkbsbkmiOaFRtqt5PPkjJb_GiKlySLfYqg2vyqa_LOkgjfWc0?loadFrom=DocumentDeeplink&ts=1832.44)):

Annette Bening was, Gertrude was definitely a very free spirit. There was a part of me, I kind of had this thought in the back of my head about the fact that she was so a little bit into mysticism, and she's a little bit very...Harry mentioned, oh yeah, tell mom about this. She's pulling into this kind of stuff. There was a part of me that thought is Mort, did mom have this ability to, and is Mort mom's creation?

Sarah ([31:02](https://www.rev.com/transcript-editor/shared/KIyaVBAWBrR6PtvaOMZFyqkBchNl174O1w_uRyi32o0qAyny-EXidJOodPuCAmfydckJI594b6nKXZBzOSJQQEqHgjk?loadFrom=DocumentDeeplink&ts=1862.73)):

That would be kind of funny.

John ([31:04](https://www.rev.com/transcript-editor/shared/QB5JVpEKjjqP8sF6OmHSp3ARL77ujLWwlpwWWC0tADO7O2PXXCyxCIMBOAUWeX4WVK0VYGfoSOJTDpBmlyj4uUMHcaM?loadFrom=DocumentDeeplink&ts=1864.48)):

That just kind of worked out.

Hallie ([31:08](https://www.rev.com/transcript-editor/shared/qOtg5huJyD2wLN7NrF-mm1ohf61ABBZyeSMh4DOnWynv5MSifHW9LULSGlQFYgvNIAzxgur-geb8Ipgm7fdr5iyLywU?loadFrom=DocumentDeeplink&ts=1868.32)):

Is Mort mom's creation? Oh my God, I love it.

Sarah ([31:11](https://www.rev.com/transcript-editor/shared/EzcWelJciagXXEct60BrjbHxKnIrDidjkcfsBT2dKZHM6cI4rgCr2VrjsaVofOUTzuUFgk8uw2L1przhA2DOtFmdBC4?loadFrom=DocumentDeeplink&ts=1871.89)):

I do kind of the version of this movie where it's a family of accidental Pygmalions and

John ([31:17](https://www.rev.com/transcript-editor/shared/9Ts5INsHu1edWKYn7TVqFS8OPeID8szyBJt8fnBOG3BIichg3hS0_6OO_idNaJyUPiUIHcELXOZSgz4qX3G_nuUagDs?loadFrom=DocumentDeeplink&ts=1877.32)):

Yeah

Hallie ([31:20](https://www.rev.com/transcript-editor/shared/aZwzXiaQfZ8s3oUsVz4o2g8D9oemF0DAooQZFmq-BMoxnY496e90JROGDXxu3e7v-CbK1pdJVG2ibjL6Tc7W3jyJ-f4?loadFrom=DocumentDeeplink&ts=1880.29)):

I love that.

Sarah ([31:21](https://www.rev.com/transcript-editor/shared/W0ra-4jajs1fKr0cUFyl_8QjKZpHTMY3mKWniAe-e-PyGD4JzOfacgjpmM6wwvJGwMA1BE_hSmlHria5erGvBu0IHRc?loadFrom=DocumentDeeplink&ts=1881.31)):

I would watch that.

Hallie ([31:22](https://www.rev.com/transcript-editor/shared/NqS78gChA7_K3ZznWBfLMfSKM35Jd-gqiu3_THLVs9xBEw8JiZ44-lIC7ho2pmg7_4ukGVPlXG3bozb7tvzKVxkJ23o?loadFrom=DocumentDeeplink&ts=1882.57)):

I would watch that too. That'd be very funny. Again, this actually is not a comedy to me. This is not a romcom, and I love the idea of turning. Yeah, it's the be careful what you wish for trope, but

Sarah ([31:35](https://www.rev.com/transcript-editor/shared/2KZRQtd1QTUAvqdkxXvETyZ7ylT6BLHIswSK82MEUYhlnmNYOZyhVY3t1_KYy-gPAqip4730hR3sFVCZNiHosRo5FLw?loadFrom=DocumentDeeplink&ts=1895.5)):

Except only good things happen to him with what he's wished for. There's no justice in this film for him, and that's really troubling.

Hallie ([31:43](https://www.rev.com/transcript-editor/shared/LtyuEYWNXCxE4TNsUq2QoDEEzLLr8jCA3gfMEmv0qI3akZQ0Gn_C2SOGwAJ5BFMqbSJjuFEadzZGr-_9TlTfcKKiuRE?loadFrom=DocumentDeeplink&ts=1903.93)):

We needed, I think what really sinks the end is them meeting again, actually.

Sarah ([31:51](https://www.rev.com/transcript-editor/shared/Ve_bN_sXzEQF9gCxPYFrnONXV01K0WBSiBvA2RM2jqzZ1qUJys9IjIyZNloCydagJo10CcULEDU2wqyI2BjAiUghvR4?loadFrom=DocumentDeeplink&ts=1911.88)):

Yeah.

Hallie ([31:52](https://www.rev.com/transcript-editor/shared/SoM_MEc1ls7hCSkPwamnA5DKJzSTwYP46uFvznO0f0gTWm_WU6SsLueMOzk98vXZAwR7IBw-yrqlSQ-WnA_ZOdDCR2s?loadFrom=DocumentDeeplink&ts=1912.93)):

I think the park scene, we don't need, I think there's a, because even if we just end with the book, even if we just end with his novel, the Girlfriend, he doesn't have Ruby, and then when we keep going to be like, oh, now you meet the perfect girl and hopefully we don't fuck it up this time, that you can't control people

Sarah ([32:19](https://www.rev.com/transcript-editor/shared/F9ZbtQ7TxCVV_TJc0gjI-F24-cRYMYeZe6ggijqCWcNCkp9Dh5Jsu73jHzjYD4Lh14vwshwMXMq1Qe8l_ln1b5rMlrY?loadFrom=DocumentDeeplink&ts=1939.15)):

Except that, except that it feels like yet another, and there are so many of these kind of, what is the term? Oh my God, narrative nonfiction books out there where it's like, "I'm a man and I had a human experience," and you know what, I do want to caveat this because I do feel like young men and boys have done a massive disservice in this culture where it's not okay to have feelings and anger is the only appropriate feeling, and so I can understand how things like this happen, except that I also feel like, okay, this character's 27, 28, and it's lost on him, that treating his partner like a whole human being is not a novel thing that we need to read a whole fucking book about. It's just basic human respect. So. I hear you. The park scene is by far the worst, the novel memoir, whatever the fuck it is. It's still...It's just...

Hallie ([33:26](https://www.rev.com/transcript-editor/shared/LUqudZOUtNV4ewZOnBMKY-Z_pOE2ibsjbr8Esgvk571y2pgKw0Oq_mLCY-m24luJ7b_20yA8GJOCMMuxMrw-MCZ-Vgo?loadFrom=DocumentDeeplink&ts=2006.63)):

Oh, yeah. I

Sarah ([33:28](https://www.rev.com/transcript-editor/shared/a5EudAPmcqW-1wYxgFjhJSVkPL3gSdlWBRB4G2VJ9AhCBWqs-CLYIQRzapVlCWGvRroYyw5rRAIiMeun6nS_7J6sfG0?loadFrom=DocumentDeeplink&ts=2008.01)):

I'm not okay with it.

Hallie ([33:28](https://www.rev.com/transcript-editor/shared/L78aYdIHSU6jxlSY6V1nJi87gJAPplQXzgqrqDGY0wVXA2Yr-HZcEntb028KPx0GDcv-gs_1d81-7fiEWRfI4RKMYrk?loadFrom=DocumentDeeplink&ts=2008.01)):

It's still a little cringe. It's still a little cringe. The novel where you're like, oh, okay, well, right. Yeah, that's correct. You have to be an equal with your partner.

John ([33:41](https://www.rev.com/transcript-editor/shared/PnYzoTRd93gQy3QHUwSzMSr3pZCZ5tZ9lT0TcMZqOHzgO4a91fEMnDfqRc5SW1HysZPAtKyBAk6jqiNb5ase0KkmzrQ?loadFrom=DocumentDeeplink&ts=2021.21)):

I would have loved a version. I would've loved an ending of this where he runs into her again and she's not even with somebody else just living her life and kind of being fulfilled and she meets him and kind of like finds him offputting or creepy.

Sarah ([34:00](https://www.rev.com/transcript-editor/shared/55fNd5G6XZXahcK1XAl_m_oMjlcJ0d9AcTHGvR3Sg4puHs4onSO5RjG525RwX7WI-_vGsJT1pGkyeTT27ic4iOde0iA?loadFrom=DocumentDeeplink&ts=2040.49)):

That's cool,

John ([34:01](https://www.rev.com/transcript-editor/shared/Lrsbc23O58Tb70gBRIKC6Bbum0Z-euvgjCztGmeWHDhtkhYeOo-Mw167saG5sXAXzgK5ULWOrIigIYtaqBCRlnX2Zpw?loadFrom=DocumentDeeplink&ts=2041.77)):

And that's the ending.

Hallie ([34:02](https://www.rev.com/transcript-editor/shared/JVEhmeKx5o0Mc5x5ni5UbFz4bhp7oojXD-wTgkzDxvKS4Y2ZstfYmbooI-op4RlMBH29xHYKQXkfuISY6Gj9l66ABTI?loadFrom=DocumentDeeplink&ts=2042.78)):

Yeah. Yeah.

Sarah ([34:04](https://www.rev.com/transcript-editor/shared/rG39yXcGkVZBcLsmB3i9HXSg1zfsFNXHoE2LVlUSttSRf-f8BMyR5i-6-j6538cx4usUKMbWEQDP3-XjCwup2l1chJk?loadFrom=DocumentDeeplink&ts=2044.43)):

That's awesome. John.

Hallie ([34:05](https://www.rev.com/transcript-editor/shared/lLiVV638VikhTnOocplS1255pXpSwdGW6GNOEwmY-RoNeht-wc2ig82JI-XlhqTVRe6b3hZtdadnPTJZrUM1QEE2EuE?loadFrom=DocumentDeeplink&ts=2045.81)):

That is John. I think you fixed the movie. I think that's actually what would need it needs.

Sarah ([34:12](https://www.rev.com/transcript-editor/shared/LbDzZ2nfgW8_-B6sVPPJM9kZKwzW5GDnLDNPA3yQF5L_a9jVekR5DYWL2hPmr3cOhwZDo6o-PpNxEr-AggLG2RZFb3c?loadFrom=DocumentDeeplink&ts=2052.77)):

Yeah. Yeah.

John ([34:15](https://www.rev.com/transcript-editor/shared/g5G6S3FV9uYAarWelCmDgVF-mJ4GJyZKkmWeYVHKjWit18XNyOvl6JFR26Cnq_HZVDlA0RLfkBodVElZb0nsv9q5OFs?loadFrom=DocumentDeeplink&ts=2055.23)):

It's like, oh, nice to meet you,

Hallie ([34:17](https://www.rev.com/transcript-editor/shared/fonxYVGHdbM8P7yWqHHoW_Pu0uZgGXF9I7rQRgRwZOtVLs_uhgChQnNp-Lygo5ZUCojBETFJHzLi773WNcIi9TL9EG0?loadFrom=DocumentDeeplink&ts=2057.66)):

Because also really, if we look at her as a person, not a character in a book or in an imagination, she has some learning she needs to do. That's to get all consumed in that way. Of course, as we know, at least as I know in my own history, you can get all consumed by relationships when you're young and when you're older, depending on what you're going through, what baggage you have, and so I think if we look at her as a person and not someone that he wrote, if we're just looking at what she is, you want her to be fulfilled outside of that as well.

John ([35:01](https://www.rev.com/transcript-editor/shared/T1AMh9Sod1mRyn4ltbN1Putat2EqDsFAbxwZEckRSwX_tc48wc-GOgkoCDiN8sl3g08yFYK-HDDJmQZqzPmjbS888GU?loadFrom=DocumentDeeplink&ts=2101.28)):

In the interviews I've read with Zoe Kazan, she really, really fought against the term manic pixie dream girl to describe Ruby. And when I first watched this, I was like, oh, I thought this is what she's going for with this character. She's supposed to be a manic, pixie dream girl.

([35:22](https://www.rev.com/transcript-editor/shared/Z0WSNzCELVNU07rl0UzGRtTZVbxjQoArmNpieX9OwQaD2ynEDHGDSkKgwtHJElAMSQR0urI1e9oCBNQUQOeIetWOuJw?loadFrom=DocumentDeeplink&ts=2122.67)):

But she really fought against that label because she thought it was so reductive, and that's what I've always kind of thought about the terms cool girl and manic, pixie dream girl to describe movie types. It's like, oh my God, is there just no set of characteristics or personality traits that a woman character can inhabit without being some kind of a type, some kind of a ploy or a facade that she's trying to throw up? Can't a woman just like zombie movies in the graveyard without being labeled as quirky or without being labeled as trying to inhabit some type of character that a man created?

Hallie ([36:07](https://www.rev.com/transcript-editor/shared/tb-GjlGlBsOnVZuAfvRhbCnMZN01aj1SkIUm08oCD7hZpL4fQuBpuanz9k73ptfqQmrl-R4VrYsh73phQzCUpyKwE_4?loadFrom=DocumentDeeplink&ts=2167.53)):

Or that a man would understand or that a woman would, we don't have to distill people in that way.

John ([36:16](https://www.rev.com/transcript-editor/shared/j5T1y6UzmfMcGhw7chsp9mtsW_s7TH8CcgKS7tcAPyyoxqyi_0rOz1E3hTse2cnDy-wSGj36gPTYKB7iFlEYlC22E1s?loadFrom=DocumentDeeplink&ts=2176.62)):

I always felt kind of bad because I feel like I've met a lot of women in real life who fit the criteria, who are very quirky and very energetic and very eclectic, and they fit those types. Me and Sarah, we went to school with a lot of folks like that because it was 2008 to 2012.

Hallie ([36:40](https://www.rev.com/transcript-editor/shared/yAvAq8f6sp3h8zXJ0D_dVUmbKGygF3C9sd4aEBejrxZt9GtxTNrRr8OIe2TOqYPkZbFi8iXUPkIh7y0tz5A1rOcFmb4?loadFrom=DocumentDeeplink&ts=2200.77)):

Yeah, you were the prime time for this.

John ([36:43](https://www.rev.com/transcript-editor/shared/SJ8-EBCD9IBPv6PNyTsBDgYctvIHL6wevwVQvUxayJdHsNgw4YjAHMPnAlHvJxEwgzdvwlDn3X_a9CDEiuiYnFa_r4U?loadFrom=DocumentDeeplink&ts=2203.83)):

I dunno, I always felt like there was a lot of people that actually actually have these traits, and it's kind of unfair that were labeling this as just another way for women to appeal to men. I actually agreed with Zoe Kazan's assessment of her character and that type,

Sarah ([37:02](https://www.rev.com/transcript-editor/shared/GDx9vCdc6Keo0NVGzJtrMvNBYDuJMsiqWUfpzQBpDEJSXnHmnqampRUG02Wrbf47N7-jUeF-I9DYv4QxmpPpbBkOBhk?loadFrom=DocumentDeeplink&ts=2222.43)):

Right

John ([37:03](https://www.rev.com/transcript-editor/shared/bj-sKKsU_RaYGyMEdAQOPNoaEx8ATcqD_XFY8GK3-ZzfKbhMEDiXeE9tlQg1WF862c7zMajByDDFQXfoGcP0r1BimS8?loadFrom=DocumentDeeplink&ts=2223.42)):

At first glance, we might read her as a manic pixie dream girl, but she has a lot more complexity than the way that she was written,

Hallie ([37:11](https://www.rev.com/transcript-editor/shared/C9TZpx4bfIVKBKpFi_I0ui0Sog0AQR90V6urDTN2fjHxKNIqow6XWZMaXfd3-VDUpgH_fXlUHPrudxyzf5x5Gmx4m9Q?loadFrom=DocumentDeeplink&ts=2231.8)):

And I actually kind of think it works that that's how she comes across from the beginning because it is from the mind of a man. It's from the mind of a guy who sees women kind of in those two dimensional ways, and then when she kind of breaks that mold, then we're like, oh, of course. That's not what she is.

Sarah ([37:32](https://www.rev.com/transcript-editor/shared/Tsqszigc56VIeJ85AOrvKQOeQJNMiY_41gto5y0es-UT4jM2n2q4PlpVkwwbYX2SHXBrA1G-ZDulp2-0a5vb-imv504?loadFrom=DocumentDeeplink&ts=2252.43)):

Oh, a hundred percent. Yeah.

Hallie ([37:34](https://www.rev.com/transcript-editor/shared/j5O3gBwR44qWv2YJoTc_PLbpRy7b4XTVwEk9P--HXYp3UYd8L95RwvRDUdVyOg9Pmc8dvRIN4UkUQH4-g9_ldWm56ZU?loadFrom=DocumentDeeplink&ts=2254.47)):

She's a person.

Sarah ([37:37](https://www.rev.com/transcript-editor/shared/0B6nJrtF4sXSWy1Yzv-_4U4G9S-tvBBxAffvF1qUngK8kUARCqylue9iFj1zSGljIQwy4gqtM5RID3wR9iZie_lguww?loadFrom=DocumentDeeplink&ts=2257.11)):

I know that we have previously said that we don't want to be the armchair analysis therapy podcast, but I feel compelled to say that I think that Elliot Gould's character is a terrible therapist as opposed to What Lies Beneath therapist. This guy is, this is the worst iteration of talk therapy where it's just navel gazing and he doesn't challenge anything, and you're so special. You should just think better of yourself, which is not helpful.

John ([38:08](https://www.rev.com/transcript-editor/shared/IZLSzpghDouZu88S7wrqLjUs_xcCPBFxxFtq4xznknO81h2jrFupF-_56Ru40KLRODtDo34bw9diB-u6UD02rFcptCk?loadFrom=DocumentDeeplink&ts=2288.85)):

I'd agree, and I think in therapy we always talk about how it's the interaction that counts. It's the interpersonal connection between the environment and the person that counts, and I think from the very first time that we see Elliot Gould's therapist character, he's kind of fed up with Calvin, he's little bit annoyed with Calvin. The fact that he has a stuffed animal inside of the cabinet for Calvin.

Hallie ([38:42](https://www.rev.com/transcript-editor/shared/GxtmHSs05Ok0RIBeRDk41GimKNxdbjCx1w0bPPE6M3Dj4J_cXjMTNuZcafRGL0CJEK3WwLBgQC-m2pBVpGv06OsUS_0?loadFrom=DocumentDeeplink&ts=2322.29)):

Oh God, yeah.

Sarah ([38:43](https://www.rev.com/transcript-editor/shared/fzQ8ZOPo4k492fzpzVi8-1zqQH9C5X5j7TfdfCaUySA3j4Z-nQnM1h8auE4HMAO7pAi2hc94gYjQG2gyEs4pIPCGg3w?loadFrom=DocumentDeeplink&ts=2323.27)):

I forgot that.

Hallie ([38:43](https://www.rev.com/transcript-editor/shared/TegO9LgV8nyU1tRlXE_z2x-l-BXO_HJDdWTz5L_K_lnMBuC3gwuJnqy9kwFMEjKGfFoty8ZFc2fYomHy8JbtxqsAp0o?loadFrom=DocumentDeeplink&ts=2323.89)):

I forgot about that. Yeah.

John ([38:45](https://www.rev.com/transcript-editor/shared/9BOI3oCRCUXxnHPi8ZWzpbqN5YWNSqrW52POH2TbiXMQ7-Yp_RB2v7hNtKbnnpTTd9bPhg34WSIKy1H1Rr2yF4_MPlg?loadFrom=DocumentDeeplink&ts=2325.8)):

And it's like here.

Hallie ([38:45](https://www.rev.com/transcript-editor/shared/wjZFO-8Iz2XPEPdh0_nYqssgFKkV-YFDZeOPgCE7I7cVGdMFY0bFSAzLQl7zlmFa_Pzi85o4r6cPuG_PD1ZQCSEoKfI?loadFrom=DocumentDeeplink&ts=2325.8)):

That was weird.

John ([38:47](https://www.rev.com/transcript-editor/shared/O7_2R6ZiiIlIoB5aKOlkyv2pLxXUpuSKcRxveTQcU6X2CXHTBjMg48N3HIJ6TgBq0uq4gTCxBz79rTqR_7tPDqfHf2U?loadFrom=DocumentDeeplink&ts=2327.2)):

Yeah, like here. Yeah, he definitely didn't challenge Calvin enough.

Sarah ([38:53](https://www.rev.com/transcript-editor/shared/WYrZSasEBeKhXG5QqYiWAvd2UDKwJEK69EsaVd8CTXBRNGCFHLzQwI3vf_u8zoLm8pcY8RRlIdtV4dvckTpe97uC2hk?loadFrom=DocumentDeeplink&ts=2333.62)):

Yeah, and was resentful of him. That's not fair. A therapist should challenge, but it's never okay to be resentful or fed up or that's just terrible.

Hallie ([39:00](https://www.rev.com/transcript-editor/shared/-3AKpIJRhTnUhjMUdl8WAo36VksQrZuLLMRTcFVHPJzSUjz5XtOeCk1rlHYSIM3Xh_08m_wwdxbBq7CtgfMB5YHNvWU?loadFrom=DocumentDeeplink&ts=2340.88)):

I would assume that if you start to get resentful of a client, you need to be like, I need to get you a referral.

John ([39:07](https://www.rev.com/transcript-editor/shared/rW9GJOO4v0yFSOvo2qQ21xZaqo7i6XgVMuRwDQQw65kd6mYzXDKMeEs5LQnhQW9xuxIgbKvcL41OgX5xHSw2-DCLlFg?loadFrom=DocumentDeeplink&ts=2347.93)):

Maybe it's because I've worked with a lot of people with a psychosis over the years, and you're never really supposed to challenge them too much, but the part where Calvin asked him, you just need to believe me about this as his therapist. It's like, I would've been like, okay, okay, okay, and then I would've tried to get him to, now that this is now is your reality, what's the most functional and effective version of you that can exist in this reality and how do we get there? I wouldn't have challenged him about, well, this whole entire thing about you, about this woman that you wrote about coming to life probably didn't happen.

Sarah ([39:50](https://www.rev.com/transcript-editor/shared/pRvt4VY2kXnaOkiQGrvrIDbr1TtDjmj3NvKbGM-p9z3vVRfeBdTBNklx3Xkw3Sjm_oGfdujpSp2JFnp1u4Iqg5Ixl0Q?loadFrom=DocumentDeeplink&ts=2390.14)):

I think it's more like, okay, he drops a comment about his ex being a selfish slut, and I'm not saying that the therapist needs to call out that language, but I'm like, why isn't he pushed a little further on why that's...why's he stuck there? Why is he stuck with that? None of that's happening,

John ([40:09](https://www.rev.com/transcript-editor/shared/hzJnbDJCl8-6hT8H0gM2ihO2XYOmuIKqpdaeIdKUU9j8DwGBViS_C9wT17480QMzij46cIhjXCg1EC28ox4OAnt-AE4?loadFrom=DocumentDeeplink&ts=2409.43)):

And maybe that happened off screen when he does call him, because actually the therapist does. After Calvin calls the ex a selfish slut, the therapist says, well, tell me about her and Calvin immediately like I don't want to keep on talking about her, and you can kind of sense that probably Calvin and a therapist have probably talked a lot.

Sarah ([40:39](https://www.rev.com/transcript-editor/shared/gAu5oD_pPkUBrOF2euNc9oE_-VMBZK7kuhb_L2-Izu1iOknLAFF5Z9ueKsbtdCSBDswQ1YycCafqagVr18eCg0GR5L4?loadFrom=DocumentDeeplink&ts=2439.1)):

Well, I think this is why this is shitty talk therapy. Clearly, this guy is not moving forward and it's not all this therapist's fault. I understand he can only deal with what this guy is bringing into the room, but it's like, yet another person coddling this guy. Everybody coddles this guy, and except for maybe his brother who doesn't have all the facts, but I'm so relieved when she gets away from him. Truly, he's so troubling.

Hallie ([41:04](https://www.rev.com/transcript-editor/shared/ZNRZWBfZHrV7HKrkNF6mnTTJM1G3coE6AXVgIr_0wKlg-CDldIal8SG_AyJ1hKOQdCPs_r1X6CBWtQvOaXlCqWjkD8g?loadFrom=DocumentDeeplink&ts=2464.66)):

I do think though that the assignment that he gives is fine. I think that if we're looking at it simply from a lens of this guy struggles with huge perfectionism and can't get out of this analysis paralysis, then I think the assignment makes a lot of sense for him to be like, then write something bad. I'd like it to be bad. Write something about someone who likes your dog for who he is.

John ([41:34](https://www.rev.com/transcript-editor/shared/9TjKMwiq6cAhHYNPm9YT8NYU66CwcwTotEgmtVbZevlVGeTrA17jKF3RoMFFFdnbKfsYAeI-sejnhxiy5_O8DmXdBnE?loadFrom=DocumentDeeplink&ts=2494.43)):

As his therapist, I knew exactly what he was doing. He was doing two things. We do this sometimes too, and in my practice, if somebody has really low self-esteem or is struggling with some kind of a core belief about themselves that's not making them effective, then we say, okay, write a letter to pretend that your friend is going through the same exact thing that you're going through and write a letter of encouragement to them. I feel like he was trying to do that with Write about a person who loves, who loves your dog, who loves your dog. For all of its faults, I completely get the assignment, and also the fact that I think Elliot Gould's character probably recognizes that Calvin might be a more effective version of himself when he's writing and not spending 10 years with writer's block

Sarah ([42:29](https://www.rev.com/transcript-editor/shared/ExBDLKP6dEVgqcCGHlrz53q-6USTpDOOgA1S9dYyR7ddm1ha8I-L3lEQ1PXky0EHof7KaOV1uFCVcMxaKbnFYYoK550?loadFrom=DocumentDeeplink&ts=2549.75)):

Fair.

Hallie ([42:30](https://www.rev.com/transcript-editor/shared/b4HKQ9LWWYeQ-PDJH526IUzVfM8SkDHm-O8sxODhxRDxUa5xpYF6pxWN_8Cidlp2etWw0-rLNLlcV_vIBkzQgMdfXgM?loadFrom=DocumentDeeplink&ts=2550.5)):

I also

John ([42:32](https://www.rev.com/transcript-editor/shared/LdifdHaOjPN2VjjC-W8-yLIoP1BmdUwkoLWEhE3EZFtSRJy-xSnw3ThAVjoK7NXfFnaxWcswkPVndjvI1oP3MqVqIZ4?loadFrom=DocumentDeeplink&ts=2552.3)):

Please just write something.

Hallie ([42:34](https://www.rev.com/transcript-editor/shared/6JVaGPE47yo7RGxxDAMW9qC-fZQoAbyiHRVTR0YBjUfpJTpJsPQG-fJciclg3C36vWSDbVEPRjopkD_lyQ2vy4xQIVA?loadFrom=DocumentDeeplink&ts=2554.04)):

I also would've loved a moment kind of going off of this, is this a guy, a horrible therapist or not? I would've loved to call. Maybe if someone just drops out of your practice and is kind going, shit, could we have had a scene where maybe Elliot Gould calls him and is like, Hey, Calvin.

Sarah ([42:59](https://www.rev.com/transcript-editor/shared/vo2vglyx4UtoQ9tx0rlUwInYv_g2yN5DVDA1c92M8qQoj8u_fMo8xvps9NHJNWdUnbO5Y9XR4IZijO8cY9a28bIl4cg?loadFrom=DocumentDeeplink&ts=2579.03)):

I totally agree. I still think this guy's a shitty therapist. I don't think he's the worst therapist, but I do think he's a shitty therapist. I don't think that the homework assignments are terrible or without merit, but it just repeatedly feels like treating a symptom, and we've never gotten into the core issue here, and maybe Calvin is a more effective version of himself when he's writing. Maybe writing is a crutch. I feel like we are not really digging into this, and I guess this podcast...

Hallie ([43:26](https://www.rev.com/transcript-editor/shared/1UiehvuFDFpyAZ9aLg82OuTBxt4xGNkSnhNkz1jYE4_ClrtGJh8-1L-qzD0qrmNUAZJsxbJEy1UgI0hkpnZyGrafTqM?loadFrom=DocumentDeeplink&ts=2606.15)):

As someone who does have a therapist that does challenge her, and sometimes I hate her for it, but it's a good thing, right? Because you need to be challenged in therapy.

Sarah ([43:35](https://www.rev.com/transcript-editor/shared/R5AJ3pbS5vyauNONl0cWLnn5WWrtKr3PF0PrjBoCdbjZQiY7ISjubQTzhMYKJM0nBy0uc-9ew2ZRuCt_iAadj_NIt2Q?loadFrom=DocumentDeeplink&ts=2615.94)):

Yes. And it is a delicate balance. I'm not saying this is easy. I just feel like this is my PSA to anyone listening to this podcast. If you are with a therapist and you're stuck and you're not moving forward, please come up with a list of questions for what you need and find somebody who's going to help you move forward.

Hallie ([43:53](https://www.rev.com/transcript-editor/shared/o1RpGr20CVjz3Cf_Ro4ER1-KpskOQNlnZ_TjGpx2yv0l8qr7ZIaC8isszCQT14_Y_27y4i5pd3w-p8CYDFHkArS5MbE?loadFrom=DocumentDeeplink&ts=2633.93)):

My God, we should call this podcast now, the two people with social work degrees, and the actor

Sarah ([44:03](https://www.rev.com/transcript-editor/shared/XEqCIBVTCckvI6XeA2CuoToM_eDtOw9LT8l9EWPUdikL0yjdlfNLgAmLBsjgV5_O8ScIB30_J9_SL2uJsMipAuflIIM?loadFrom=DocumentDeeplink&ts=2643.8)):

The social workers,

Hallie ([44:05](https://www.rev.com/transcript-editor/shared/foIcgNcmCx3RLwtl5SMZ405IQ8b09y8yVHflMIQ_XLCBkLrW9wjsMonl4iMIc9tq7NVF7IAgnCZNckb7t9sWZ36s8N8?loadFrom=DocumentDeeplink&ts=2645.24)):

The actor who sees a therapist, but it's true. It's true. I think that's a, yeah, the Teddy Bear thing made no sense to me. I forgot about that until you brought it up, John. I was like, yeah, which I'm sure was there for comedic effect. I don't know. Is that It was, yeah.

John ([44:25](https://www.rev.com/transcript-editor/shared/J1otbL6tu9-d8rT5S5yGgcBlVQkRU6PMRUs_md0N8h1op4DzS7joDd-2zI7HJTuE05Bk3oOEqHaF2yaLyLFg9pQJFqU?loadFrom=DocumentDeeplink&ts=2665.22)):

Yeah. Just the fact that he pulled it out and it's like, fine. It's like, was anybody else with this thing? Obviously other, he has children on his caseload and they all snuggle with that too.

Hallie ([44:39](https://www.rev.com/transcript-editor/shared/sakR7UOoXaKdGC2sbR5itXNolf1nIr14SHydIZ_TnpDpknSBdX1HuFAUV5BTCnXdTcpvZxoaap0YedQtT2zkAQTrEjc?loadFrom=DocumentDeeplink&ts=2679.3)):

Yeah, totally.

Sarah ([44:40](https://www.rev.com/transcript-editor/shared/Vf4q3bKin2projLdyjUU5R7qKrh-CjOjeXPTDBbDyDhWe6SnHP2lSKD0pmVU2QikMWA9M4zJmmSv3jcf1rrMNrVdxKc?loadFrom=DocumentDeeplink&ts=2680.04)):

Yeah. He was like, oh, does somebody else hold this other than me? Why didn't we ask about that? Why didn't we explore that? I'm not this guy's therapist. I'm not even a practicing social worker, but I'm like it just felt like there were some missed opportunities, but of course, had we not missed those opportunities, we might not have a movie. So.

Hallie ([45:00](https://www.rev.com/transcript-editor/shared/0ND182FailEP04B_skhaqYH5r2-gS3IUDmv1JqCTPQLNWEteg65ERX-Fai_rXhfLeIGUdl-A5N4WDe1QFKcgtV6RHn8?loadFrom=DocumentDeeplink&ts=2700.96)):

Well I also think, I don't think we even needed the therapist. Well, we did the therapist character to slingshot him into an assignment. We needed it. I get it. But we also feel like could have had that from someone else,

Sarah ([45:16](https://www.rev.com/transcript-editor/shared/QxHWaWHKMRTK-iCWzLQLHA-cnUu3pdn9AEtqNkP-hujJa4z1Vw5wBaNufyT_t8Bj2McMaS8VPvise_jw5NACYR1_38w?loadFrom=DocumentDeeplink&ts=2716.56)):

Like a writing teacher or something. I dunno.

Hallie ([45:19](https://www.rev.com/transcript-editor/shared/FzcAFGX27tTIalTjKVWCuBNTszUB0GWsQ1nzlB31xg_lKbzINSBvWYLdThef96Cc4GwyUK2s8RJNQ2BEE44TNsU6S6w?loadFrom=DocumentDeeplink&ts=2719.23)):

Right and we wouldn't have to get into

John ([45:20](https://www.rev.com/transcript-editor/shared/BGY0aecqQJJ1CPBVU3cWZ28Dz0VAn_ppeS6G_JsQrRyn84N2DyL-ruMa_znqkP3T27jiRXIUrttfcMzSwedSKPYdPXI?loadFrom=DocumentDeeplink&ts=2720.88)):

Like Steve Cogan.

Sarah ([45:22](https://www.rev.com/transcript-editor/shared/532KeZOV-_UDwmhcCk_HbQMiYjEHEdzPk6G0B_GnnbJeWflBZx1t49oU7_M9OiNn_OIJIkCep2EzzvdY5VQJExQxoHE?loadFrom=DocumentDeeplink&ts=2722.62)):

Oh, right. He's barely in this.

Hallie ([45:25](https://www.rev.com/transcript-editor/shared/e2q3agCj5NPRRqPj8GpQ2gxgRwPyktevlZYbeVlvFapbrh4E1rPAYYr36PXPM5tl19WknDtGnVSdXOc5GHLnbgbncyU?loadFrom=DocumentDeeplink&ts=2725.17)):

Oh yeah. Yeah, exactly. Like him, but he would never have given that assignment.

Sarah ([45:29](https://www.rev.com/transcript-editor/shared/710J1LZMP32CKtazjR2lfxJL5S4yc-78L-Dc3njAsXzMumU-VG4e-g1mNBmSK6jruZILMqXVK7aYTXhg1DjXU9PzOis?loadFrom=DocumentDeeplink&ts=2729.37)):

No

Hallie ([45:29](https://www.rev.com/transcript-editor/shared/1IhR6A6noZUN83sZym4K5LgrBMPjCa0dklf0G7a7riQ01YRge4zIbiC1hJqvjDLE7K7oXrpgkr6PJDoViwyaeEyHKqU?loadFrom=DocumentDeeplink&ts=2729.37)):

He's too coked out to do that,

Sarah ([45:33](https://www.rev.com/transcript-editor/shared/09HRK9ecOd6QpRxkgb3_egb-nF48Lmxj-1yVJgAa1l2oqdzs5NusiOdVfrAcKqAuILjED2mWTf3W7cAhrnD-7r16jrc?loadFrom=DocumentDeeplink&ts=2733.07)):

But maybe they're in a writer's group or something. I would kind of love to see this guy in a group, and I know he's like a recluse, so maybe he would never ever want to be in something like that, but he seems so incredibly uncomfortable whenever he's pushed out of his comfort zone, which is almost always that I really want to see him brush up against that a little bit more.

John ([45:57](https://www.rev.com/transcript-editor/shared/3rFlx4SKVP57TlUtNry2qPT2LnOPguClH4Gi3IEjgA7VY_6_O7uCXaseOaOq-xTSfbJwMj5U6QoH5HwMMJjsKwRbtB0?loadFrom=DocumentDeeplink&ts=2757.3)):

I agree.

Hallie ([45:59](https://www.rev.com/transcript-editor/shared/jY7C3Lf-89lPaN5Y_c2ruPcqpTlPRKJq9-SNH9pcBhxI6zI_SbXY7u9baVAZs88sweS-r1h6d2QReaHV1dZK1AMIsow?loadFrom=DocumentDeeplink&ts=2759.67)):

We need something to get him into the writing, but it's a, yeah. What do we think of Annette Benning? She did a good job with what she had.

Sarah ([46:09](https://www.rev.com/transcript-editor/shared/J5pdIfMS2erKjlBd3_DvCnwQuOFODJqmqveEl6Mxqc2N1fqWiEpqJNfETAtjzb4Ifsn_UPLNVE08ZPaavyp5CS4-gZM?loadFrom=DocumentDeeplink&ts=2769.39)):

She was great, but every time I see Annette Benning in a supporting role, I'm like, why wasn't there more Annette Benning?

Hallie ([46:16](https://www.rev.com/transcript-editor/shared/DMkTKO_uaMjb5iop8_vXI7Wui518_ckpOYPucdi4PmLL0lj7VpSm5EeZDcQsaZ8LPNq6XWLPzUOeGd-5hTUosh66YDM?loadFrom=DocumentDeeplink&ts=2776.59)):

Why was there not more Annette Benning?

John ([46:19](https://www.rev.com/transcript-editor/shared/92u7sdDKZsNH_ZDXzrL-hvVo3V928cqaUikWJJ6yyNELIZgaAJxJYP5dE7SmguQ9NANV_iEQgx50ioWf8ru9lxpdvko?loadFrom=DocumentDeeplink&ts=2779.22)):

Antonio Benderas only agreed to appear in this movie because he wanted to work with her.

Sarah ([46:23](https://www.rev.com/transcript-editor/shared/IP1HN4wIsv5c4QXa9E-fM2aFEcrYdB5y7JDavcRuNwAXAwL725nhR49-qtSju4RWti3m7LaxGIU-eAIN2RmqS2lS_7w?loadFrom=DocumentDeeplink&ts=2783.73)):

Yeah. I mean, I get that.

Hallie ([46:26](https://www.rev.com/transcript-editor/shared/-xHw1YARUiDAOw-wxChYi1JaeiZhcWcxjPmUhUiQ2uRT1YXkm_yV6LXeJgOEm9n07UQXd3AWeKewXVKPLEJ52eIHKNI?loadFrom=DocumentDeeplink&ts=2786.07)):

I get that too. I want to work with her. I feel like she's incredible. After seeing American Beauty, you're like, there's so many of the things she's done, but she's just such a weirdo. Were you doing the stop?

John ([46:40](https://www.rev.com/transcript-editor/shared/DQwKR9ES0TPIc0unX47KWeeZa4Zr6SnrSiIXskKjG0PpgXCJV211QUUoTMemYpOvicVbDdqA0rW85hO7O4x9Wg8vZng?loadFrom=DocumentDeeplink&ts=2800.71)):

Yeah. Just to let people that were listening know I was starting to smack myself.

Sarah ([46:49](https://www.rev.com/transcript-editor/shared/69mNa3KrBxYgGHEjIt4YRnCKdx0S5ezZoAVJnVNeEj553Nk_uXUDLt4nTknNGtVo3_6twWui0gTJzsTixwU9OOi5UuA?loadFrom=DocumentDeeplink&ts=2809.29)):

Oh right. I forgot.

Hallie ([46:50](https://www.rev.com/transcript-editor/shared/FPnxOqLRbky7cuDUSxNKwpXtOroTfzspu44dIL3rgMX-dfKukUA8aayAMiofCCioY3hj5yx64U01e7S2ZWmQRgExaHM?loadFrom=DocumentDeeplink&ts=2810.31)):

He's smacking himself like Annette Benning does in Beauty.

Sarah ([46:53](https://www.rev.com/transcript-editor/shared/dcnMcyPeo8LXzBNFHtMAyveOPuwR6S5QGhOJAn5JgUfPRM70m0TqkQmb6bNfcNwaDgM1l_6rrycAg67A7gsXpoQDemA?loadFrom=DocumentDeeplink&ts=2813.28)):

Oh, not everyone can see this. I forgot.

Hallie ([46:55](https://www.rev.com/transcript-editor/shared/wD9MMkNeyqsxyQXAl7FDMc26VaF6qVod1ksIE0iVju9JLVOsSrfyvcunrT4P3RiTNtrcXlzF1-U_QbT0kw38Br3umE4?loadFrom=DocumentDeeplink&ts=2815.71)):

I know, but it's so good.

Sarah ([46:59](https://www.rev.com/transcript-editor/shared/NfvZotfafjNZqf0wkitRrUKRDw3ArBuRNKvIitxxFo3HzZI0wr5mJZnxc2cUv2F2JbNfBLGPKT_VhoZVyU46NUmEMsM?loadFrom=DocumentDeeplink&ts=2819.28)):

I did not recast this because I don't want to remake this movie.

John ([47:03](https://www.rev.com/transcript-editor/shared/HDJfy9RUr0PuVJBnaQfh9PYO5Rq6LUg5ELP4h6NUEoy-1jZA-VqcyyIabL_aCb7dDeqAEB761Fi9NzjLziwHvGH_JE4?loadFrom=DocumentDeeplink&ts=2823)):

Yeah, it's like 2012. That'd be so weird to remake this.

Hallie ([47:07](https://www.rev.com/transcript-editor/shared/Gwg_mraWyhQn3m5uTN_Hx08z7QBcIyFzE-n6INzz4BRLHJNf-llnHJt66XIrZkk_gB7eVnFuG7fTGu2-aZ1UK5so6TI?loadFrom=DocumentDeeplink&ts=2827.71)):

See, I think this could be a cool play. I don't know how we do it, but there's something about it. I think it's because also both of them are theater actors, and so I just think they're so good as actors that I'm like, I want them to be doing everything. I would love to see it as a play. I don't know how it would work, but...

Sarah ([47:30](https://www.rev.com/transcript-editor/shared/KbQp4CqBvj8xx2lT2rBLOr4jN-bYeXDfxlktQ8XEQI1euSOfLUQGMUFKmmNJlx28vZ48p4IgEBwABjWqrOcFReHAZEw?loadFrom=DocumentDeeplink&ts=2850.55)):

Hallie, maybe you can adapt it and work with Zoe and you could kind of change the ending. Like how Little Shop has a different ending in the stage version versus the film version. So I support that.

Hallie ([47:42](https://www.rev.com/transcript-editor/shared/W9Ikh_j1Y8-6hxUFkRNla2KW2TeSr95NwDAiil7bn6SHmHOZ5MvW-6H0_ayj3GaAfos8H3MJwXdU2E5ZhuWD1bfvJ8Y?loadFrom=DocumentDeeplink&ts=2862.66)):

Well cause I was thinking in the play for that, for the climax scene, you'd have to have a projector of what he's typing.

Sarah ([47:49](https://www.rev.com/transcript-editor/shared/UcI_PMDMKq5gxON2X1j3QoVVYNF-TsGry-OkdkpVnRQbJ-L-jJ3YDULZSY4S7v53LR3Dsi1l-zJ0NCfX0DnfNEHb8mo?loadFrom=DocumentDeeplink&ts=2869.54)):

Yes

Hallie ([47:49](https://www.rev.com/transcript-editor/shared/NQUEc03LAirdzFhg1ntdgsdCfzu0VKU6nx-OdJpRT_T0MW_Cnwgl9R8QXD3e5S2DRwqD_E2NpVH8v55RnSo9IKn7iIQ?loadFrom=DocumentDeeplink&ts=2869.54)):

You wouldn't be able to, you'd have to have something like that, but even just that exercise on stage I think would be really cool.

John ([47:58](https://www.rev.com/transcript-editor/shared/hSWRNn_hyHTulJV4Eeuy50GTw9lZOS6jR9CQVnpmnQuHqxGTSCgU6yeW03hRuf8jp5LEwcoAxYUApjWC8pqy-MjrLmY?loadFrom=DocumentDeeplink&ts=2878.59)):

That was definitely the most powerful part of the movie, was her just collapsing. And "I love your eyes. I love your cock. I love" it's...

Sarah ([48:09](https://www.rev.com/transcript-editor/shared/zQRwWX8CafGq1e-sWcbWdRDy4Pkf8BftWPBPi1_pQusWuZcUOPAOYEk0Fe2CKjtxFJKdsDLelKh9e16gExHiX5tELHc?loadFrom=DocumentDeeplink&ts=2889.73)):

Yeah, it was so sickening. I was like, oh God, I have to proceed on with this movie. This is the assignment.

Hallie ([48:16](https://www.rev.com/transcript-editor/shared/Ymk-tywyZx_IlK9zcIHG5PYBkncDFJzGrEbI63U7pbMsZ0FrFy7n7oAqexskuTIB6s5MW-uHh3iy1FH4ndAytc-YEJ4?loadFrom=DocumentDeeplink&ts=2896.18)):

Oh, yeah. And I think it was supposed to be that. I think it's supposed to be this weird him. It's all just sort of unraveling and she, she's, yeah.

John ([48:27](https://www.rev.com/transcript-editor/shared/mSz0qQ1MOcewScyc1RDZyUHTYMP1uksiVWU1REQtTZWHVPd7jSkh4yrDMrKQAd4EPws9Y-tWKu5NAT9Fw-Ed7Sr57XE?loadFrom=DocumentDeeplink&ts=2907.81)):

It made me feel bad for playing The Sims when I was a kid.

Hallie ([48:32](https://www.rev.com/transcript-editor/shared/jlnqvBMmxna-fPS08fzxKV9Ty_n5tj34z0b-NCL4VbuCco3W5GIgAYum1L0rSLSgT1jR7tqjYy7fxlAT_fjYz7vWinw?loadFrom=DocumentDeeplink&ts=2912.44)):

To create your own creation.

Sarah ([48:34](https://www.rev.com/transcript-editor/shared/nbVS8QksOQXmu-gO-_twMeWfICdIKMQN9qp0oYEc6W0igU_JdxOfBLQcl6NLY_yXRtKucncQYQWu4FhHGrtYXxlWjBI?loadFrom=DocumentDeeplink&ts=2914.33)):

Well, maybe the Sims will rise up and release themselves from your PC.

John ([48:41](https://www.rev.com/transcript-editor/shared/2Ju2BvUpaalNWCvg6gqdfMRkb02WvtvyhurhYVVonVBJcler249-3FqBjL2SZFzRR2fQmdUA7VWCfmii4WJrx0Gs9KM?loadFrom=DocumentDeeplink&ts=2921.32)):

Oh God. They would all drown us in our own swimming poles.

Hallie ([48:45](https://www.rev.com/transcript-editor/shared/7nQRgJrP7HCerw5rEbhNcOFmtuoeTIuhfOvqGQK8JzcVX89Acu53eUB3j6n60qfgyGtfkssjNv_9e72KJtxhREeFlz4?loadFrom=DocumentDeeplink&ts=2925.37)):

You know they would.

John ([48:46](https://www.rev.com/transcript-editor/shared/rcFkhaC4rzYGYuaL-ahFq3pW1Fnp35h0TG9aXiizCfnkH4mxdT7tbZcXxWT9yc3qPERHVvHhiGgXLAxcioVONuGrhDg?loadFrom=DocumentDeeplink&ts=2926.79)):

And lock us in the room. And lock us in room with no windows and doors. We were terrible.

Sarah ([48:51](https://www.rev.com/transcript-editor/shared/6UlMCDYO_Auj52geQ3OBZvCO9JKRid8lcTMNek-ZTCxQX1nUNB0qwH5BW062F3HkQX5QWavDYcdq6w9OM3FuBAPpRFQ?loadFrom=DocumentDeeplink&ts=2931.82)):

And set the house on fire.

John ([48:53](https://www.rev.com/transcript-editor/shared/VpHvIGOv_dWPHu6iZKM_m0f4714XSLwwMVpVjr4jUSRsP3y4LmrLV2VoNVk0KMO6sAg6KAf-QXVlYVGe1RyCHGvxW_Q?loadFrom=DocumentDeeplink&ts=2933.17)):

Yes.

Sarah ([48:55](https://www.rev.com/transcript-editor/shared/-DNGpAPzVhrHShMKgszzpmCJoh7xGNbdhZ-Y1P4RVRxFkOvLBhsCCQ63VL5u_k9BU2f80gKRBiyBdHY_-pgPBxqLwKw?loadFrom=DocumentDeeplink&ts=2935.6)):

Well,

Hallie ([48:56](https://www.rev.com/transcript-editor/shared/S-w63fsE1_dYcqFz6YyQBvclHTRd59fukG3SWbjsZXvJfymxBb9xZUxwOcJo7oKDFd2e99arBNQ1fyfnelI_-g7u7E8?loadFrom=DocumentDeeplink&ts=2936.47)):

You can edit this out, but speaking of, I know we're not the podcast of Psychoanalyzing, but also there's a YouTube rabbit hole I went down where there's a guy that psychoanalyzes popular shows. Do you know this? Have you heard of this? So he did a whole breakdown on the characters of Succession and the characters of and like addressed you know Logan probably is a narcissistic parent and here are the symptoms,

John ([49:27](https://www.rev.com/transcript-editor/shared/zY7T28uYbOSSmwd-Z598UjlEz-0z81V5RYsJrr-oEPlznjulh_3zp_Z6X_heXtrzBPjgGdc4jOOXX3FpjyirTwqIZ8g?loadFrom=DocumentDeeplink&ts=2967.52)):

I've seen...

Hallie ([49:29](https://www.rev.com/transcript-editor/shared/2ZDbVczvOHV7uCrPKOVs2OHCQX1I7OZZvr8BPr9ZBXi1DQQd8-AzyeReht0VUBZLcVAS6uV8KCOMZYiSflEp6t09iso?loadFrom=DocumentDeeplink&ts=2969.32)):

And what happens when you're a child of that?

John ([49:32](https://www.rev.com/transcript-editor/shared/NKI8V3cK8m2ThVeexIwRFa1OuyXlcQtmIFAdf-dBQYzVLj9kxt313K-YSQB_5gDvMA6ODJ1HZLLcFZ13YCNiLFUcd6I?loadFrom=DocumentDeeplink&ts=2972.44)):

Yeah. Yeah. I've seen other versions of that where it's like these therapists analyze Disney princesses, and I always hate it so much whenever they misread Ariel.

Hallie ([49:45](https://www.rev.com/transcript-editor/shared/dgqdPFGQiqePTyD1y9qIQ6wWqeYbvnLnY7l_R9qcU-aP_USGk3jffbTzl7ZbvTQo66v1OhrzR719pz1X3UMD9dHmgrE?loadFrom=DocumentDeeplink&ts=2985.19)):

What do they say about Ariel?

John ([49:47](https://www.rev.com/transcript-editor/shared/6slEv3PT1b96ZyZAPt20gxn0q_VxlwbVwUxED_Js_WsauIdthsgnAJ3hOLLBfBqVVUe463lrdPvX9oJUDny2ePEhKHs?loadFrom=DocumentDeeplink&ts=2987.05)):

They say that she traded her legs for a man and that's it.

Sarah ([49:50](https://www.rev.com/transcript-editor/shared/uZqk5J9j9a98dubzr9PBiXbFRdFLLk3QQpnUGHGG4r95N_yTOfEgJAAYLo3KFVHqoO_pXX8ar10vAAFOd6XqxnvXLA0?loadFrom=DocumentDeeplink&ts=2990.2)):

That's incorrect. They clearly have never seen the film.

John ([49:53](https://www.rev.com/transcript-editor/shared/-DqVo5eXUcvRsm56QG4x_iCuKiBEuyOSk_sDW3v-yrdogKD-iY97kY2Mf1Kpd5i7LO8mFd_7xf8NfCkx2dQZPyfgNJ8?loadFrom=DocumentDeeplink&ts=2993.11)):

Exactly!

Sarah ([49:54](https://www.rev.com/transcript-editor/shared/HNCy3vkXBEbL_CyK5N9w9J7bsEDndsqOhuonKIrc6SuwJ3IREyX9DF3GTU8LQMA15S3NLzft6M3ijltDVgK1luThD2Y?loadFrom=DocumentDeeplink&ts=2994.58)):

What bothers me. And that movie is problematic in places. I get it. What I don't understand is why everybody's speaking of what John brought up earlier. Beauty and the Beast "Belle's great. She reads, she's better than Ariel, who doesn't even really have a brain" or all of this bullshit. So this is someone who is kidnapped and falls in love with her captor, and she's cool. An intellectual Ariel is adventurous, and before she ever finds that dude washed up on the shore, she's like, I would like to have some legs. I want to see what that's like. I want to get out of my environment. I want to travel.

Hallie ([50:27](https://www.rev.com/transcript-editor/shared/hulHx5P3BfYsSSnNeREZ1jYngf__FWzV7BJg1Obq5qUgfwEGl6Wgacf8zGWieX7C2LKxZ6Q1jwXYvMwdafeLrJT6M1A?loadFrom=DocumentDeeplink&ts=3027.62)):

One Hundred Percent. I think it's slut shaming because she's hot in her little seashell bra.

John ([50:32](https://www.rev.com/transcript-editor/shared/-ZgPwaASbTtGnNMvAEJHHv0szf7WttPTLiMLse5waVonaVg0lnWvGVWmDuzOoub9osTQxYtkt48SAIikK6C9hRWCd1c?loadFrom=DocumentDeeplink&ts=3032.57)):

She was fascinated with the human world long before Eric.

Sarah ([50:36](https://www.rev.com/transcript-editor/shared/D-xoVVaNPoewE5miB7UXXdwkYbz_OB86soY6Bp4n40WvswNq_53S1HpsFbPUU50JLFHy9yOCc-40EvqQJT2bgwfrrdc?loadFrom=DocumentDeeplink&ts=3036.95)):

Exactly.

Hallie ([50:38](https://www.rev.com/transcript-editor/shared/wK6GychapJrv9NW2kTpXU-EAfevkJ4snB_ZSYDBoPcZhEH1jamyLJVthNwwqZEDH6vWmFcZdVYUv1Gh99xx_CWqsO7s?loadFrom=DocumentDeeplink&ts=3038.42)):

Her whole I Want song has nothing to do with Eric. It has to do with wanting to have a different life.

Sarah ([50:44](https://www.rev.com/transcript-editor/shared/b291CAAYBYXIHUTIZZbZmnPj_QWQWWMA6TtsAqKcgTQroImGh9TjTNpOVu5rZ8C-zZWwRagtYTD1DnGSzBNnVMxsoxw?loadFrom=DocumentDeeplink&ts=3044.19)):

Exactly. It's a reprise. It's a reprise.

Hallie ([50:47](https://www.rev.com/transcript-editor/shared/GyMVkO7dJbWJY4gwSR5_xi6Mps3wxzXej6tsDvp3liBPetg3JViPA9tGUBRZ0f4pXB7IgtrBsRVLM8zoqWJFpfK-U2c?loadFrom=DocumentDeeplink&ts=3047.99)):

Yes!

Sarah ([50:47](https://www.rev.com/transcript-editor/shared/3z-8EUKBQ-6gRO3viL-UkvVHQOFMcLwWjjwmUwGctKFbS-SklWnyuAEEVQzM8e2J2BlvMe4oxblXGoJeIIA9CpexsUw?loadFrom=DocumentDeeplink&ts=3047.99)):

And they don't get that. It's part of YOUR

Hallie ([50:50](https://www.rev.com/transcript-editor/shared/NzhLoAQUOr-NEFZXRSj-foYfCH0tY9lteYDOwmj1qNOis6xZ1SpGoNXv1P-ZN5an59-rIjM7kg9giAqECGLYQ8yBUBo?loadFrom=DocumentDeeplink&ts=3050.42)):

Oh that's so true

Sarah ([50:51](https://www.rev.com/transcript-editor/shared/kNgiJ-599XzLtePZYAQyij6OpbeOP2KeNbvF2bbvvcnMSswnPlWn6J5PoI3MgWvttR9wMdG-o_-a0lxB_Kk6in6m-ro?loadFrom=DocumentDeeplink&ts=3051.64)):

world the second time. It's part of THAT world the first time. Do your homework.

Hallie ([50:55](https://www.rev.com/transcript-editor/shared/ljBoA3O7j5ccufusqvk4O9X4uUX_opf2YCntDHp1Pn71CMepyETCjclzPkczJaw9s8ERNQRhON7ApEbIGiXdS-lK6j8?loadFrom=DocumentDeeplink&ts=3055.91)):

Yeah. We should talk more about how King Triton breaks all her shit.

John ([51:00](https://www.rev.com/transcript-editor/shared/inQcqZGMRU8GIdv-gqYkXfrydphNB0XcHUk_GABB7RITgmdzp4Xf3v19hqR86sGH2ujdmINpmEAutySGIhE_BAqTR9U?loadFrom=DocumentDeeplink&ts=3060.29)):

It's such a queer and trans narrative that people just overlook all the time too. She does not feel comfortable in the body in which she was born with. She does not feel comfortable being a mermaid. She does not want to be a mermaid. She feels more comfortable with legs. It's queer all over the place. Hans Christian Anderson was queer. Howard Ashman was queer. It's not. Yeah.

Sarah ([51:25](https://www.rev.com/transcript-editor/shared/Wh_08gxbmt0sBYRdCOgEn0lMchm4p9cUo7o1MP_plzDGjVKtJZa-ZUTaMpFsYgA2lUh-3W2iCkKb0npfkNDgsLmnq5Y?loadFrom=DocumentDeeplink&ts=3085.88)):

There's even dicks on the castle. I'm just kidding.

Hallie ([51:29](https://www.rev.com/transcript-editor/shared/Je0aSad8gm7685s6iFFVDixFPHK0CHMRvsSTiMjSuHPxZOZZ2URtsv9Na1oiTi9RnLl09GlC5sOYm8mX0nxNSgyAxLA?loadFrom=DocumentDeeplink&ts=3089.93)):

I know. I watch it now when I'm like, Ursula is the bomb.

John ([51:34](https://www.rev.com/transcript-editor/shared/GIWYhJfIcWzdV-5_EebR6JYjnKO8fr8312IyZcFViJrBHlcBSjmkJ2wuOhey7SLy5bQPqH2EqzLG7--Z7Yo5VgLV2DA?loadFrom=DocumentDeeplink&ts=3094.13)):

Yeah. Divine. Yeah.

Sarah ([51:39](https://www.rev.com/transcript-editor/shared/p62aEF5ffDDplgIa-zZ_qEku6zSmNWXTgRUB-BYCor7ck6K0yIQQ0OOk81nC_j9XwiXiAPusog9qbcYOBZv9t99ZTJY?loadFrom=DocumentDeeplink&ts=3099.17)):

Yeah. So anyways, justice for Ariel live in the body you wanna live in.

Hallie ([51:43](https://www.rev.com/transcript-editor/shared/0ZJnUAQjPcfUJSnC9fU1xGOa2JuatHIAKfH9WHcNYiKqmLMA6YVCULewEGA7OzAySflP8i0ohvtGfTbtvb4Ui0LSpPs?loadFrom=DocumentDeeplink&ts=3103.27)):

Is true. Yeah, exactly. And we dunno that Ariel can't read!

Sarah ([51:50](https://www.rev.com/transcript-editor/shared/UrVUxwh8EjbxLcbBVEeTxQSrNIEIvaLOPkwNzJZhtzusQeQdt1dw302aXn3kjhfokHdQ5uIDdrqNPDwEJEuwt7SJaPY?loadFrom=DocumentDeeplink&ts=3110.63)):

Well, I think we do know that she can't read. I feel like she's holding up, what's that word? Oh, what does she say? What's the fire and why does it, what's that word, burn?

Hallie ([52:00](https://www.rev.com/transcript-editor/shared/Xm5tXM7xLuF7lVDKrjk0HjQOB9hIjIhriOeK0vPgcUvkPrpmDcwGDRqCszyxurv0Qv3ausPJbd5kzN7HMCxaAgKVyrs?loadFrom=DocumentDeeplink&ts=3120.23)):

Yeah.

Sarah ([52:02](https://www.rev.com/transcript-editor/shared/31mxhacjXWtPbEjWOkMs9qPUnfLkv1RipI5KopPpxhOuFZJRZoECXNOelj-YQZN2UJBKyTnNsUwk8WuurBjseg-3lwQ?loadFrom=DocumentDeeplink&ts=3122.51)):

She's not reading Moby Dick, but it's okay. You don't have to be a book nerd, even though that's fine too. You know?

John ([52:09](https://www.rev.com/transcript-editor/shared/iON2MhJ-cY9Q2P5QdEca6ssG8YkdYGgHOm8lrtUvQH3ufkr7hX3xzneXdxR0Fu0JUAgbB6g6zBufaQ35TtAOpTHvoJM?loadFrom=DocumentDeeplink&ts=3129.98)):

She's 16 years old and she's a mermaid. She can only know so much about fire.

Hallie ([52:15](https://www.rev.com/transcript-editor/shared/jMPXxdob9rahebmw1tQdqfk3fACtpe0PDrBF0XAuTRHF22DeyWmKWMefD8enhqUUegUaz1IK-SiWxsr0U9_lkP02Vbk?loadFrom=DocumentDeeplink&ts=3135.32)):

She's a 16-year-old Mermaid with a hoarding problem. Okay, let's just give her a break.

Sarah ([52:21](https://www.rev.com/transcript-editor/shared/_2y2ITPeBb2zLukUPT5F2ZQBetwdTZ4EapsNKiQcj8T7FqyToupKnjVgoqhchicKgGOhAABYvz8KsCt4wa6b-HR652c?loadFrom=DocumentDeeplink&ts=3141.53)):

I mean, yeah, her friends are a fish and a bird and a crab that looks like a lobster. So she doesn't have the best education.

Hallie ([52:29](https://www.rev.com/transcript-editor/shared/vaixNFpdQKiwez5fkGw7BvLjgcGrkcY1jzjBXq8PvPPiDvEkkA0X6fUrdScjDRZ8h0RNxuerZZzOVIfPYpE9gcDCIns?loadFrom=DocumentDeeplink&ts=3149.03)):

Yeah, the dumbest person in the whole movie is the bird.

Sarah ([52:33](https://www.rev.com/transcript-editor/shared/gyCuXVUvmpWyzjl-ZotlLhOImidNmYmmSfwIqH1UMTMWkySRujOwSUJJasApnkmp23K0Cgeiy_alIWI-Z79tuGPEstI?loadFrom=DocumentDeeplink&ts=3153.44)):

I love Scuttle.

Hallie ([52:33](https://www.rev.com/transcript-editor/shared/loxKSWaP1oOSmTQD09zOC_FboL_UK20X-UIMrzLlSSoISDvqUu7B3ABTNHYcSKe1wXmhlTBV7MjLO-fvxMN__S3BDY4?loadFrom=DocumentDeeplink&ts=3153.83)):

I love Scuttle though. Oh my God. He's the best. I love Scuttle.

John ([52:38](https://www.rev.com/transcript-editor/shared/Dvk_IzL3lTE7VcYQar87Z2J6HTcEsw8S5eJW3CesPpz4WvUCnQXEspJ_Iux205Fu5-5RAq0RnRLEBM10dGNgmdYkBZw?loadFrom=DocumentDeeplink&ts=3158.54)):

Scuttle.

Hallie ([52:38](https://www.rev.com/transcript-editor/shared/Af8u37C676aT4PjoDBPMXZMzD_d7aAtxjlwp1jtHLKktcxTxMqvXdpapDTP5Lkb8yqK8xLraBbIm6Td9qbCFQeRAf2E?loadFrom=DocumentDeeplink&ts=3158.87)):

Although scuttle could be actually the smartest. He just makes it up. He's not going to say he doesn't know what it is. He's just going to tell you what it is.

Sarah ([52:45](https://www.rev.com/transcript-editor/shared/CyuH4298K2QHDE6UdfUcsmESfd9Cn13aN-DQYMPCNFNVa8GHc2rt067sI3bg75IAT3Mlr8VPMGcuSMKqSC31QfOCAEY?loadFrom=DocumentDeeplink&ts=3165.02)):

Well, maybe it's like this telephone game. Maybe he's not making it up. Maybe the first pelican to encounter some of this shit didn't know what it was, but it got passed down the chain and now everybody thinks you're supposed to brush your hair with this fork.

Hallie ([52:56](https://www.rev.com/transcript-editor/shared/GfOsLs6AfElGUUHFivc0F4K_qVPejOKywZzDI77OFR6Rh7AJItv_VnBqDpEKVteTYGEzOMdJImxp4qHPWZXtdoAOwJw?loadFrom=DocumentDeeplink&ts=3176.99)):

God, I love so much. I love Little Mermaid. Yes, problematic, but I love Little Mermaid.

Sarah ([53:03](https://www.rev.com/transcript-editor/shared/_daA_iMhEg2pm7N8dDKzOkWwZCeph_F5UG9aEHN_J-K5eHRhPDbH8AqLfEEpdCDkJzv8txAOajDWV-03efMB41n6Lk8?loadFrom=DocumentDeeplink&ts=3183.08)):

Not nearly as problematic as it gets described to be, but yes. Still problematic.

Hallie ([53:08](https://www.rev.com/transcript-editor/shared/9m13zXpL1r6FMz8GCVqGN8vwzEuGYgsKrNlnPwOrJIi9L89qVkAPsJVexWyMhzknoMAQiEHt7ikStpKHRIGnAVMJ2CY?loadFrom=DocumentDeeplink&ts=3188.51)):

Yes, but so good.

Sarah ([53:10](https://www.rev.com/transcript-editor/shared/ZvltW2VZ1pNfFWqsNjcrO11tbzMLdcolSoyQXdfPmLe7rjg8GRypz6bDdMl6zZE1BQqMoSbNmR9j9SIGxgtHY_1qE14?loadFrom=DocumentDeeplink&ts=3190.46)):

Oh Lord. Anyway, next month. Anyway, Her Alibi a Tom Sellek vehicle.

John ([53:21](https://www.rev.com/transcript-editor/shared/DtjYwUqre8xdNNX3U7QrzfiOdv4z7mzhWt4Qdz7ywRC0JMJIy9wGVHcolNw131W5DK6omQox3uN0nb4LmfPcqegMy_4?loadFrom=DocumentDeeplink&ts=3201.95)):

Oh, Tom Sellek,

Hallie ([53:23](https://www.rev.com/transcript-editor/shared/OgT4zWHnDyAwfp2LTfOfaOq_-8SWBcHOxZV4FHJcGWcvYPOLAuqeQ2EdarPT_f8JFkUtkWscbZ4EoU0CJZ3UMCAl6V4?loadFrom=DocumentDeeplink&ts=3203.21)):

What did you say?

Sarah ([53:24](https://www.rev.com/transcript-editor/shared/1uOc9sPfnumyhJHcgBO3W8dnWMtujuNz4YdS0CM7rjfkAUIPLJlSS7J1rqA84XAN2hCEMZRNY8nvt586ZOtmlgdKwUs?loadFrom=DocumentDeeplink&ts=3204.44)):

Next month's movie is Her Alibi with Tom Selleck and Pauline Porizkova famous from the Drive music video by The Cars.

John ([53:36](https://www.rev.com/transcript-editor/shared/_n9AUew8qysc4ZlBg7R0k8iXIABpPJqVduCXLi84Zd08oeCL6AxexQej31qe0BmNDHVtqZ4UjoSjAy7x-BCbkHPQ5g4?loadFrom=DocumentDeeplink&ts=3216.33)):

So Drive. Okay. Tom Selleck.

Hallie ([53:39](https://www.rev.com/transcript-editor/shared/UmoBzspcea4fR1KQuhbPtHLffoQN529r5vdmobUajFg6R0AvdgaDUQ3HI1tgCMcuS70pc-o_m7ZNZNuK_BIArHFx7mQ?loadFrom=DocumentDeeplink&ts=3219.66)):

I haven't seen this one.

John ([53:40](https://www.rev.com/transcript-editor/shared/6UGbtf2aJD5eUL4-4uKrAljvaViNG4YGsSnzs0BmeGg8Vy5p-p07R1MSaVtUmOjfFA9nMDOqSy8gcW_bWLosAsgjnME?loadFrom=DocumentDeeplink&ts=3220.83)):

Is this pre Friends or

Sarah ([53:42](https://www.rev.com/transcript-editor/shared/DQQu3qL_Kd8quFr92Q2Lpi59EdOpTBcy-FFj9SQy7Rg2JZ99MjUm41SK2rwscAz1mN2GUbl0CWoVbC1eXdwDxefQN80?loadFrom=DocumentDeeplink&ts=3222.72)):

Yes.

John ([53:44](https://www.rev.com/transcript-editor/shared/g-zVNeArxtwpe_cibJdTyXaoVGkCkgw_cKE5wVNn9rS3YrXRf2vessIqd8E4b7JG-DH_TW1bpU7xusIISZxidXy-UdA?loadFrom=DocumentDeeplink&ts=3224.42)):

Okay. In and out era. Tom Selleck

Sarah ([53:46](https://www.rev.com/transcript-editor/shared/pBUxaSi-nOKGItPQFs48FcI2kW5KJXL-QhwaNnzH1JqMAx0kvOqdxk-XHw8LWZGzp-8ox_3E2ZAOk6s1-poqZaZ0Dus?loadFrom=DocumentDeeplink&ts=3226.59)):

No, no. This is Magnum PI era. Tom Selleck.

Hallie ([53:51](https://www.rev.com/transcript-editor/shared/cT0MAMXB-z7lYNKCY6hRBl7VGP3CY7evm_tI-gqTZC5kDDu2taEbMTFNMRqCaYm7wJah6VjLmtwtpQg0NLa-WRCluc8?loadFrom=DocumentDeeplink&ts=3231.84)):

Oh.

John ([53:51](https://www.rev.com/transcript-editor/shared/dC9oDIJvDf4dgH7MD7YWCnxUQG_8h5i2Zbb-IivmgvQK87OQAzxvnOhHuO2di5N-nk33FoyMVgzv2gSkqceasJQ-hM8?loadFrom=DocumentDeeplink&ts=3231.84)):

Oh.