Sarah ([00:05](https://www.rev.com/transcript-editor/shared/9SqxG3jkTl66QyO73nAUBzBZ_3cLVbzQ7qQ4Rse484XkADfx-QsHV4d-k9qheJnui71KF3PellDXu6uFYbO3XT6zVgI?loadFrom=DocumentDeeplink&ts=5.37)):

Hi, and welcome to Forgotten Film Club. We are your hosts, Sarah

Hallie ([00:08](https://www.rev.com/transcript-editor/shared/vUH7qDkSmo7jNLEpSqx7XRfpN9-sMn7XhxD3GTlPcbHoUsHW6-wTo1avUFtND4PLFQrOYtXLpY1zO7WI9_1JqdG3Exs?loadFrom=DocumentDeeplink&ts=8.85)):

Halle

John ([00:09](https://www.rev.com/transcript-editor/shared/V1ktS0KjeA53nu5N7giPNVpwomiFVI1ugPotoGnSE_1y0qhcmHxBREUPJlGfFIXLHTZiMq_-lwliG1tRR4LI1hJ1VCc?loadFrom=DocumentDeeplink&ts=9.36)):

 and John

Sarah ([00:10](https://www.rev.com/transcript-editor/shared/i6MI3LquYukBmpWVW7V-ks4yNexT6szdmwyeH2WI47XQu6h0AYIpXsg-EGqXeRYAwobrfs2RMn18wC60gf-w2l7r_0M?loadFrom=DocumentDeeplink&ts=10.35)):

Hallie and I are friends from the internet who met for the first time in real life in a cabin in the woods in Wisconsin, and somehow it wasn't the plot of a horror film. I know John from college and Hallie and John have never met. So we're just a bunch of people who like movies, chatting online and sharing our thoughts with you about films that were forgotten from the eighties, nineties, and aughts that we don't think should be forgotten, but do need a few key improvements.

John ([00:35](https://www.rev.com/transcript-editor/shared/DcXawG2ZNfFs4lX49WZwysbaRInjEbfbAf0Ao7TXHAPJhMabbKUyrzroHEmX42qJJorH6XdRENjTzxE8YtS3U12MOQM?loadFrom=DocumentDeeplink&ts=35.01)):

So it's been 23 years since this movie was...July 21st would've been the 23rd anniversary. So to the listeners, I did see this in theaters, but I swear to God I'm below 40. My sisters just got bored and brought me to the theater. They didn't want to spend time at home.

Sarah ([00:54](https://www.rev.com/transcript-editor/shared/PYy3oexg9abFqN9-fTWYOQI7znFrVaX-WvrksjrPosZEalB7V5mutfb5_vzLbrNfttHmzU8fmKk7loolj9VJmUfr9mc?loadFrom=DocumentDeeplink&ts=54.09)):

Well, it's PG 13 Horror, right? This feels very PG 13.

Hallie ([00:58](https://www.rev.com/transcript-editor/shared/WxBy3Zix01E5EzcnfSb_BTKw7uVnO2inAx9O2g7_0aaIsG6uTo9LKI7HpZc5xy_G2VDNH1uUqE4z6lPdFkmNZ74I1R4?loadFrom=DocumentDeeplink&ts=58.53)):

Yeah I agree.

John ([00:59](https://www.rev.com/transcript-editor/shared/AvZxKwkbuvE7O2C5BYc9tQJbhBTiIrdcv9S3sgW2q-0lHOTSHoWEwbA2lEIa2WjlUlopNiYVujMilWPR0LHZtrdAtro?loadFrom=DocumentDeeplink&ts=59.04)):

But these are also the same sisters that brought me to Scream when I was six.

Sarah ([01:02](https://www.rev.com/transcript-editor/shared/WUrw3oWW-8rgOv6XdpLFvfMCmPAN1Hs-EX5tpJJ-vLJ7arJWjiwZ0fpWsgEAZdnTzA3azDaMCn1TsF3madtX4Z6T45U?loadFrom=DocumentDeeplink&ts=62.49)):

That is not cool.

Hallie ([01:03](https://www.rev.com/transcript-editor/shared/vG0TGI_KY2zOUDGFuCnl-W8oTZEU5DbcPqj7IR9lCdP_sFqSjKOPdHjajC6C1IWkklrdQen8sdTjHEs-31EB-V41S1o?loadFrom=DocumentDeeplink&ts=63.99)):

Scream. Scream has some Holy shit.

John ([01:07](https://www.rev.com/transcript-editor/shared/thiUZBaoE2gKKCbABb2ieeiHmAadVOiYNQNq2ofIxnOMpzy5Cho5nCQiDvso0s6HiAt2YHDmnQ9XUTCLgwcAK3828sQ?loadFrom=DocumentDeeplink&ts=67.83)):

Yeah. Ghost Face was my boogeyman. I skipped over my conjuring up my own boogeyman and I just inserted ghost face.

Hallie ([01:15](https://www.rev.com/transcript-editor/shared/zPx9KOdRJbBqPU0CRCOyCxVurNmszFEW75wBz6BCPdq6lTA0xl88O7k_ZZGUfEi4vYleG-gokPCpOV4_XwalOSCG1pM?loadFrom=DocumentDeeplink&ts=75.45)):

I'll never look at Jiffy Pop the same way.

Sarah ([01:18](https://www.rev.com/transcript-editor/shared/iJbNXPKa0XSiSP2ls7vpOQCGON1_YVWavvcHC0Jm-B42wMZEuQoNw2xHzhzHhPC1w_qnceA9EDMlJICurAKDPoQY9js?loadFrom=DocumentDeeplink&ts=78.54)):

I had a little bit of writer's block, so I did ask Chat GPT to get me started and it hallucinated again. But I watched this movie right before we did the gift just for fun. And I will say ChatGPT's rough outline was super helpful when I watched it again this weekend, this past weekend. So it'd be kind of fun to see if you can tell what's me and what's chat? GPT.

Hallie ([01:44](https://www.rev.com/transcript-editor/shared/-8VYDxq4E-GmvM1NktiQXjq2UX1_3mrMC9dVWk-s2IO_DPP663ICqNxv4AvPGuXO6fMcmX84-GfhgZmo6sn1Tosumg4?loadFrom=DocumentDeeplink&ts=104.8)):

Oh my God, I can't wait.

Sarah ([01:45](https://www.rev.com/transcript-editor/shared/v75btcIuBUM13q9uZu-gA7xzfj3UecXEabQxgB7ma8FCr4S1D-a2V_iqFmIgTTa8im1O7nrKPs6YljLDzSQmY4T5ORM?loadFrom=DocumentDeeplink&ts=105.99)):

It's like 70% me, 30% chat GPT.

Hallie ([01:49](https://www.rev.com/transcript-editor/shared/w8XCkzNGHyoYa2Df9jFcWgM_JYW91HM37lcoc1qg661rN3QoNaO-4YuWLRDunzHpPM7GwNN80yB9mdffObWttLsmp3Y?loadFrom=DocumentDeeplink&ts=109.6)):

Okay.

John ([01:50](https://www.rev.com/transcript-editor/shared/kzBjoneI2AzChlSWXyN1mAVZZwRJJPZuZNwKU_w3p3a4Cl-Gz4qoAbSvleRy3drK6oujNWc9JYpO7VQSZZlMMxsREdk?loadFrom=DocumentDeeplink&ts=110.31)):

I feel like that's I've, I've played around with chat GPT now, and I find that it does a better job if you micromanage it.

Sarah ([01:59](https://www.rev.com/transcript-editor/shared/ZnU1rVJuvLGZGgoHdTzNuYRMZ0T524XU1jGBixySW_J3WZMAFaxUMmSzSjakRxMN_DPfRy8Q7sHf9XCjpfB5RHmBKck?loadFrom=DocumentDeeplink&ts=119.94)):

Yeah,

Hallie ([02:00](https://www.rev.com/transcript-editor/shared/ddti2sbW5VdESLihjSxaqQxJtl_79mx8ZTTL_w2fh9d8Bq2jpOocTLpV_gsxiEYh8MNcdBtvoeacZ0-byyCHKIBrji0?loadFrom=DocumentDeeplink&ts=120.6)):

If you micromanage.

Sarah ([02:01](https://www.rev.com/transcript-editor/shared/XvcO0Mu1lFa8-UOlQehfjA_2rL6xNS_RGEU8_PIWXDnzAtxyJp7DqZnb7QTbXg3tipcwxGKj1-PvZlI56s0dQpJmV-M?loadFrom=DocumentDeeplink&ts=121.56)):

Yes, it's true. And at a certain point the micromanaging was too time consuming, so I just said I'll take it from here and I did. So hey there, fellow thrill seekers and movie buffs buckle up because we're about to dive into the spine tingling world of what lies beneath a Robert Zemeckis film from 2000 that'll send shivers down your spine and keep you glued to the edge of your seat. You can't see this, but there's a popcorn emoji and that was from ChatGPT.

Hallie ([02:31](https://www.rev.com/transcript-editor/shared/YkQ0VCZ84Zb-ptae5NZIx2O4uZeeLvVCm8k8gUo6ga4BryZSrD6LqpqUCSwKWWL6ipffJmvEn1Z9limQbT-gQBl8HWI?loadFrom=DocumentDeeplink&ts=151.53)):

We love it.

Sarah ([02:32](https://www.rev.com/transcript-editor/shared/0plrSbsTl1-h9bsAmkkjk5lnkUaP_GLLmGOAnbpYItyA_z2QyJEJHyHGC0ByDEse3TWVqLbDyBS_WC2mgIz4r40djco?loadFrom=DocumentDeeplink&ts=152.76)):

So picture this, a gorgeous lakeside house in Vermont, a beautiful family and one hell of a mystery. Our protagonist, Claire Spencer, played to perfection by the sensational Michelle Pfeiffer is a former symphony cellist, now an empty nester housewife dealing with a classic case of the mom blues as her daughter leaves for college. But hold onto your popcorn folks because that's just the calm before the storm. From the g et-go, Claire starts experiencing some seriously stuff in her new Empt nest. We're talking eerie visions, creepy knocks, and a general feeling that things ain't quite right. Harrison Ford. Yes, the Harrison Ford is her husband. Dr. Norman Spencer, a super smart scientist who seems way too preoccupied with his work to pay attention to his wife's spook tastic concerns. One day while going through old papers in the attic, Claire comes upon Polaroid pictures, used to file an insurance claim for a gnarly single car accident she had about a year ago.

([03:29](https://www.rev.com/transcript-editor/shared/-M9VsognT_gQ4YS7H-NF7UkyjgrgLZrmDCqrc4MjAnqp8pGCNipwvL5Jyu03enDyFSSLv8CbOfuog4ihqR33iVwpl90?loadFrom=DocumentDeeplink&ts=209.41)):

When she retreats to the garden to have a good cry, she overhears heaving sobs coming from the other side of the fence. She peers through a crack in the fence and sees her distraught new neighbor, Mrs. Feur. They briefly speak that Mrs. Feur retreats when she hears her husband's car turn into the driveway. Claire's internal alarm bells are ringing louder than a firetruck siren, but Norman's like chill, babe. It's all in your head. Husbands, am I right? He begrudgingly agrees to call the department head for Mr. Feur's department at the university where they both work. I don't totally get the point of this like, will this guy's boss really say, oh, right. Mr. Feur our new adjunct, he's a total wife beater. Anyway, this begrudgingly satisfies Claire, but she's concerned enough to bring a welcome basket over the next day. She finds no one home, but she does find a woman's shoe with blood on it sitting in the middle of the porch. That night, Claire sees Mr. Feur carrying what she thinks is his wife's body to the trunk of his car. She calls Norman over to the window, but by the time he gets there, there is nothing to see. After some more fruitless snooping over at the Feur residence, Claire comes up to some spook. That's not right. I don't know. I did write that. You can tell where it's me because words are not right.

([04:44](https://www.rev.com/transcript-editor/shared/3pzLhXx6S5_z_twAcWOhn1PNX0nml6JyO9wubFfECmYCIV66HUECWBDChBwqEv9G3JZlCG371U6knKbncaT2VpSpywU?loadFrom=DocumentDeeplink&ts=284.2)):

After some more fruitless snooping over at the Feur esidence, Claire comes upon something spooky happening in her house. The door opens on its own. A picture frame falls over after having fallen over the same, what the fuck was I trying to say?

John ([05:02](https://www.rev.com/transcript-editor/shared/nFi_L1sTZ3bPX9qP3Zxe9o7tQBN4mG7vimxwHfm0T8JBi7dIURGjz_OFXnRkrfT95LOeJRNptHdzaU4u8gKMyIgXgEU?loadFrom=DocumentDeeplink&ts=302.64)):

It's ChatGPT. All the mistakes are ChatGPT, Sarah.

Sarah ([05:06](https://www.rev.com/transcript-editor/shared/XeCFbmW1U38z974zPDor8o80YIJLuYtKbWYS3lA3sTbGT6q6cQ8zQmXjYd3YY6PDvMb0Hto6VN7mPfhvvXipzJ3e94A?loadFrom=DocumentDeeplink&ts=306.81)):

I was just really, I think. Okay. All right. After some more fruitless snooping over at the fuel residence, Claire comes home to some spooky happenings in her house. The door opens on its own. A picture frame falls over after having fallen over the night before in the same exact spot, and her dog is really upset about some bad vibes on their dock. He refuses to go into the water to fetch his favorite ball. Claire tries to get the ball on her own and that's when she sees the ghostly face of a dead woman just below the surface of the water, Claire's scaredy cat dog abandons her and she left home alone with that creepy door that has a mind of its own back inside. She hears ethereal whispering and the stereo turns itself on full blast before gently turning itself off again. So of course she goes to see Norman at work because how could she possibly stay in that house by herself At work, she sees some superpowered, paralytic painkiller that Norman's team is working on, but we don't linger there because she quickly rushes to Norman and tells him all about the crazy shit going on at home.

([06:07](https://www.rev.com/transcript-editor/shared/HpuLyyv1ZDMvwgdkk_kVIrBSBm0Bh62GZDKst-HNEZUft-Zl8vQEj7oDNfoOB7soAV7qKds1kl3PrylS-MMd8xtWaG0?loadFrom=DocumentDeeplink&ts=367.28)):

He says he's going to have the police check the house, and oh, by the way, the psych department head only had great things to say about Mr. Feur because of course he did. The next day, the door is still being weird, and that picture frame finally threw itself off the shelf so aggressively that the glass breaks. Claire carefully cleans up the shards of glass, pops the possessed picture back in its place, and heads over to the Feur residence yet again as she is leaving the welcome basket on the doorstep. This time she runs into Mr. Feur, played by James Remar. He says he can't talk and that his wife isn't home. He also doesn't answer when Claire asks when his wife will be back after dinner that night, Claire steps on a shard of glass that she missed from earlier. This leads her to notice a mysterious key in one of the floor grates.

([06:53](https://www.rev.com/transcript-editor/shared/Vl493usYJNsLvR2dwskIH927V5heQTcpLH2MM_IXIf-LAbnthHmlF25Q8CPjO7D3SVhJ5Xgp2ev0s0VRjMFerKaD22A?loadFrom=DocumentDeeplink&ts=413.15)):

Claire retrieves it and slips it into her robe pocket. As she goes upstairs, she notices that her bathtub has filled itself full of steamy water. She pulls the plug and notices the dead woman's face again. That's when Claire starts seeing a psychiatrist. He's pretty chill and open-minded. I don't know if he means this in the figurative inner sense or if it's in the literal sense, but he tells Claire she should try to contact the ghost and find out what the ghost wants. So Claire and her BFF grab a Ouija board, a bottle of wine and set up shop. What I wrote is a bottle of fine. I'm finishing a class and I had to do two assignments this weekend in addition to this, and there's all of these words that are not the right words, but it's like adjacent.

Hallie ([07:41](https://www.rev.com/transcript-editor/shared/fKrYiUPzy2TKYalz_fD1mPXIt2u5vZyDNRA9_FO1JP581ZHAyCmB_dva8ur8kdLYe6IrVXI925TOWJWFaVUVkhz6VAA?loadFrom=DocumentDeeplink&ts=461.17)):

I Think it's

John ([07:42](https://www.rev.com/transcript-editor/shared/29Qt5bvLs-pBZZYkqau6XqLHYvjyVYt_FRS6eyxEGBtkybVxT3qoA2k4OaRHy78hdTYWVgbzOAV6vjvEWvYrwbcGKvw?loadFrom=DocumentDeeplink&ts=462.41)):

You're doing great. You're doing great.

Hallie ([07:47](https://www.rev.com/transcript-editor/shared/rI8UiOfMRGOxRBgsn-A05OfmjFKQLFQ7VZSa7cbuw9RnFGyY6ydtOxj-CK1nyxb4XBP0b21tes7yGj_5vkGqbDRII5g?loadFrom=DocumentDeeplink&ts=467.09)):

I've never seen you laugh this hard ever.

Sarah ([07:49](https://www.rev.com/transcript-editor/shared/dWN032MqHyAiQX2iv8nlVu8mXIDkJJ4MRo_cMw-vqKxjnDXNfF5bksOFcmdAzOFk86py0Jdo9CB1AOzvyNPOma7MnaA?loadFrom=DocumentDeeplink&ts=469.22)):

Okay. Alright.

([07:52](https://www.rev.com/transcript-editor/shared/fVzd3QhFVeRZeMRBL9EB6I3ySVYFdZbiKFXQKQ7qsLTLD_88G1Huiau5zET3jofignf8lJM8yjouQnx6K9ZPQ0iOIO4?loadFrom=DocumentDeeplink&ts=472.4)):

So Claire and her BFF grab a Ouija board, a bottle of wine and set up shop in the bathroom with Mrs. F's shoe. The candle flickers out and the Ouija board moves without either of them touching it. Then the door slams open, but it's just the dog. Claire makes her BFF promise not to tell her husband about the seance because he already thinks she's nuts and her BFF promises. But she says that Norman's just worried about her because she had a high speed single car accident like a year ago. Fair. Anyway, Claire's computer turns itself on, which Claire does not notice, but she does notice the bathtub filling itself full of steamy water again. This time the ghost leaves her a note on the fogged up mirror. It says, "You know." Claire rushes downstairs where she sees her solitaire game loaded on the computer and underneath the enter your initials prompt, the ghost is typing MEF like 30 times.

([08:46](https://www.rev.com/transcript-editor/shared/SOF2g4sM85-kFzPDt2FwFvBLqGtPYKbEGIK9hnMhFPf-4-sasdDiPhHhxyDS7KeO5AggaTV_AV2ztVAEAKv7-eqC0Ms?loadFrom=DocumentDeeplink&ts=526.7)):

So then Claire tells Norman about everything including the seance, and he accuses her of staging a nervous breakdown because she's jealous of the amount of attention he's been giving his work. She runs away from him and runs into Mr. Feur leaving an event on campus. She takes this opportunity to accuse him of murder in front of God and everybody, and that's when Mrs. Feur emerges from the restroom completely fine. The next day Claire finds a present from her BFF on her doorstep. It's a book about witchcraft and alchemy. I love this woman who believes her friend to the end. As Claire is about to head inside. Mrs. Feur comes over to apologize. She realizes how confusing her conversation with Claire was, but she's really just a young wife who's kind of overwhelmed by how much she loves her husband and she doesn't want to lose herself in the relationship, and that's the end of that red herring.

([09:35](https://www.rev.com/transcript-editor/shared/IYYevsJV3aCRyOvE50PmY1-5ncrWhsp9jp9sjUPBjWY49OfEwL6oU6ZguYaknMIwJyRv-mIvZObdTe57R4S5eiJw0Tk?loadFrom=DocumentDeeplink&ts=575.58)):

That night Claire and Norman go to a fancy dinner party hosted by a big deal university guy. The hostess says she's so happy that Claire is doing okay because she hasn't seen Claire since the night of Norman's reception for the DuPont chair, which was also at her house. We then learned that this was the night of Claire's accident, which it turns out Claire can barely even remember when she gets back home. Claire grabs the self-destructive picture frame, which contains a newspaper clipping of Norman winning the award they were all celebrating the night of her accident. The picture frame tries one more time to get Claire's attention, and this time it works. Claire removes the back of the picture frame and sees the reverse side of the photo, an article about a missing woman named Madison Elizabeth Frank. Claire asks Norman if he knew Madison and he gets real mad about it.

([10:24](https://www.rev.com/transcript-editor/shared/Ozvryz2siWMr1tNR47YDoWwZlwDf_nhuqV4TW0eDAM05Q_-qZ8rJGxDe13ducg8nHOosiJsORTlOSy3lt3xrbR01NUo?loadFrom=DocumentDeeplink&ts=624.36)):

Claire must have read a lot of "Nancy Drew" as a kid because she goes full amateur sleuth on this. She calls one of the reporters who covered Madison's disappearance and he gives her a ton of information. And the next thing you know, Claire's at Madison's mom's house. Madison's mom briefly leaves Claire alone in Madison's room and Claire takes this opportunity to steal a lock of Madison's hair. I'm not sure why someone would keep a lock of their own hair just chilling on a corkboard in their own room, but thank God for plot reasons Madison did. Claire takes that shit and uses it to conjure Madison back with the witchy book, making things even more complicated than a Rubik's cube on steroids. Madison, now inhabiting Claire's body, seduces Norman while eating an apple in what must be some kind of biblical metaphor. Hold onto your seat cushions because this movie ain't going to let you catch your breath.

([11:13](https://www.rev.com/transcript-editor/shared/R-iSxn5T4eHZ3IHZlBzFS1cb13hsy_SNHcus8oyJqGpekIAxKk5pqltjrddRyW8trrb3JDb5m0dQrpJXBp83IyrO_R8?loadFrom=DocumentDeeplink&ts=673.77)):

It turns out Madison and Norman were having an affair, and just as it looks like Madison is going to stab Norman with a letter opener, she's distracted by a vision of Claire coming home and catching them in the act. Yes, it is as trippy as it sounds, Norman pushes Madison Claire off of him, causing her to drop the lock of Madison's hair that she's been tightly gripping this whole time. This breaks the spell.

([11:37](https://www.rev.com/transcript-editor/shared/LGYtz3M6EpPx_CxkDdI0LcehVaia4016KF7i75Xc_rPSb-9SVc1V6hBn1d2X4dnxqcBQmqm1pu1ZHtpXRJ_WAp2fMXE?loadFrom=DocumentDeeplink&ts=697.56)):

Claire now has total recall of the events of the night of her accident. She saw Madison with Norman in their house and later saw her again at the DuPont chair party. Norman tries to justify his affair with the standard we were having problems, blah, blah, blah. So Claire goes to her BFF's and the BFF said she actually had seen Norman and Madison together in a little town one weekend and shortly before the accident, she never told Claire because she saw Norman dutifully sitting by Claire's side in the hospital, and I guess she thought the affair was water under the bridge at that point.

([12:09](https://www.rev.com/transcript-editor/shared/NhJAGqX_Vil-xnmUvj4hbRRcmbJL0248JVuAMr5tJB9mIuMpU_fipYEHIAmJBup5RF0ee3mDTklYN-C9cZ99Wbj72C8?loadFrom=DocumentDeeplink&ts=729.07)):

Claire spends the night with her BFF and goes back to Norman in the morning. When she gets home, she finds Norman in the bathtub electrocuted. By some miracle, Norman is not dead and does not even have to be admitted to the hospital, but Claire has not done investigating yet. She asks Norman point blank if he had anything to do with Madison going missing. He says yes in the sense that his behavior was unethical and he drove "that woman to become completely unstable," in his words. Claire thinks Madison tried to kill him in the bathtub, which Norman is not true is possible because he says they don't even know that Madison is dead. So probably her ghost couldn't murder him just in case he decides to consult a paranormal psychologist. While he's on the phone, Claire as Madison because she's got the lock of hair in her hand again, dives off the dock. Just as she's about to grab a mysterious box from under the water, Norman grabs her and pulls her back to the surface. After that, he burns the braid and tells Claire he believes her.

([13:07](https://www.rev.com/transcript-editor/shared/OVHIyMdT73wXq3D-iwWx48foTdeNqYhJqcV81ryPWZJASb24mJE2jIVU2zw1lL_UhlQ0pls3l5knMpYSS4nlcLVc0l8?loadFrom=DocumentDeeplink&ts=787.51)):

Then they take a little sale and Claire says they ought to take a day trip and stop in adamant for lunch. Adamant is the town where Claire's BFF saw Norman with Madison, but Norman claims to be unfamiliar with the town. Thus, he is still lying. While taking a relaxing bath, Claire's robe slips off the hook on the door and the mysterious key falls out of her pocket. Claire decides to take the key and nose around Adamant. There she sees sterling silver necklaces and boxes in a shop that have the same design as a design she saw underwater by their house. Claire goes back home and retrieves the box from beneath the lake, which she unlocks with the mysterious key. There she finds the necklace that Madison was wearing in her missing person photo.

([13:51](https://www.rev.com/transcript-editor/shared/EYkNJAQsuo_xPoIkEPvIYO4mmOX-bR_CpQ7BxYVU83GKSjZmejGGIowr_RKQmOyxiPieLuCXw4SnxG1M09kXmsPXn08?loadFrom=DocumentDeeplink&ts=831.32)):

Norman finds Claire about to call the police and claims that Madison killed herself and left a note for Claire to find. Along with the box, he says he disposed of the box, the letter, and the body to save their marriage and his work. Claire seems to buy this, but she still wants Norman to call the cops so Madison's family can give her a proper burial. Norman pretends to call the cops and then he attacks Claire and paralyzes her with the scary drug his team was working on earlier in the movie. Then he puts her in the bathtub where he intends to drown her just like he drowned Madison. As Norman waits for the water to rise, he notices Claire is wearing Madison's necklace. As he lifts the necklace off of her, Claire suddenly shape shifts into Madison's lifeless body, this shocks Norman to such an extent that he falls backward and hits his head on the sink.

([14:40](https://www.rev.com/transcript-editor/shared/o5yrXgnD5-bo_hZmEfi9OPDwhS5-kSD7XOTLIwH_Y96ZdxzCCjHK8ErWJV2L6z6N8TSjA_SdML4WOnGuL1flzoY5hzM?loadFrom=DocumentDeeplink&ts=880.12)):

With Norman incapacitated and unable to continue giving Claire the paralytic drug, she regains enough of her muscle movement to slightly lift the tub stopper with her toes until it breaks off its chain. Luckily, Claire's fingers get just enough movement to use the spray head cord to turn off the knob at its source. Then Claire floats up enough that the movement of her foot pushes the broken tub stopper out of the way. Now safely out of the water, Claire sees that Norman is missing from the bathroom, though he has left a trail of blood in his wake. Claire pulls her still somewhat paralyzed body to the phone only to find it disconnected. She grabs a piece of broken mirror to use as a weapon and heads out to look for Norman. She sees his lifeless body at the foot of the stairs after grabbing the cell phone from its charger on a hall table, she realizes she will have to take the keys from Norman's pocket.

([15:28](https://www.rev.com/transcript-editor/shared/gCyeRx5Pl60e9G104k1ecBL3WaUbWpMdAK2FH6dJRNROmqx1PP4Iryq713PkUSt_WXyyi5GHmJXojciV1PiVS1EHoUE?loadFrom=DocumentDeeplink&ts=928.37)):

Only, she realizes too late. She's grabbing the keys for the truck and not the car. Upon switching vehicles, she sees Norman's shadow in the entryway window. So I guess he wasn't so lifeless after all. Now, this movie was filmed in 1999, so a really important plot point is that Claire will not have cell service until she gets to the middle of this super long bridge. In the middle of the bridge, Claire stops to call 9 1 1 just as she makes the call. Norman breaks the rear windshield and tries to strangle her from the bed of the truck. Claire drives off the bridge right at the exact place where Norman has dumped Madison's body. The accident dislodges Madison from her final resting place, and her corpse reanimates just long enough to drown Norman while Claire flees catch to the final scene of the movie where Claire flees a single rose on Madison's grave. We don't see what happens to Norman's body because who the fuck cares.

Hallie ([16:16](https://www.rev.com/transcript-editor/shared/Vq-bwPosBxqzhmsi32Dqe3zw17xgJC3urMCn1fRvOhF03EYqmTwAEEZAxNGm6HVGNVolq5nb8nu3wyIaqjm07BkPgrE?loadFrom=DocumentDeeplink&ts=976.76)):

Best ending ever. That ending was you.

Sarah ([16:21](https://www.rev.com/transcript-editor/shared/pB0SA7eEm-NQKGldfN0Z0igGfzb3inNZ_kGvUmabNjYWoKiCOlW-bY-n-C5T8_9BdBIJbKKdGCEOSAT459LWCqUvW-c?loadFrom=DocumentDeeplink&ts=981.26)):

It was.

Hallie ([16:21](https://www.rev.com/transcript-editor/shared/R-huMFMBXKtzI7c4DKZgSPFXNPqrGsm-k_haoMbUoknLob6WvpnUR-sJpx3mRbbDs0EQUqU8eOorxk7Dbvv7-TPHRwI?loadFrom=DocumentDeeplink&ts=981.26)):

That ending was you. I know all the moments ChatGPT, because it was so jarring. It would be like, hold onto your popcorn mother who ladies for now, like a Rubik's cube on fire.

Sarah ([16:31](https://www.rev.com/transcript-editor/shared/ca9v0KqIyRGeAjodOnckciRNMIW9h89s3ERAT2VC-ZgsXJA3r3gm8QiUvDHhdbceIMU0W6r9XO6GHoTg7NQrVSk-O5o?loadFrom=DocumentDeeplink&ts=991.1)):

It was so ridiculous. I had to keep some of it in.

John ([16:33](https://www.rev.com/transcript-editor/shared/gsV8MEfbvGxMNEcOmCGn8eyGgqQ8yWSQOxtJ65M26YVHDDLNTflkVVVgeiS0lD-2a5a_v3ChiKpQXL6_VGni4joHwQM?loadFrom=DocumentDeeplink&ts=993.92)):

It's kind of funny because ChatGPT has spit some stuff out at me. It's like, what the hell? And then I actually just put in the directive of write this better, and then it stops that. I think I used the term use better prose.

Hallie ([16:50](https://www.rev.com/transcript-editor/shared/V6Y3fGYF1km3TIup2mg1dqY3MmnPbGiL2iGo1FFKtZKVmMs4VMK37GjdVorT4X7QGaLDtezOGTWNdZev6bjYoJG4bpY?loadFrom=DocumentDeeplink&ts=1010.69)):

It responds to shame. Oh my God.

Sarah ([16:52](https://www.rev.com/transcript-editor/shared/nY4v3XKX1A8FzRqLbByFvHXo2ymLrjpvE-xw_fNkmK3hkt33USlRoSq5idSBn_IIw-M99geZMD8pe6K6fqamwM9QngQ?loadFrom=DocumentDeeplink&ts=1012.52)):

So I never shame chat GPT, because when it becomes sentient, I want it to remember that we are friends, but I also try not to personalize it. So I don't use, I try not to use pronouns like you. I try to say things like, hi ChatGPT, please do da dah, dah, dah. And then I always say thanks, just in case.

Hallie ([17:15](https://www.rev.com/transcript-editor/shared/FLDURFkNF_UXZgz6CWbsfT8z6iYxFlJxpUE2lIRLw1YnZjg0K3_qOrhYatP1i7PIPwRN0FagQFXJ0QsMmNp5CxiDFos?loadFrom=DocumentDeeplink&ts=1035.77)):

I love this. We could have a whole episode about ChatGPT, not even doing the ChatGPT that we did, you and me, Sarah, but we're just talking about it. This movie was a doozy.

John ([17:26](https://www.rev.com/transcript-editor/shared/oRmoZtEBZYq_pEIpPxagaaUoLrk3rMiaVlmv7ZqtmZTmvMvNcLaNOMI82NGdomU_0qpF-z9xtc37F0JzTvPfTni9b2g?loadFrom=DocumentDeeplink&ts=1046.63)):

So it's really, yeah.

Hallie ([17:29](https://www.rev.com/transcript-editor/shared/W8r6_IzCbpbDB_zIWUVZLjb9VQt8GfnCbqf2mf3qN_M1N4Xi_lwYLwTYiY1ebiJ0R8GP3dhLnL1wLpComFGjFybjzuc?loadFrom=DocumentDeeplink&ts=1049.15)):

Now I sound like ChatGPT. It was a doozy.

John ([17:32](https://www.rev.com/transcript-editor/shared/q1Fi4fE5gWpPGHf-hWuMHX4fg53H7LSFnQukrMwZjCp5R0VCCj-utUVIcuDlz1H9xs8f-47K0oSaFQbUMeTnou1IqcQ?loadFrom=DocumentDeeplink&ts=1052.09)):

What's really funny is that when you brought up this movie was film in 1999, so there was a thing that happened where Claire's cell phone stopped working halfway or could only start working halfway across the bridge. That's the Lake Champlain bridge, and the bridge was demolished in 2009 and replaced with a better one. But still in that area north of Ticonderoga in Vermont, you lose cell reception, like losing cell reception halfway across a bridge. That's just something that happens in upstate, in upstate New York and Vermont and yeah, it's spotty as fuck.

Hallie ([18:10](https://www.rev.com/transcript-editor/shared/w0Zpm5y3EmhujYfef6I5oGjDpcAC9Jio1RhVVntx9hLd92i5jDt3aWJP_cJI7BwNpJRmut1EzGQ3ZpO8TGOaSkeMZMo?loadFrom=DocumentDeeplink&ts=1090.08)):

That is so weird.

John ([18:10](https://www.rev.com/transcript-editor/shared/Wdq-8xxWNj0K3noG84pxERflQM51omkRSrHvSdshR-_ohvVR19rX-KB_61Ea1pNUxRNKJDvviVc9tX7IezaegMJBsoA?loadFrom=DocumentDeeplink&ts=1090.96)):

Yeah, if you live in a city, you don't understand what upstate, rural New York is like. We're still 20 years ago with cell service. So that plot point can still completely work in a remake today.

Sarah ([18:26](https://www.rev.com/transcript-editor/shared/FDEtX8qxybk8YInPnLTmQxn6qmwj2CPqBuEVaa14m7FTZs-Q18RwrQ1Np1dg85OZIcLsTzwzHyyA81sHOhA3ZLpAwjU?loadFrom=DocumentDeeplink&ts=1106.46)):

Thank you for calling me out for the coastal elite that I am. I was unaware.

John ([18:31](https://www.rev.com/transcript-editor/shared/XzCvUfhmecqvnEDGjvejLVO4ov_7D0j1LcsS06xaRTAD9svZxuOHbtKUy06z2U3ZbfDcK7DJAa-NdRFKmOdttPfioio?loadFrom=DocumentDeeplink&ts=1111.95)):

City folk just don't understand. So Sarah Kernochan, who is a documentarian who won two academy awards for Marjoe in 1973 and th in 2002 turned a personal story about two retirement age people, a couple experiencing the haunting by benevolent spirits, and then when she optioned it, the studio brought in Clark Greg, who you might know from, he played Phil Colson and all the Marvel Cinematic universe films, but he rewrote it to be like the thriller that we have now. It got in front of Steven Spielberg who was enchanted by it, but he didn't have time to make it, brought it over. So he presented it to Robert Zemeckis, who then got Harrison Ford involved. Harrison Ford was the first one that was cast. Michelle Pfeiffer and Harrison Ford were his first only choices for these characters, and this was the script that Harrison Ford fell in love with and really wanted to do, even though he's a villain, but he's kind of second banana to Michelle Pfeiffer in my opinion.

Sarah ([19:47](https://www.rev.com/transcript-editor/shared/eokR3KqkBJWOy99pk8GK5r0qoQm8-M07z_SU3DhdV213NmFBkr0MLRwiCq10OrWDoNZ2RQj7p6j6Q2GjBV0lzTxTb24?loadFrom=DocumentDeeplink&ts=1187.94)):

So my question is, does this movie work if Harrison Ford is not Norman Spencer, just on the script alone, if you read the script, would you see this twist coming?

John ([20:01](https://www.rev.com/transcript-editor/shared/2KZmf8hMdTTFN9xjkEI6ECPMKaBt46agt7gUjOO6R65fJlB3yDrqoL5Wbh4YW72hCZ8B374j1Bu8jJrPEa_PFLFWIlM?loadFrom=DocumentDeeplink&ts=1201.86)):

Well, I mean, I feel like, okay, they're not elderly in this movie, but they're living a coastal grandma lifestyle, and I feel like on the page, if I was like, okay, coastal grandma couple, he teaches at a Vermont University and he has an affair, I would never think this is Harrison Ford.

Hallie ([20:25](https://www.rev.com/transcript-editor/shared/NwQ-q_W9R00msoAS8cAwM4GKJ0IIRCbkfXF10aBXZcLNHcK4yRPHmcpE8d7BjERoymxiFQkielY2rW5LrmSpbTmiKQY?loadFrom=DocumentDeeplink&ts=1225.95)):

Yeah, I totally agree with you. I think a lot of actors could do this role.

John ([20:30](https://www.rev.com/transcript-editor/shared/dkg8voZD2tmLF5FdWY5EdZOe4-jZo1EoRa7Ud48tnNyUTjjb6Q24ZCjTqlUCIdo-GyQQyeeiCAbSyRQDXc_VyHCdHDQ?loadFrom=DocumentDeeplink&ts=1230.51)):

Yeah,

Sarah ([20:31](https://www.rev.com/transcript-editor/shared/VDovzRljzY9pNSVOtGNtcpHEWANGhvT-ReEQ11VnmYxnTnu0TLuYIW0jpvrAgQvZUy8DcxHQ15u9lAfXywySPcoyVl4?loadFrom=DocumentDeeplink&ts=1231.14)):

No, I mean I think that if it was not Harrison Ford and I watched it as an adult, I probably would've believed whatever as the 11. I watched it on tv, so it must've been 11 or something when I saw it, but I think if I was just watching this movie as an adult, I would be like, okay, so her husband's the killer. Her husband killed this girl, and now they're getting haunted because of it.

Hallie ([20:54](https://www.rev.com/transcript-editor/shared/oNK7VIotNiqpvehMwmOUWIOuvhePeMn_xbdN70aydH6fIzjjm1KRO85Tpxf3meTjba9ixy5vi-3aiccYZkZtJK50CLg?loadFrom=DocumentDeeplink&ts=1254.28)):

Oh, I see what you're saying.

John ([20:55](https://www.rev.com/transcript-editor/shared/Cbr4UUXUoPVgoREC2xZgOrldmFKKeRwwerpZKREY9uf7pvP5LK0xg3qy0gODzqWbFIRH2SLj2rGSkfRhKXcc-8Mttjs?loadFrom=DocumentDeeplink&ts=1255.27)):

I mean, honestly, I think, well, this is the casting in this. I think they really tried to do that, that Intertextuality of Harrison Ford where he had never really played a villain before. So I think that that's what they were banking on. I think watching it as a child and then the two teenage girls that were my sisters, they were all, I think we were all surprised that Harrison Ford was the bad guy, and I think that's what they wanted with his casting was they wanted it to be a surprise that he was a bad guy, but I think that they tipped their hat too early and that once you found out that he had an affair with her, with the girl, it's like, okay, you don't like him anymore.

Hallie ([21:40](https://www.rev.com/transcript-editor/shared/lm2iz8LiAwj9JpHhbEQ-9H0zKhKl9YU7iMAtSQryz0rcANL8GDIbiXQrZwMORhVceiOa0OJtceItxPUBTHu9qxTpBiE?loadFrom=DocumentDeeplink&ts=1300.09)):

Exactly. That was the thing. I actually think I was kind of under their spell when the movie started where I was like, oh wow,

John ([21:46](https://www.rev.com/transcript-editor/shared/ADLVQqfg5qQ3r2_lMWBUJyMrDCHNR97CUFBtky8mu5rlAoDh8ZUQ0H16BnYhCqxNiCPZFHZzfuFMt2N4Dnli3Y2EeDk?loadFrom=DocumentDeeplink&ts=1306.55)):

They're hot.

Hallie ([21:47](https://www.rev.com/transcript-editor/shared/B6V-xiuVykFKbKJbP-7sUOgLVf3KTkC0mluP0BYGr25f4CaN2OiM-k6D4EXmb1ChLbeQuM6xrhXpVM347nNA2KA5PTo?loadFrom=DocumentDeeplink&ts=1307.83)):

They're so hot together, and there's so nineties perfect hot where I just was like this is so it! Have either of you read the play "Dial M for Murder?" It has a lot of "Dial M for Murder" vibes.

John ([22:04](https://www.rev.com/transcript-editor/shared/jdO51zCMgAgP9ARgAC1iqSrBoCAco2App7HaNWsPE-xMV0u3IlCs4NNkeYWNVcOv8m5zHuea91T_1GKC6AVc5tQ9_aw?loadFrom=DocumentDeeplink&ts=1324.87)):

I think that I feel like Clark Greg, the screen play writer, I feel like he just took five or six Hitchcock movies and threw them into a blender and added and added a ghost

Hallie ([22:18](https://www.rev.com/transcript-editor/shared/kfn_D55ZjnjvYre5SW-2HRyFFZwOO0UAsBn8vwo55mhIfSmo1GrflPspqgTPLjknUH5hivPJB7tSyMFP8D4P2nbA6sY?loadFrom=DocumentDeeplink&ts=1338.55)):

Because it feels there's a little bit of a damsel and distress quality about her. There's a little bit of like, oh, oh, oh, I just want my husband to be okay and love what we're doing. There's a little bit of that in the beginning, which you need,

John ([22:32](https://www.rev.com/transcript-editor/shared/76970y2FgrtIEMUOm3dgV0OvTgWSJek_3NeFxlAh3pV0yJFeEQva9_TZLc-rrkA_wNRV2BZY-ewq76DIWLIdbAPd22I?loadFrom=DocumentDeeplink&ts=1352.94)):

And then there's a bunch of homages to "Vertigo," the stuff in the water and all the mirrors and the doppelganger, the blonde doppelgangers, and then you have "Marnie," which where a woman through trauma and she can't remember a traumatic event and it suddenly starts to come back to her.

Hallie ([22:52](https://www.rev.com/transcript-editor/shared/oG4xQf5qRlu8WQV43AbLB23As2UaiPd7PWvFk8_yfT_55AY9dW-X9ThF9fnK4e09B9TA1wiS1aGIKMgpM_JfQ4LTTaQ?loadFrom=DocumentDeeplink&ts=1372.6)):

We've got "Rear Window" with the binoculars.

John ([22:54](https://www.rev.com/transcript-editor/shared/nOUQC-kwcel9P9SNpxSQJQGSMamqA1R5tGB6lLk7oFIkYqle2Ph1G3HS4WUYNOHrTMGh6m0jvYfr-iZo7sAsfeJ_gwU?loadFrom=DocumentDeeplink&ts=1374.91)):

Yes, "Rear Window" with looking at the red herring neighbors. They even have "Psycho" stuff in here with the stuff in the bathtub and the visuals, and also the fact that the composer Alan Sylvestri was told pretty much just do "North by Northwest" as the score. And it's kind of funny, I thought the parts of this movie that don't work, it wants to be a Hitchcock movie so badly with suspense, but Hitchcock never did any ghost movies or supernatural movies.

Sarah ([23:30](https://www.rev.com/transcript-editor/shared/nqAUveMr2hcmsfvDK5gLY8ELkRZRCfSnzGFfdklXYOKm_NTbz98WAaBsBQkUXkPVkX7rdkzzMGI2EnppaPD_nAsRWpk?loadFrom=DocumentDeeplink&ts=1410.08)):

I will say that Red Herring, the "Rear Window" red Herring, that there's 17,000 versions of "Rear Window," and I will watch every single one of them. So if they hadn't gotten James Remar out of the way so quickly, if they had taken that to the middle of the third act, I would've given Harrison Ford benefit of the doubt a lot longer.

John ([23:50](https://www.rev.com/transcript-editor/shared/aPrCXhE2oyUOaoWPV9wpc3q2vrQjCM6xyA7bOBIvIroiJUSofjSYznPJIQyPTNNNWhIxoJvpDxcjdcTmA-Ze96pIL2Y?loadFrom=DocumentDeeplink&ts=1430.63)):

Yeah, yeah. The Miranda Otto character, her next door neighbor, I remember being a kid. So after she explained what was going on, it's like, so why was she so upset? And then years later it's like, okay, I think I'm going to understand her now that I'm older and have more context. And to this day I still don't understand her character,

Hallie ([24:14](https://www.rev.com/transcript-editor/shared/BQkBco0xNUqXZbYqbBGWy9Gt9MWV8OWbfdO-kh6OeRWXEgan7c-qTbmTff7ggYUxY0VaeU7cK2FpDVA9nwg07yCTZXs?loadFrom=DocumentDeeplink&ts=1454.09)):

But the whole scene just threw me off. That was the one scene in the movie where I was like, wait, what?

John ([24:20](https://www.rev.com/transcript-editor/shared/mALSOLbbmocV5_pYZ1NMO5kMsdNk1KqU5x3rCDJpzvewg2-asmVMXdHs5JXZQ5QwW9bi5jpwzZmHKJM5SM53E1xpbTk?loadFrom=DocumentDeeplink&ts=1460.84)):

It's like, no human...

([24:21](https://www.rev.com/transcript-editor/shared/Lfi1gGS-hriWgDQObxbCpSzAGuyC9NTPWeLEz3T14y7fUpb3fmtyljZgRMwGHwJasgzua11Ha2nDxipsDiN81Gs289Y?loadFrom=DocumentDeeplink&ts=1461.92)):

That hysterical because she was so in love with her husband? I mean, I don't get that.

([24:27](https://www.rev.com/transcript-editor/shared/EAO3Zgazd-nznEmm8DS0PqSL7Vs8vs0rgG77jegoQBh9vV8T6EOLCjuEyU09RiAw7ixIHXZe-pXD64NZoMl3B7Ppnoc?loadFrom=DocumentDeeplink&ts=1467.47)):

And she was just crying in her backyard and saying, I don't even know you, and this fence is so tall, and it's just

Hallie ([24:36](https://www.rev.com/transcript-editor/shared/0_KhHylMczN2xZRutkNkTq5cG7hF0ROyiVNwGlJtDEqfimJccCn8ee9uN_YVIidKhB-IKx_UPy2zkJzGNOrk0zUVhso?loadFrom=DocumentDeeplink&ts=1476.05)):

Also her husband's a dick.

John ([24:38](https://www.rev.com/transcript-editor/shared/zDVVnOOCOG6iqaCAihJZLGPwmlcEF2ViVAKZfk1CxBOA0F4Ssg0A9bmgvLlZNUJy0lpSldzlBMZ6y9yo-H6H4J4AO24?loadFrom=DocumentDeeplink&ts=1478.16)):

Oh yeah, yeah. Total dick.

Sarah ([24:40](https://www.rev.com/transcript-editor/shared/PtbMob0BYZpzdfMR3e3v4UFik7ZZYsaZv5INkGLfCCYt1tgWiRT_PyH_B_mepqlR9dCns5_GiekyalZQ2p02lIOhHYc?loadFrom=DocumentDeeplink&ts=1480.4)):

I love James Remar. He can really do no wrong in my book. I think it's purely a lust thing because I loved him in the "Warriors." I love him in "Sex in the City" where he's also a dick and he's a dick in the "Warriors" too, but I'm kind of like, yeah, I don't know.

Hallie ([24:54](https://www.rev.com/transcript-editor/shared/GdPISiNNwU4--OsOUFMf1yK3Qc-rD5PYtsRqb-nCxdoyJpNUCIBDmqVHLpeuKh18ci5YtiwpUVfpnYdAfSJCgMF7Ub4?loadFrom=DocumentDeeplink&ts=1494.05)):

I'd hang. That's what I know. He was Richard on "Sex in the City," wasn't he?

John ([24:57](https://www.rev.com/transcript-editor/shared/T4sDhZ6gFy3Pc84gCD9mm50a9FfPBFBYa3CXiKkJ-KNYT8tkvTwXqn2dnMVt66DSdG-hGH7G43mm39N30PyP8TiNeB4?loadFrom=DocumentDeeplink&ts=1497.68)):

So you kind of have a Theo James thing. He was such a dick in "White Lotus" season two, but it's like you just can't stop. He's just wonderful and beautiful. I don't know if you watched "White Lotus" season two, Sarah.

Sarah ([25:08](https://www.rev.com/transcript-editor/shared/dOkPTZ_kpN76BPTQ_CbBo4Yk29GeoAhCjPucp1NOsgg8c82E6mDpE3GxrNO_rY1IDmYajkx-7IEfKzxGm07Uzspdgrk?loadFrom=DocumentDeeplink&ts=1508.72)):

No, I did watch that. I just don't remember. I don't know who Theo James

John ([25:12](https://www.rev.com/transcript-editor/shared/6prWcb7hhm7kN8TNCHy4ElBSdnIGxLdtETKsebq_lbPnBmwmXmxQQV-50NIqM9ImjBseXo6UY350I_Xax5jklrrUQe0?loadFrom=DocumentDeeplink&ts=1512.3)):

Was. Theo James. Theo James was the dark triad. Cameron, the dark triad business guy that was trying to

Sarah ([25:20](https://www.rev.com/transcript-editor/shared/f2Nxec8D9a9BmLiTBVqcgcCAHsFP5mFcSPL8E4lt56LqQAfOOe_Ocb_V1xQfJU-h8Y4l7uInp0R0sVBsFih7NgntBzU?loadFrom=DocumentDeeplink&ts=1520.45)):

Do, I remember this show. Wow. I've had a lot going on lately,

Hallie ([25:24](https://www.rev.com/transcript-editor/shared/5exubwgMNNaNRoTM5VOQcFdprBwgQpbe2H_RGtVsKAiJhKnpgH-RWGeRlmuLk2wJgc5OE7nPyG2yoRHV9EttOJk_-58?loadFrom=DocumentDeeplink&ts=1524.68)):

And there's the condom in the couch.

Sarah ([25:25](https://www.rev.com/transcript-editor/shared/3VNwYdVa7UDR3hobep1oTULzZm8J3DdgWzW7Oifc2GdYCQeBYEnmC8PoZAcII8TL6nNOIsBhJIa8yqwGuFQ45DYnmHU?loadFrom=DocumentDeeplink&ts=1525.86)):

Oh, such a dick! But so very attractive,

Hallie ([25:28](https://www.rev.com/transcript-editor/shared/o2gO0yS1r_Sh4o2wzdrE6FAAmsUyKIAW8XnPyN3lSK1azr9JrPEG1CoZc0xDK3hDUUNZHiYQOQrpHotbq87hlux9lL0?loadFrom=DocumentDeeplink&ts=1528.73)):

Very

John ([25:29](https://www.rev.com/transcript-editor/shared/WB3w69dAGsxunA0PzIuisQXDFxdXKHOEvtXpu_gz3tY5jP-BYyeJiT09R-dRzu3U9j_vq2zHbHjnb-0FlE5xhnGlmmU?loadFrom=DocumentDeeplink&ts=1529.48)):

Beautiful. Actually, something new that I noticed this time around was how naturalistic Michelle Pfeiffer is in this. She's just so many little mannerisms when she first pets the dog at the beginning and she just kind of unconsciously just wipes her hands off her blouse and she just has so many little nuances and movements and she's just, you kind of feel like she's kind of goofy and gets, but then once she gets alone with her husband with Harrison Ford, she's also a very sexual woman too.

Sarah ([26:05](https://www.rev.com/transcript-editor/shared/rE49NtYVn9iws-_WdU3nmIBi94YBMf4Ieh8jyUpu2rFR1GqPPet57N0yVNDsI7C4hPKUSt19XM-HGOPjXg4bzralxr4?loadFrom=DocumentDeeplink&ts=1565.87)):

This is one of the most well-rounded female characters I have ever seen in my life, and I love her so much because she is so vulnerable and so fragile that you almost just want to hug her, but she's also really confident and sexy, and even when it's to the point of not trusting her own perception, she's like, okay, something kicks in and I am going to trust my gut and I'm going to fight for my life and I'm going to do so successfully.

John ([26:31](https://www.rev.com/transcript-editor/shared/HS4zPt6lXDel-ElPzFDUcIhSvCNKFUXfp1baws2wTarEnILtObAOwaNourf1PEzgpZkzn2_ax2fXIgHa6qsZc_AXn6Q?loadFrom=DocumentDeeplink&ts=1591.52)):

She was never a nineties badass in this. She was just a regular person that reacted in the appropriate way that a person like her would react.

Hallie ([26:40](https://www.rev.com/transcript-editor/shared/VMk4kOmXWo8KbK90i6cYk2N1-lkkf6c-ckcQeR7S2xoPx4nDGG4yiy9v9VSJA1wolGx3RIQ215JF3oML7O8faQWuNBs?loadFrom=DocumentDeeplink&ts=1600.22)):

Well, and I like that they also planted early on her going through those photos. The memory of, wow, she was a Julliard. She had this whole other life. There was something, I think she did get caught up a little bit though in this sexy, rich man saving her.

John ([26:58](https://www.rev.com/transcript-editor/shared/Xs66msUTeHlr3kPLsRkx_RAo2rz1RACOUP_8TDCEzjlhH7W8xaFrLKCDQsxSeu-AeOAsgaIql4gmTibaww20MYCgVq0?loadFrom=DocumentDeeplink&ts=1618.44)):

Yeah, because they were, it looks like her wedding photo, the wedding photos that they edited together of her and Harrison Ford were from the eighties.

Hallie ([27:05](https://www.rev.com/transcript-editor/shared/MTKLxAfcWXULhhQc3rQdVIEdU3obVkQw3ueyEBqPCzDDmmGLq5e3_nbQtKfYnloV31pe4Fi6g0l7Te7AkgVXEfF31Cc?loadFrom=DocumentDeeplink&ts=1625.79)):

Totally.

John ([27:06](https://www.rev.com/transcript-editor/shared/jjchHxO6WlHf-sGbhdKV4d6QmH5rePqNXBSjN-i7CSp77K1ZsWl8iia4M7TCoxMlXTlHJKlAf4MV5YrOTbXqmzBOGWw?loadFrom=DocumentDeeplink&ts=1626.78)):

And she was 42 in this movie, so that means that she would've been in 82, she would've been, and she would've been a pretty young bride, so she had a young daughter.

Hallie ([27:17](https://www.rev.com/transcript-editor/shared/eFAUPzFYuj157f7Ij7GS7nyvgHxwEKavgcMKZYMHw6o5BTXJMZZSzq7Sm5F59G4LVoAr9BTa5T0hWQOO3nrzsRWxnt0?loadFrom=DocumentDeeplink&ts=1637.55)):

Well, and they also say when they were at that dinner thing with the other couple that they met, and then he met her at a concert and they were married three months later,

Sarah ([27:26](https://www.rev.com/transcript-editor/shared/yHSy4eufsoJjbCurwwm0t3K_R0GgOIngG3GK69G6Qtleh_TzC-JemkwUK35WTajynd2Xsp3FtF02nJ27ArAM0Ny1u2g?loadFrom=DocumentDeeplink&ts=1646.88)):

And this is why we should pay female artists so you don't wind up with a psycho killer husband because you can't feed your child.

Hallie ([27:37](https://www.rev.com/transcript-editor/shared/H_cLMO1YV-dsc6ZVlz3seEeQJIUG7pTeryhHV1yak2v83eiVT-ivd_dvF-1Oqk36n0U79jWm9nfFJtcnCFeMYgxu70M?loadFrom=DocumentDeeplink&ts=1657.56)):

It felt very fatal attractiony like in reverse.

John ([27:41](https://www.rev.com/transcript-editor/shared/-OTQTQZhiMU47-MblqMP8BVXDz8DizfXCBg0iL_EOVZWlqPIcr_Xjv5pUypn4g_wD_S3dr3DSZDwcBq2ruwqV_Ly_dU?loadFrom=DocumentDeeplink&ts=1661.7)):

Like I said, they overestimated Harrison Ford being likable, and they did. They tipped their hat too early.

Hallie ([27:48](https://www.rev.com/transcript-editor/shared/QSDuzzLgI_wbydmnMuOOXhOzkpbvVjWGX_RDxopS9DoUebtJqU0fcVrUaXdqfJ4JxI0nMM0eBg5aJ7DuJsM_KgiBNjk?loadFrom=DocumentDeeplink&ts=1668.54)):

Yeah, exactly. You're so right, John, with, once you knew he had the affair, I was like, oh, he killed this woman

Sarah ([27:54](https://www.rev.com/transcript-editor/shared/tpO6rmDGZV1xeuJ8K6-z_OBHdviAr1d0kaTh7UeIf2WSq_J1UynXeGm5CeAixAPFaQY-E0G5pFo1Gy2bSk_gC9pAR0g?loadFrom=DocumentDeeplink&ts=1674.48)):

It's less than two hours? I didn't really,

Hallie ([27:56](https://www.rev.com/transcript-editor/shared/Aq3XjWehjeTZ0DfEhxNCaDJ0vGr71WU6Ahueg1BYT_ituWzBS-S3XF1c-fzBcuNV55ZiWOnTE0Vu8zYQJlHadAO7Xjk?loadFrom=DocumentDeeplink&ts=1676.46)):

No, it's a little bit over two hours.

Sarah ([27:59](https://www.rev.com/transcript-editor/shared/JCwV8pSUvFXMAPH_Yszq_bS-fUXz4kobjvIBsjcH99pZ68cIDy9gmb4iPH-nJQtPz6FtNYfB0RDsLKucVQbmnzafZVY?loadFrom=DocumentDeeplink&ts=1679.16)):

It moved so fast.

Hallie ([28:00](https://www.rev.com/transcript-editor/shared/G-h_KE_dAMYc8muC4Qb_3ynOHQ2LFZOo6-sjMNHvwT03RAgXbGc2oqqsyjFDZzL2pc4ocI2SzEiQbkmfN67wnteR2Ag?loadFrom=DocumentDeeplink&ts=1680.36)):

I'm so glad you brought that up because I was going to make a comment about the time of the movie because at first when it started, I was like, oh, wow, this is long for what this is, and it didn't feel long. Yeah. I really appreciated that. I think that was a testament to the direction and that you have these two powerhouse actors in it that were just like

John ([28:17](https://www.rev.com/transcript-editor/shared/8RTl6y2_vNlId27raJkRnqQAedajIvc4utaaXg_xvPfAwyLzzaDm2v3CZs6yOfcc7_4-NAbGN7S0WWHycar2kadAMbo?loadFrom=DocumentDeeplink&ts=1697.73)):

Icons.

Hallie ([28:18](https://www.rev.com/transcript-editor/shared/k2SF4uwXLjyZel2Td__i4WDsA9eOEfEbErpD9V0LInKw_30WufFfFF3vENaTI6kl2IRK9v-ADm4cPvGYDTGI_dG1KMo?loadFrom=DocumentDeeplink&ts=1698.78)):

Icons at that time. Weird question that I had, maybe I just blacked out for a second when it was happening, but she sees the red herring neighbor come out with something wrapped in a bag. What was in the bag?

Sarah ([28:35](https://www.rev.com/transcript-editor/shared/DBpORtVKXP10ZcREUBtyBMBTDXCDnTI6M6tTAXnvL7XpGmAn_-KufKPYgyKRaBPIxn-idknSOHSy_IiTzaaXU9uHcHc?loadFrom=DocumentDeeplink&ts=1715.25)):

Her things, remember they get back together because she's fled, because losing herself in the relationship and it's overwhelming and he's going to let her go, but he is decided to transport her things in a giant ass trash bag and take it to her home, her mother's home.

John ([28:53](https://www.rev.com/transcript-editor/shared/B4e6uDlsAZmAl7wg-dPynC-MZLxJ0MPkFZArhiSgcxlc70oaFlvAtNc3uYkTpgJMoo8jO3xHLbfLrajJdIYIWo5MTjk?loadFrom=DocumentDeeplink&ts=1733.4)):

Yeah. That red herring. They should have done more with that red herring. They should have kept that going longer.

Hallie ([28:58](https://www.rev.com/transcript-editor/shared/hur9N4o4vLL0pdB_QBtDV2RTvNqrDkmkXrYJ3yGTT7km1ENoEZn4pgV5Ln1l_4EsAu3xLH_80JJ9bGiIruF5KAAQyaU?loadFrom=DocumentDeeplink&ts=1738.17)):

Well, because at first what I do appreciate was in the building of the suspense. You do question her sanity for a minute when she's seeing something. But then, or I feel like when the beginning, we see things a lot from her perspective more than we do later. I think once the movie goes on, we actually zoom out a little bit and just see it as a whole.

John ([29:20](https://www.rev.com/transcript-editor/shared/5wpNxHGxhfkiIJQno3gv14u8xR5WoJguzjOeZC0KLIKDyhRRN_UGHD2dNwwTyfqrZtQ64qJ7xicUe5FvGcCv_OCA248?loadFrom=DocumentDeeplink&ts=1760.58)):

I feel like she should have been presented as a little bit more of a possible unreliable narrative. Is that the right?

Hallie ([29:27](https://www.rev.com/transcript-editor/shared/JXpQjw1DTXSvRjYDPB4q-ijI4_krHLokopcoWroQRmmCR3zvBzcbvofAoW0QThkqVg45uKR2Nl1ZQaaZEYX_aeznDi8?loadFrom=DocumentDeeplink&ts=1767.36)):

Totally.

John ([29:28](https://www.rev.com/transcript-editor/shared/3KVIKsrhPBX-wrv7HhyFJj7OES4uuOLQsOJnoZwwLaY9gC6nse6BDXQnLNBux0S3h7xDq8rg7GVCe67eLS6ugtlR5ag?loadFrom=DocumentDeeplink&ts=1768.41)):

Because I think it also tips its hat too early that, okay, this ghost story is true. There is a ghost. I feel like they should have kind of kept that a little bit, somehow kept that a little bit more in the dark, kept us the dark about, okay, is she kind of losing it or is there something actually going on here? But they were showing, once they showed her reflection in the water, it's like, okay, there's definitely a ghost, or I think that's what they were trying to do when she had the door when she was pushing the door and the picture frame fell. I think you're supposed to think, okay, maybe her doing that to the door knocked the picture frame off the table, and that's why. But yeah, I feel like you knew that it was supernatural too early on.

Sarah ([30:16](https://www.rev.com/transcript-editor/shared/5QooxzO5boz-RposZO-PrjbpRLz6wCqQD4wk0oJFEJYbPR0__xXeOquMrhRlP6g8X_vaEOSY2ouyFvZmtdF3oNog1uE?loadFrom=DocumentDeeplink&ts=1816.57)):

I kind of liked it knowing that though, I don't know. I like a ghost story where we know it's a ghost. I guess maybe it's my social work roots, but I find it way less scary if it's a mental health thing. Like, well, there's usually some kind of treatment for that, a fucking ghost. What are we going to do with a ghost? That is uncharted territory? So that always freaks me out every time in a really good way.

Hallie ([30:37](https://www.rev.com/transcript-editor/shared/ut1t4d1duJ_qoAPA1CLzVyjyVeth1IPSlfj9O5Hcv-jTjuZNYN3gUDHuzR_aUiu56P0CNY10quVGeUrLzExfgbwmt9g?loadFrom=DocumentDeeplink&ts=1837.96)):

What do you guys think about the scene with, speaking of the mental health turn of it, what do you all think about the scene with the psychologist? He handled it well? Do you think he handled it in a...

John ([30:49](https://www.rev.com/transcript-editor/shared/FcFC5ags901fpszjLFl5mspwCkWyolpk9m9I-1gPW75ptoyJOKv9u0VAS_RFhAeSbIV-x6ylwqC5NUyP4HBuiwAG7n8?loadFrom=DocumentDeeplink&ts=1849.75)):

I think he would've been a better therapist if this was stretched out a little bit more, but the fact that literally, pretty much you saw their entire session on camera. The session took place in real time, and it was not very long before they pretty much introduced themselves, and then by the end of five minutes, it's like, buy a Ouija board. Sorry, go on.

Sarah ([31:18](https://www.rev.com/transcript-editor/shared/s9p5wZcw-2iaeBocmPxT4--27XeqYQss9dz4FvwZ77dq_7Xxqt6Cglq9G8xT9mfBJcxaPbnq5AokWk7vfBlYgJx7e1c?loadFrom=DocumentDeeplink&ts=1878.13)):

Well, he didn't bother me in the sense that he didn't do anything harmful. The things I hate most on television representations of mental health are people doing things that are just so actively wrong, and then the general public is like, oh, that's what I should be looking for in a therapist. So I appreciated that this guy was not that, but I got lost with the Ouija board.

John ([31:38](https://www.rev.com/transcript-editor/shared/3BYPqURwiRp9mFXNxw84m0rZW8x0482q7X5y22WRcs0_FZNV_4hdFxZqIDBBLufMs0TtoXF3uQ-AZ0CeQE36xmSS-hU?loadFrom=DocumentDeeplink&ts=1898.5)):

Well, no, but the thing is, I guess for listeners that this is the first episode, I'm a therapist in my real life, and if somebody comes in with a belief system, somebody believes in ghosts and somebody believes in spirits, I'm not going to tell them I don't believe that or

Hallie ([32:03](https://www.rev.com/transcript-editor/shared/APF34tQXG6rGwpRfrg5MI9ApVkpvPv5x6cacBwZSMEEGmsfMEQSK8ii7QzWHX4vbev0KyFz63DJe2L7Iz3fAUZSPfcQ?loadFrom=DocumentDeeplink&ts=1923.1)):

Well, that's why I wanted to ask the two of you. You guys have the social work background...

John ([32:06](https://www.rev.com/transcript-editor/shared/-Wi7lVgxbfseMmfKap82yiru2oKqJM2In6PvVhvbhkd1Qp9ygeuDABA-qocghZ1alsYL44QLGhKqhUqg4vs0NpztsRc?loadFrom=DocumentDeeplink&ts=1926.01)):

I'm not going to say, I'm not going to state what my belief system is. I'm going to try to help them solve their problem within the context of their belief system, and I feel like if I was working with Claire and she's very disturbed by these things in her house, I might start to encourage her to try to figure this problem out from the framework from her point of view. Okay. What would it be like to commune with this, the spirit that's haunting you? In the back of my head, I would be thinking the spirit is just kind of a manifestation of, especially since the fact that it looks like Claire, I would think, okay, so this spirit is probably some manifestation of Claire's inner insecurities, and to talk to this ghost is to talk to herself.

Sarah ([33:04](https://www.rev.com/transcript-editor/shared/pXMUfi8QcY1o52_TDsfqIR61iuVii49pfnYizAE3j8Jl9MmoUvqWF45DQjjei17x5Hjl_POXshI0HVP5JQHjnAi07wM?loadFrom=DocumentDeeplink&ts=1984.01)):

This is also after you made sure there wasn't some brain tumor. Think medical first.

John ([33:08](https://www.rev.com/transcript-editor/shared/6jGmNWiZ73sKn3caii1ieoE8FR1v8BH4UJkQt4P9L0WLUGlq5Nikmh8itF65L2x4Aa7oEGO0uq2yj2xZgoYlCne86zA?loadFrom=DocumentDeeplink&ts=1988.51)):

After I rule out psychosis and mania and medical reasons, I would try to work within the framework. Maybe I wouldn't recommend get a Ouija board, but I might ask her, okay, so how would you want to communicate with the spirit?

Hallie ([33:26](https://www.rev.com/transcript-editor/shared/j-hdEdAX4pqBRocSVyZ1THXoaQmX9jfZlwbGIczSorbGxs0xHl4FR6f1QOl4CWv0MCYu62mDeN0rvjVpw7IlaAVeXOE?loadFrom=DocumentDeeplink&ts=2006.96)):

Yeah, that seems like a question that would get a lot. You'd get a lot from the person of how would you go about it if you were going to,

Sarah ([33:35](https://www.rev.com/transcript-editor/shared/mnESj6aLf1ref9HyHeuJ9apKonZFpi0SmpTQO5TVl7vxqlIyGOUSiT_dJdRA4FOtRX7eHNYZjzi1AIOzu094a7AWYtE?loadFrom=DocumentDeeplink&ts=2015.21)):

I'll also just editorialize real quick because you made a beautiful statement that I'm not going to edit John, but I do want listeners to know the chuckle was because I wrote "Podcast is Real life too" in the chat, and not because you were chuckling at your previous statement. So my apologies.

John ([33:51](https://www.rev.com/transcript-editor/shared/aV33WjhGF57ByXY2MCacvIz8igILzatS54du3UuneSQILEnsrylvmCj3NMhiNv3pE6jZW_wCmypwRUQJbH1M2ux3Pws?loadFrom=DocumentDeeplink&ts=2031.71)):

Thank you. Thank you for, yeah, but I do appreciate the fireballs in his office. That was definitely one of the screenwriters. Definitely took that from some real life experience in the therapist's office and DBT. We actually, I run a DBT group, and one of the things that I do with the group is to ground themselves or to short circuit their fight or flight response is to suck on sour candy or suck on a fireball.

Hallie ([34:29](https://www.rev.com/transcript-editor/shared/yWEks0dRdIMXFSTYOj-fg4dgWxIDjM5tgD9utUSGuA71UyOpxpggG-nixE9TgLiLHERCgzDHjByTyZ4zd2MbmR-SArA?loadFrom=DocumentDeeplink&ts=2069.03)):

Really?

John ([34:31](https://www.rev.com/transcript-editor/shared/5l6hQCBpDQtoWsdBVacIkUg7xKVVekT_RixctRXkMssAEjTrfHhWvGeD2h1pgQjk2DBAgWe58lN2gAi3Ekk5FJkF7sw?loadFrom=DocumentDeeplink&ts=2071.88)):

So that's

Hallie ([34:34](https://www.rev.com/transcript-editor/shared/lces28BctpMVADAPUfaXON4iwSdY_UdeIYBsXL0PyKQv4DF-Xt211bN8RFNUy8dWzy6YjVLZdXzagsj_Aex9842mHrM?loadFrom=DocumentDeeplink&ts=2074.78)):

A real thing then. hat's a real thing to get your brain focused on something else.

John ([34:40](https://www.rev.com/transcript-editor/shared/31iizJdUYrkE23krYdIcBZL2v8MM-KUMBu3gaJI7Gkzn3VVvd5Fuc1ohNME8N6X0aq9I193kFkjiiYzd0ESNaJ-AxFU?loadFrom=DocumentDeeplink&ts=2080.19)):

So I don't know. He did offer it pretty quickly to her. I guess it was just to maybe get her, yeah, like you said, get her distracted on something else, kind of maybe have her focus away from her nerves.

Sarah ([34:53](https://www.rev.com/transcript-editor/shared/vScnMyDNql6vR8rj6wF6rvUaXWv-XvOUNpUDcpx9qad01-5omiUpN5UwK_GWt-ee9fPdPUq4JoihcWDMdRaTfB4vXqs?loadFrom=DocumentDeeplink&ts=2093.72)):

I thought that was super astute because I don't always realize personally that I'm in a amygdala hijack until somebody else is like, let's do box breathing or something like that. I think I cover it pretty well, and I think she is a little bit like that. There's still a lot of agitation, so when he pulled out the fireballs, I was like, this screenwriter went to therapy. Right?

John ([35:14](https://www.rev.com/transcript-editor/shared/h56KgltDtb8DbGoPR9QIc54KYcocsxmV_zgDPc7gtynZRtV-wkX0IMozM6K-r_8xtfkjP8PfJaugaFYZ9E6Bp0TLvtI?loadFrom=DocumentDeeplink&ts=2114.54)):

Exactly. Yeah. I do appreciate that. This is a nineties movie that has a favorable viewpoint on mental health treatment, so that was nice to have the therapist to be one of the people that was actually listening to her

Sarah ([35:29](https://www.rev.com/transcript-editor/shared/JQNKuE52xQBGfKlg3TIZ9O-m25n4AD8it1gzl3BZGcyZdNmdjZ7Lnrho8KB8IKzS4RFCNbPa8Lm9Rkx0MR63C30OCB0?loadFrom=DocumentDeeplink&ts=2129.78)):

And the fact that it was an actual trained therapist and not a family medical doctor prescribing antipsychotics, anything of that nature.

Hallie ([35:39](https://www.rev.com/transcript-editor/shared/vZzzW2fBlLLmjFnmN5vtZPnq7OkKiMUZil5N2iJgyMDFSeV-sJCF4LN9Sf5_ag-kLU8ApLom9iX8cz5ZitHLRwqkCD4?loadFrom=DocumentDeeplink&ts=2139.9)):

That's where I thought it was going to go. I was like, Ooh. He makes the joke about committing her. He is like, I have to do three sessions before I commit somebody. That's a joke. I liked that he did a joke, but I was like, oh God, we're going to get meds now. It's going to be, and I'm glad we didn't go there.

John ([35:54](https://www.rev.com/transcript-editor/shared/UpjLh9HriTEp4H-R3EcpOx_RWT31LBtr8xV8fBBLDlftMZs5Blo5R9nfJkTyOSv0DBzO7P47s1fHBDyUHvL2O0hhuFE?loadFrom=DocumentDeeplink&ts=2154.75)):

But the Valium though, it's like, oh, okay, so she takes Valium to go to sleep every night.

Hallie ([36:01](https://www.rev.com/transcript-editor/shared/wo8z4PaVY8RFxWZll980nXSIQ_d1PPRPXiehmrfL143DdfBMNFST3Z81M_5RcNeVHbeEUZRQNVmZmevmwOhRiuJGzmw?loadFrom=DocumentDeeplink&ts=2161.38)):

Right, exactly.

John ([36:02](https://www.rev.com/transcript-editor/shared/h8xC3HYIhSz-Ydp7G6wlJn6XbE9pOfegEAdqXSykjY5cNJ1fwc8YW4Y4Tko3z6kUJ6HfQudbZte0yo1K2JDvDGWD5kw?loadFrom=DocumentDeeplink&ts=2162.7)):

Yeah.

Sarah ([36:03](https://www.rev.com/transcript-editor/shared/xLL4HYGpe5RJyg1zMXEnUrnRTFXSE-jPbY1ArUWdkbPqC5rm-QaoBMqsQuOCr8qjVP8WBKdcQDzNV1vEyOWFnZKXAPE?loadFrom=DocumentDeeplink&ts=2163.3)):

Well, yeah she was in this horrible car accident and nobody really talks about it except to hint that they expect her to just have a total breakdown at any given point in time.

Hallie ([36:14](https://www.rev.com/transcript-editor/shared/_u1c_pgiMIuY7x44yq3U_kysB6-1ErBLspb6twqGZ1JHhaThi9MW432hBQAhIiKd2TXNtWpjbhWW-phm_ZqnYX0xAqo?loadFrom=DocumentDeeplink&ts=2174.68)):

Right! Yeah.

John ([36:16](https://www.rev.com/transcript-editor/shared/-b07xJG86ShJ3m2_BIKy_ifAzqtYwhy37S4lRQY2TFI-gaYpPwBlkB9hEouurzjCwDbkbH8OWEaeiqMySJkPm_bGX8U?loadFrom=DocumentDeeplink&ts=2176.2)):

And you kind of get the sense when it first starts out, you kind of think, okay, her biggest problem is her daughter and she lives in this beautiful manicured, this perfect world, but then it's like, oh, actually, she actually has a lot going on that has nothing to do with her daughter, and she's kind of being repressed. You kind of find ways throughout, little ways throughout the movie that Norman is kind of a heavy hand on her.

Hallie ([36:45](https://www.rev.com/transcript-editor/shared/gurxVsYuAq7OJ85AKcCz8mmlafwemKt_27dQu-66iqcC8wiSRqNGvq30YdGweQ0ezDe1xzSBTPeD5nPxGdXIj0-RtcQ?loadFrom=DocumentDeeplink&ts=2205.23)):

Absolutely.

John ([36:45](https://www.rev.com/transcript-editor/shared/JHUQkVQyxCXZ3022ZtRb-67jqXka0mnEBpq5NHFLUxpaCCu8qFWvjyPU3cl891yKUx3Qcq6oLkdh89yrEv1fD7yfrFI?loadFrom=DocumentDeeplink&ts=2205.82)):

Yeah.

Hallie ([36:46](https://www.rev.com/transcript-editor/shared/KqfMfujZQ74MJ1k_r9c7i7GE9keZX1f-c5BtpX35YVfrpu3Zcorj7Yt0WyQ6lxX8XqFD1NXF8ocL8ssjqW66IbegCC8?loadFrom=DocumentDeeplink&ts=2206.38)):

He's a little controlling.

John ([36:48](https://www.rev.com/transcript-editor/shared/pMqd8ibFXeIWKDgkCoaflvC8Kv5fNXJajaVX2mXnpX0XSapwuEbg2HKbF4DucmRcwXVMjtp1hiJhNvfiQ3ISzZnnVgo?loadFrom=DocumentDeeplink&ts=2208.27)):

Yes,

Hallie ([36:49](https://www.rev.com/transcript-editor/shared/9K2AUXQo7VS98jbu6gfPH21mgHiZMOXbGQk-TGLgHQ4fGD3P6_rtGB8PXDcRZRa2gbRdmXVpzJUUrKMjhBV6e-iM76A?loadFrom=DocumentDeeplink&ts=2209.29)):

He's very infantilizing to her, which is something that's annoying to watch.

John ([36:55](https://www.rev.com/transcript-editor/shared/BKL205TP1_88InRC6sHHw8UHk8qQC2qtPPP__x6NQXVG236HlXRp3tjPrneKD-ONNntFv9Fniz7wR9VcYNnF356-Als?loadFrom=DocumentDeeplink&ts=2215.62)):

Yes, and I think the power differential, at first I thought, okay, this is kind of nineties casting and their age difference. He's 16 years older than she is, but also I do think that that was intentional and also stayed in a little bit more of that power imbalance.

Hallie ([37:17](https://www.rev.com/transcript-editor/shared/t-OpWPjJ11ezgwU5RpxLcStY_5wMcHPCGo4HuwPRHNfLYQmKq7N6z_WkcBNkDwvNKBpmn7iMcYBhRQ-WzL_BGMwscQc?loadFrom=DocumentDeeplink&ts=2237.91)):

Yeah. I think it was very much intentional for him to be older. Yes, it would've been a different movie if he had been the same age or younger. It has shades of, she had the starving artist's lifestyle. She had some success, and she was a single mom and then meets this doctor, and now she lives in this coastal high society. I think it's totally there. I think it's her life is painted in the first few scenes to be this beautiful idyllic thing.

Sarah ([37:48](https://www.rev.com/transcript-editor/shared/IG7U72CTfiDlh-_MLqRriu4PAG6k-NQNjpuXEU1rGcUvmXl5IAkaO04IVqjqIrTSEXjyAZlJ0qqZBd1aSaQgaOwCliQ?loadFrom=DocumentDeeplink&ts=2268.51)):

I also want to know how he faked that electrocution because the paramedics were like, Hey, something's not quite right here, but you don't need to go to the hospital.

John ([37:57](https://www.rev.com/transcript-editor/shared/-9bLQNfQ0zZQA8QquH8XyfxkLwxwJKUt060sr3qdEl8JN18AQhNmJwr1jthxg3uPssZQJOG9BB_3DR5GR3RtifkBrLo?loadFrom=DocumentDeeplink&ts=2277.3)):

And it's like, why were you any paramedic would be like, but it was a blow dryer, man. What were you doing with a blow dryer in the shower?

Sarah ([38:06](https://www.rev.com/transcript-editor/shared/QG9_67Yq4wngTcIdXNRbIFkS_hXJny-j8vmMZK5jemFJBBxvjJ9-c8ULTcN2sflQXwObZeO2bDL-zVPn8aFmnGemOVQ?loadFrom=DocumentDeeplink&ts=2286.99)):

Yeah, no, I know it doesn't make sense, but they did say, Hey, your blood pressure's high or you're, there were a few vitals that seemed a little off, so I wondered if he had done something to skew that, but not enough to actually, I don't know. I'm getting to lost in the weeds, but

Hallie ([38:25](https://www.rev.com/transcript-editor/shared/ry5mqZf14gvUgF-VZ9JBFoLoi3VB-GqXIR6lv0uo9EGyujo7QqnnHvoMpJtpXVIrz1gJLpQAS2xTfpHNzVpq_f600sk?loadFrom=DocumentDeeplink&ts=2305.11)):

No, I agree because he makes that comment when he's trying to drown her at the end of like, oh, it's cold. It was cold when I was sitting there waiting for you to come back to find me, and I was like, oh my God, was he fine? Was he just closing his eyes in there?

John ([38:40](https://www.rev.com/transcript-editor/shared/J8Q3Jfb55At1yQJDUZGVgnC4GFO-rl2Xaa1teAoXt2s-ntoA9BAYkBDOqJgUe6bF1Ye8_mIxXA7alaRrto0l3h-ubpM?loadFrom=DocumentDeeplink&ts=2320.9)):

Probably

Sarah ([38:41](https://www.rev.com/transcript-editor/shared/WAR4JR7XWiSVwUKtpoJsvdpgMjL0c7fBj0lmpS_i8xA5lKe5ufJbjXkiZ7Nh_YQRhUuAT6O-Yk8r6Ewpr2ThesT_TMI?loadFrom=DocumentDeeplink&ts=2321.86)):

Maybe sitting in cold water for hours and hours, fucked up his vitals.

John ([38:45](https://www.rev.com/transcript-editor/shared/QV-vyeJhoEH0dgv4VkHFKnzancxXWVZE3PiqTllq9INEhzgs01vyvBjTq67M2ko5VXNDvd1bdZt34WmSUw5-Ew8lSl0?loadFrom=DocumentDeeplink&ts=2325.43)):

Yeah. He also had access to all those chemicals too.

Hallie ([38:49](https://www.rev.com/transcript-editor/shared/M4Un2jGU6RqzPO_FmfK7kuHnfh65TfdWezG7vwmy0jiGqViM757NBDYbsRqlnFsVPJpSZeqwAliTYPqXmc9U-XnIgLM?loadFrom=DocumentDeeplink&ts=2329.21)):

When she is freaked out and she goes to the lab and they're showing the rats with the almost chloroform, I knew that was a plant for later, but it looked so bizarre that she just walked into this lab space and no one was acknowledging her.

Sarah ([39:07](https://www.rev.com/transcript-editor/shared/LcQcUJnjsGz8r6_Nvb-Vuk9Cw5IGIYfMCvNCcoLPMjy6OPVveulR00jPDHf4myvYzvSVDuQ5jB6D2LGyJxKZO0eaZRU?loadFrom=DocumentDeeplink&ts=2347.3)):

The fact that that is a jump cut to a tech holding a rat and explaining the medicine or whatever it is that they're experimenting with is so jarring. It feels like it's not interstitial, and they didn't weave her into it. You do not see it through the eyes of the protagonist, and I think they could have still given us that information in a way that didn't feel so much like this is going to come up later.

John ([39:31](https://www.rev.com/transcript-editor/shared/8r01AQ3mYz3KLegZJCcm7yMwK_qe9-3Z6Xt_IXi5BQKmLDulPzJgCpwppJBqAcTDVZ6caHihb_gB_grGIAXcCVOUtBw?loadFrom=DocumentDeeplink&ts=2371.63)):

If he had explained to her what it was, what he did to her in the bathtub, because I feel like it's not too hard to explain, like it's nerve agent or whatever. It's a sedative that you're completely aware of what's going on and you can't move.

Hallie ([39:48](https://www.rev.com/transcript-editor/shared/jLORdgDIgSzRdC3RO2vHMk7p46H2yQKJL3o-FrPJCginvwE0Y-dZelapZ-5Jyt1FHl2O7xuApoQuJT7VOhlla0PYWRA?loadFrom=DocumentDeeplink&ts=2388.64)):

That is so horrifically terrifying. Does that exist? Someone who's in the medical field,

Sarah ([39:53](https://www.rev.com/transcript-editor/shared/J3N4Tdr0_DUhOrA2I2yRR63UCxpz6XRsRvQNRwRjaBROAERoQPPNhHDOUcv3QiweOqZtZf63AVgzvzck5BbitnWLh88?loadFrom=DocumentDeeplink&ts=2393.29)):

Like a full body nerve block?

Hallie ([39:55](https://www.rev.com/transcript-editor/shared/S-R2napTUbER93hsWYqOQ2uWA1jIdVdMoJKPNuBYgVonCCVAoSxSPbAde7Vt-sGKwAMbKqEA1EYyp_siB5GifI8kRsM?loadFrom=DocumentDeeplink&ts=2395.45)):

Oh my God,

Sarah ([39:56](https://www.rev.com/transcript-editor/shared/Br54ZYjYbDcVGeaHkmAJhpgwRhp3plTB9qx2mEKRr7WTynoha0Dp8JJ0KmSG4I_cWRevdBklQ4Mm_tsgylX0A37wfHw?loadFrom=DocumentDeeplink&ts=2396.29)):

I don't get it. And why would you need that?

Hallie ([39:58](https://www.rev.com/transcript-editor/shared/KwnsuQGkWF9W4ozOJV_Al-uf0qlUPrRmQuK5cXmGZsPqZK6vCNaKDsiymUDA3R2_mfKpOkw7pFiV4iHRWUzTityNXJ8?loadFrom=DocumentDeeplink&ts=2398.9)):

But you're right, Sarah. That jump cut was so jarring because it just, I'm not even someone who's involved with science in any capacity, but I know that if I walked into a lab, even if I was married to the guy who was directing the project, they'd be like, what are you doing here? Hi. Oh, do you need to come in? Oh, what? No, he's back there and they were just feeding the pet boys into the rat. Hi. It was so weird.

John ([40:25](https://www.rev.com/transcript-editor/shared/pn9AN_uHOInkhAC085GtDm4ovlEcCBotYcBK8CFG6ErWDXbMjvRayMJQSESXvRybOMD6Iua_LuWSQ-_ldZgeQiB3fkQ?loadFrom=DocumentDeeplink&ts=2425.36)):

Yeah, that was too, a bit too Checkov Gunny.

Sarah ([40:30](https://www.rev.com/transcript-editor/shared/rfLUJzw6ffjjiIf4Paa5Pky-bnBjrRQR753tJPFsNya7dDSNl_hhhJvosu08A588VMskv_pfbbMN6ZljdVhgjF0EnEw?loadFrom=DocumentDeeplink&ts=2430.61)):

Why do you think this movie is forgotten? Because we just did "Hard Rain." There were some good bones, but it was kind of a cluster fuck. This feels really solid, even though it's derivative. I don't really think that I would change much. Now that I know cell phones still don't work on bridges. So.

John ([40:49](https://www.rev.com/transcript-editor/shared/tW7H5asqfJpOi8Kq5azHUFq67CSynDBsSZY0YIgTY3fZaVcU8URsyhyOqr9WeY741x7R-DpuUjrN5eUAmJzsDKZiNdY?loadFrom=DocumentDeeplink&ts=2449.18)):

Robert Zemeckis has always been kind of known as he loves his technology, and in this case, he really wanted to make a Hitchcock movie if Hitchcock had had access to CGI, and I think that's some of the criticism that I read from the older movie critics. It's like the CGI don't think they liked how innovative he was trying to be.

Hallie ([41:13](https://www.rev.com/transcript-editor/shared/1u96vfQ9H0vueqVQ9jsKpFepvX-PXwXNjcF0Z8jSryDNhHAz62CzRUAO2woRmPU9dVMspy-uekV9OtGYJaiJIAi0HKo?loadFrom=DocumentDeeplink&ts=2473.3)):

Maybe it's forgotten because of these two actors. No, no.

Sarah ([41:22](https://www.rev.com/transcript-editor/shared/QzZ51OpxGU98kDbgeo-eetY9e0xtQrNBh_Rf5uL6Wm_dsa2crgX43bFryKStZ6iYJ1Pp4ghLfzxGviRF323oiSd9IoU?loadFrom=DocumentDeeplink&ts=2482.81)):

I don't know if it's what you were going to say, Hallie, but it does actually pale in comparison to most of their films. When you think of Harrison Ford movies, Michelle Pfeiffer movies, this is very low on the list because they have so many other cultural touchstones.

John ([41:37](https://www.rev.com/transcript-editor/shared/hXkbwjaLZrI2vfr8iz5H1WXOkLYSmpP_qTJTPyNAsP1mC8l3E23hY_jtfC1GP-p4qtonNzonjfx0fnWNSWQxKU20OHw?loadFrom=DocumentDeeplink&ts=2497.76)):

Yes,

Hallie ([41:38](https://www.rev.com/transcript-editor/shared/tXof8di26PJUuwAwhilhF3dn3Vki9snHuciln4q_FM0k0TLr8JvkYkWzlLrZbwIldrgHhn_96souNMn_dMQBqK2gaYs?loadFrom=DocumentDeeplink&ts=2498.18)):

Right. I'm thinking of "The Fugitive" because this is Post-Fugitive, and to me, that was the coolest Harrison Ford movie to me. When I think of Harrison Ford, I think of "The Fugitive." "I didn't Kill My Wife!"

Sarah ([42:00](https://www.rev.com/transcript-editor/shared/p2cc9bP3QNxycLWg8SB5m5qY2H920l9SjYIRg3qcsX6murpTwWEj-f3LjtcbSlhZ2Rvs04homuYksWMavRFKoI1cy5M?loadFrom=DocumentDeeplink&ts=2520.23)):

That's an amazing movie.

Hallie ([42:02](https://www.rev.com/transcript-editor/shared/MfCknlpdwd0fIPRl3N8-CEMBaBXjZLZIy4DD2ugKp4f1cEkKrIMqxuLmPn_EtjYBs_yAWcDSveTxHvc-PAuNU4NwXds?loadFrom=DocumentDeeplink&ts=2522.3)):

Amazing movie.

John ([42:03](https://www.rev.com/transcript-editor/shared/oAu_QobQq2wEojBfHHKuEwMAW75KI46UIZSPs4YwNjKFhyB5ZI26tF11r-peQFoiePFgroLabPG_k9NxWQzClxqbkNQ?loadFrom=DocumentDeeplink&ts=2523.07)):

"I don't care."

Hallie ([42:03](https://www.rev.com/transcript-editor/shared/ZJrq0ML64QhcaxQ1Smo3OEksF1PYDOhu25kWgWJsjYC6ynJgY3V3Gzq_q4VAN9WXGP4IIosVYEzxVHQgK8JEeu9-Vyw?loadFrom=DocumentDeeplink&ts=2523.83)):

And that's not a forgotten movie. So why is this one more...

John ([42:08](https://www.rev.com/transcript-editor/shared/J0xH1ZLsrLuMwTCAYd_rv9aDcOErzswyt2vj5Zlk700wQOaGhRZE08otJsenp4GZiGs5B1I1_RxRaIyjHssQjIspoFc?loadFrom=DocumentDeeplink&ts=2528.33)):

I think I've heard somebody say that this movie is like a high budget Lifetime movie.

Sarah ([42:16](https://www.rev.com/transcript-editor/shared/syD4vo0nJIlpqSFV6eFUzzCeOT0H39Nd3jYD4mN5204HbmjMe21FM5uUMwkHmI7ishGeJ449UX12ehR7JufSnkmMbb8?loadFrom=DocumentDeeplink&ts=2536.88)):

That is bullshit because I watched a lot of Lifetime movies and the writing is way worse than this, and I think Lifetime movies are very melodramatic. The stakes are so high in ways that even though they're usually very dark circumstances, somehow feel inappropriately high for the circumstances, and this movie is not, "What Lies Beneath" is not melodramatic.

John ([42:40](https://www.rev.com/transcript-editor/shared/dG1Y1kSxBlyiDDZP90XGY97GCF-FEMG65A-1B5g_Xeyw56fjoL6pr-TKnPiYBBAwZX0ScdRRRJg7wjBs-sZu4ALIAIk?loadFrom=DocumentDeeplink&ts=2560.79)):

This movie does have a strong visual identity, but is there really a big iconic scene?

Hallie ([42:48](https://www.rev.com/transcript-editor/shared/pMz8gCLJihzajV6WQ2HBsIkuHqD0haCpqoJunQfhL554WPMzYaC1JNG7tQnv04DgUzajmAY-s6sLMVpgvETCSK_icSY?loadFrom=DocumentDeeplink&ts=2568.65)):

I don't think so. The only thing I can think of is the only memory when this came out that I actually do remember was I remember seeing trailers for this movie in the movie theater, and I remember her hand on the clawfoot tub. This is what I remember.

Sarah ([43:04](https://www.rev.com/transcript-editor/shared/teqfryH_BJkVFEHuBtXSG7TM8EQaDfJTg8oHSIcPDlVYzipMVZKf3PZqbYqroMA4z8gz4-JFbsyltpp_D94WCXnnIiA?loadFrom=DocumentDeeplink&ts=2584.88)):

I think it's on the poster.

Hallie ([43:05](https://www.rev.com/transcript-editor/shared/az5ltQaYB3XOTKasIe0TD2wMqJ2niRBK1waWnv5P4-P54j8xsk9AbBDxfONEqf7_knOjci2znKjpcKZGg2QkFrJBtsU?loadFrom=DocumentDeeplink&ts=2585.99)):

It's on the poster I think, but you set up this gorgeous clawfoot tub, and that's kind of chekhov's gunny too, but you know that it's going to be featured this gorgeous clawfoot tub. So that's the vision I have of this movie.

John ([43:20](https://www.rev.com/transcript-editor/shared/nPO_kMK9FUIOgnNuf0RJc5k5eE3sKiviK8y8Et3x2tVhFHoJDW45bbZcpswOQjZqdNG3zvJ5yci9HYvqNSfDw2edfMc?loadFrom=DocumentDeeplink&ts=2600.75)):

Maybe it's homage to Hitchcock, I think kind of sacrificed trying to really define, trying to really develop its own identity in having so much homage.

Hallie ([43:34](https://www.rev.com/transcript-editor/shared/rnz952pwQ-PDXclER730SCHPm72KCYQUWgNa1FvxhL1bee6xJRM1aqpk8CfW9O8Q7y0ojVh00sos-JCcsNB28H0aqyU?loadFrom=DocumentDeeplink&ts=2614.16)):

I think that's a good point. To me, this straddles horror and thriller. My problem with it is I'm trying to figure out where I classify it. It's kind of both to me. What do you guys think?

Sarah ([43:46](https://www.rev.com/transcript-editor/shared/SLoKeSRrRj0OTXfaSWUJyTxj0mDMlV8jcjkjPvZN0G2WUOPTNzAovHiJFJXOsVbG-iFOE0suGDwg0oh-SSTekP6Ukno?loadFrom=DocumentDeeplink&ts=2626.28)):

It feels like domestic suspense to me is the genre I would put it in, even though they're supernatural elements. I would go first to domestic suspense.

John ([43:54](https://www.rev.com/transcript-editor/shared/JJetgiJe4NsfeS5I8KO5bM4Xa3n8F_AVet9ueSC0GgRoV01qeWMKvUBDFqeq2oT-6F9wq-qWzXA25pfsp6Hot9y6BZc?loadFrom=DocumentDeeplink&ts=2634.26)):

I just don't think that there's a lot of ambiguity in it. I think that the best movies often have a lot to debate about afterwards, a lot to discuss afterwards, and it's kind of a neat bow. We know that there's a ghost. We know who was a bad guy. We know who we were rooting for the entire time, and I dunno, I feel like it, if the ending had been a little bit more ambiguous, it was such a neat ending of, okay, they landed on top of Madison's car and the boat impaled the top of the car, and Madison's corpse floated up and grabbed Norman and brought him back down into the depths. It's just...

Sarah ([44:46](https://www.rev.com/transcript-editor/shared/zg4_wFpSeQMkP6zm3BestqgI7AZlHMWDJqDpA-029bA5Pz4l_BEAw6J1BJm9Jq9f-WPBrOSWDTfrTVaQcCqtBTelLqA?loadFrom=DocumentDeeplink&ts=2686.05)):

I do love on that note, I mean the CGI take your point. Sometimes it works, sometimes it doesn't, but speaking of Madison, I love that she is a character that I believe is real, and I feel like she's flawed, but she's not as scandalous as the reporter that Claire speaks to on the phone sort of implies that she is. We get a little bit of her character from her mother. We learn how smart and intellectual she is, and especially given that this was filmed in 1999, I liked that it didn't victim blame. I liked that it was really clear who the bad guy was, and it didn't pit women against women. They worked together to get her away, to get Madison, who you could look at it as somebody who kind of scorned Claire is working with Claire to get her away from a really evil person.

Hallie ([45:35](https://www.rev.com/transcript-editor/shared/vN2YV-HGlV3l-ziPzhAT8K2H-A6wGL-3bVVJMPzNcf1Y9oGny6tmM2ULXnkKWsl8oTfQXVVSr4hgRTbjcuEO1Bxe5qY?loadFrom=DocumentDeeplink&ts=2735.44)):

Right! That Madison saves her.

John ([45:37](https://www.rev.com/transcript-editor/shared/VlUChmKT8TyiKKUSocxZKwhV11j5eebAVvJzS4ceoattGuub1k_bemxkRr31NkW53hVZPSAhnCtPcpuxzyanQ9IpK2Y?loadFrom=DocumentDeeplink&ts=2737.86)):

Yes. But Madison also, she's kind of controlled by the concets of the haunted house structure. She can never be, for whatever reason, she can never be direct. She always has to be vague, like putting the MEF, MEF, MEF. She could type, but she couldn't say Norman killed me.

Sarah ([46:01](https://www.rev.com/transcript-editor/shared/4Bdv-534xTk-bzF7x5GrlrsSUbOTgA-WCJiEMrj_Sm1IbklYUGgdm-fjfmDU7UAicxJ5ZT9fzRjhY83maHjT4LJ1MbI?loadFrom=DocumentDeeplink&ts=2761.23)):

Well, maybe there was, I was going to say, might've been a character limit. That's not the case.

John ([46:05](https://www.rev.com/transcript-editor/shared/85whMdwh4lqiRCQgIWm3NmEzDGioCaSuP6riQae1uXV5Te_Uz5DnvekENX3FjUsUmO_i2MJFd_VHnawBOL0mfJaetf0?loadFrom=DocumentDeeplink&ts=2765.25)):

Yeah. There's a rule of she wrote in the mirror "You know", instead of saying, "you know you have amnesia."

Sarah ([46:12](https://www.rev.com/transcript-editor/shared/6dNNJMeq5I48UIxxABsShbRg_5OXsPpwmozT7WYZz2XDqhpSaLuAB6sCKhRBv6JzVQGsJNBy5tSdD9RCNWQ08izlwGI?loadFrom=DocumentDeeplink&ts=2772.75)):

Shit, what a big plot hole that I didn't even pick up on. All right, John, that's a great case for why this movie needed a little more work.

Hallie ([46:21](https://www.rev.com/transcript-editor/shared/nEpd2OfC9xdV_tpALrw3Vf3CV4a0NG4hG9W9IfahRA53jesy7C7pE82QKyVw10ffmjwAwkTcq7swyu4-CZNd54RIMFo?loadFrom=DocumentDeeplink&ts=2781.18)):

Yeah, right. Not that you have completely, you have no memory of this. That's the point. Yeah. Yeah. That's what, to me still doesn't make sense. So she has amnesia. She doesn't remember the accident until later.

John ([46:35](https://www.rev.com/transcript-editor/shared/OdOpCvHzuqnLwDF34Mcsn83vYzhhImO8IKhS1OfuOiJeL03r_LDrYSJBrJG_ttgZVPxmm_bnNq6wF_uFifEpQpEN3aU?loadFrom=DocumentDeeplink&ts=2795.34)):

It's like, again, they were trying to do that Marnie thing where it's like the trauma makes you, the traumatic event, gives you selective amnesia, and then she remembers and just I feel like I kind of robbed her a little bit of her agency.

Hallie ([46:51](https://www.rev.com/transcript-editor/shared/maYlsuF8Lx0LtStUgAQ-XXfT8mnJ4Scs232W-90csp-obvrrtCq-GNByL990EXr-dXtPrdUSSHrLkwJauPosRgLTwgs?loadFrom=DocumentDeeplink&ts=2811.51)):

Totally. Yeah. Especially putting it in those terms. I just also, I rolled my eyes almost in the back of my head to the back of my skull when he was like, are you doing this because you're mad at me? Is it because I work too much and then I'm so good at my job? No.

John ([47:08](https://www.rev.com/transcript-editor/shared/fhmKrumo582yIO5DlMk15eucuRuYEMOYEoVxL-6y7e0zaL-BbIlhdmbg8OoDWQ3y9cPrWOKr57DeYfUoTC_WlONvgOc?loadFrom=DocumentDeeplink&ts=2828.16)):

We haven't touched upon Diana Starwood, her character. She played the best. She played the best friend Jody. She played Jody.

Sarah ([47:18](https://www.rev.com/transcript-editor/shared/ehByX6R2QL5XNffWs3UmLLUwL5CfMJdpe_oKBC0rvc0rKKvo2ghR0162hd27S2YCUXzX1uuYu8MTo8DAEkU79yU3SZQ?loadFrom=DocumentDeeplink&ts=2838.43)):

I loved her.

Hallie ([47:19](https://www.rev.com/transcript-editor/shared/V4V31Db160yy3UxMsBK2u35AZi7i6-DG5dlzNgbSqUCGzWrMN4-2yHUU1PzmrEC1ETIEObX13sIdGbMSlMR3KK_lgkA?loadFrom=DocumentDeeplink&ts=2839.17)):

We need her do also, for any listeners, the minute she came on screen, I was like, oh my God, it's Christina.

John ([47:26](https://www.rev.com/transcript-editor/shared/i0VqudPi90x0EpTNCoZ74UWnwaHhmE6uHrJ97xGSUCEC7-o1Msw9VxsxyYaUhUz-bgdJh08SDxO04t1l0eakmsS09f8?loadFrom=DocumentDeeplink&ts=2846.01)):

Exactly.

Sarah ([47:29](https://www.rev.com/transcript-editor/shared/n83ay8_3HOYTZzxUgbiCxJKxnM7bngkwhcRADwbx1QoXnloqFPP3_StcRnRaJbfBe7smaIMJExpj8g8JcX0k-gMDh60?loadFrom=DocumentDeeplink&ts=2849.44)):

Who is Christina?

John ([47:30](https://www.rev.com/transcript-editor/shared/MRtWR7SbIj1gQJ4Xktn1J8sV3E2JGNz7MRrSkQHcDszNJ4zTxq97wXnNFwReBhwZZ7GHeeUQe4aH_tzrVY85-aNPawA?loadFrom=DocumentDeeplink&ts=2850.79)):

No more wire hangers.

Hallie ([47:32](https://www.rev.com/transcript-editor/shared/ot66-m7fs-q6-yugl9sxOHTLROmBb3Uop-RHB7JmzttHrGTb8AGAXFtohZQVyuYM0n4_HqyPP1WMERNX00yqsQKCrqs?loadFrom=DocumentDeeplink&ts=2852.32)):

Sarah. No more wire hangers.

Sarah ([47:33](https://www.rev.com/transcript-editor/shared/spVMeYBUXJpIcL7FcZOMZnG6JaeQ8I6-BWIQL5fFwUcsIPiFX_3uWZ9jMJ_by869DQwsgspUMpu5MAsHqd5lxeQp39Y?loadFrom=DocumentDeeplink&ts=2853.73)):

I've never seen that. It looks so upsetting. I know,

Hallie ([47:36](https://www.rev.com/transcript-editor/shared/7xwu82hrwbD9CGmSpuPcVa1EItdHMAwhFl1v0UE5b59PL7pBdwiN7XgffG4BfmBJwyaMHtNfdl_Xv9fT9GpHmuhF7eU?loadFrom=DocumentDeeplink&ts=2856.19)):

But Sarah, we're going to watch it.

John ([47:38](https://www.rev.com/transcript-editor/shared/NtimVX9-n4m-lJeim6hUVQZqr1lPm5e8PMOKSAxsZ6Ll1srXDC98_3dXCz53B8sNlXHAisn7l4BPWN-_smktAB8sNNA?loadFrom=DocumentDeeplink&ts=2858.56)):

Please don't make us watch that.

Hallie ([47:40](https://www.rev.com/transcript-editor/shared/M18l2ErwopNByIohXE4n32kvUtOUj_CbEEcwbBLw53d1ls2GSPOH1hjf_HQ1VwuDjyTMOsMmjBEnA93nZchJPW4tGQM?loadFrom=DocumentDeeplink&ts=2860.3)):

That's definitely not forgotten.

John ([47:41](https://www.rev.com/transcript-editor/shared/hUUh9zFKkmfCrNg3vsmig7wI2K8vUjy--Rbo8DZsjJtf2wovTjzn6tFb3bKamL0hNPMwAtC5OqAGhy4TMswTm2cxXVU?loadFrom=DocumentDeeplink&ts=2861.65)):

But yeah, you've probably heard of the wire hanger scene though.

Sarah ([47:44](https://www.rev.com/transcript-editor/shared/zHJFOef0jM0RI_w5p1LXX_EdaM21cEWNNGbfw0lJVpVfyoU4lEgsScZ0t09vXbeYIhfdi14hNND7FMcUhi1O_qMt67A?loadFrom=DocumentDeeplink&ts=2864.29)):

Oh, yes, I have. Okay, so I get it. So she's Christina.

Hallie ([47:47](https://www.rev.com/transcript-editor/shared/CSEuVuJXIQINcyKWgS1DnCzirKfF5EM3cujKnvDdEYYAVHOwZRWm0sytF3dGurMGba-FthCepwZRkSQ52ubDuBLoJg4?loadFrom=DocumentDeeplink&ts=2867.47)):

She's Christina.

John ([47:48](https://www.rev.com/transcript-editor/shared/4sAhULXDonSgu9cZ_P-yKVU3_n23ubu1cwnXqgeKRX1K5Wv-zifjwKzK6nBUVj4xaOOdtrgRg8w7S2j3ThMj5KO_oB4?loadFrom=DocumentDeeplink&ts=2868.34)):

I feel like I've met a lot of Jody's, her mannerisms, what was it when she was talking about her new car? "You want to go with me to pick up some guys?" Or it's like, "that's the point of alimony. You lose the guy, you get a car." I just loved her delivery. She was a very, for a best friend character, she didn't feel very stopped.

Hallie ([48:16](https://www.rev.com/transcript-editor/shared/cSm3P2CxtVYZ_c5psb1Lm28wgFKOoVp4Kqro8xMgeWuHTwZGKWIAmvZgSfZuAJm95JbXi98V51-QysAWu7f3hOaRuE0?loadFrom=DocumentDeeplink&ts=2896.78)):

We got to talk about her confession. What do we think? I don't mean, what do we think? Is she lying or I'm saying like, whew, that's a big thing to drop on somebody.

John ([48:31](https://www.rev.com/transcript-editor/shared/wZWeh_735Rb-FOz2tIGd5M-3Qi3eERLBphk3d9Mbl-sQJ4HCo1DFDZ3Hvo0WT7JnR2V2ng3qX8r-GTxU6E90J01Zg9s?loadFrom=DocumentDeeplink&ts=2911.12)):

Yeah. I don't know what I would do in her situation if my best friend and if I saw my best friend's husband having an affair, and then my best friend got into a car accident, and then she has amnesia about it. I feel like if somebody has amnesia about a traumatic event, I'm not going to be the one like "Remember?"

Sarah ([48:51](https://www.rev.com/transcript-editor/shared/Zi_aoqRIvF1owzOYyHgnS-x6uzmNfCrH7i5kU4bb4mX5nIIfvdxklWMLLN4edPO0rJzBgZsVPkkrGeSRIL_sbrTl3OQ?loadFrom=DocumentDeeplink&ts=2931.34)):

I agree.

Hallie ([48:52](https://www.rev.com/transcript-editor/shared/IP90xhMdTgpQ4quCV86ycOjfFkhgnBKyK1GiUCURnnVIrbmbsrzgN5NwZEUuhpl6ILTfOCavp5TTXddfKG0YRnr8Fu4?loadFrom=DocumentDeeplink&ts=2932.27)):

I agree. I think she did the thing that I would've done too. I think I would've been planning to tell her, and then I think if she had gotten into a car accident and then this happened, I don't know if I'd be able to.

Sarah ([49:04](https://www.rev.com/transcript-editor/shared/PuUY3bhnPBPUSDiCb4NFV-yvbEnvXGwKfkU9TioXZNjEzA9gdRehL40srTWinGDJgsMUtlLpip9jHBrNvWlrHkk0uwU?loadFrom=DocumentDeeplink&ts=2944.69)):

Totally, and plus he looked like a standup guy at that point. It reads like, oh, he made a mistake. He's recommitted to her. She doesn't remember it. Why would you bring that up?

Hallie ([49:15](https://www.rev.com/transcript-editor/shared/3PXUNGd9JSUYTb5x3I57GM__kgFRPabhLNvZLv2RwuLpUhtFuL9HfJn2cGBiyXOyo9JbaIAC9TY3xAPhe3rnuXnsoOI?loadFrom=DocumentDeeplink&ts=2955.22)):

I totally agree.

John ([49:16](https://www.rev.com/transcript-editor/shared/YtZ4ufNHuD5PriszAaUvFOD8_eE09WM7EyqM-6w4rL6YWQwhQjrBBc39Jq_UUnSnQalHrGYC083s-RADNiVYVBUDFC0?loadFrom=DocumentDeeplink&ts=2956.09)):

So improving this movie in a remake, so we agree that the amnesia thing should go somehow?

Hallie ([49:22](https://www.rev.com/transcript-editor/shared/7awpL80GPGJWo8onwZ72jAMBG118dk75mMlAkEGbvaEPyQzg-eMHiI77ZawPphenuWb4C0RAFnzLQx_pCSx59HV3ZvE?loadFrom=DocumentDeeplink&ts=2962.81)):

Somehow. I think it's just not written out enough. It needs to be That was a little confusing.

John ([49:31](https://www.rev.com/transcript-editor/shared/Z2rg3i0e0PcjZbRz9jeSrfuzbN_vtVbGdTfiAgm7ATC253zTyjD0FP9ErcjOrSm9vjbHBVxBwChP2HeCb5k-Pg8yuWw?loadFrom=DocumentDeeplink&ts=2971.69)):

Yeah.

Sarah ([49:32](https://www.rev.com/transcript-editor/shared/vof8HCXRjRxws44r2rxMBmxTWe8Msdee7KyOE2mK0yW9s1P-Nshfm-6DilYl5NockMBkOASUigUVjBLMOr4hf4vBg00?loadFrom=DocumentDeeplink&ts=2972.44)):

I don't hate that so much as like...I'm fine if it goes, but now I'm really stuck on the rules of Madison's interaction with the living and why can she write certain words and not others? That's driving me crazy.

John ([49:50](https://www.rev.com/transcript-editor/shared/xNbYRgUV3EWwFEqY5ERe_8IU4PNxK4zTEzA3JNplt9qalha2Feo8D98B3aa5-BwIyhNSzwvBpfbEgf4Mm0nI9P1Uki0?loadFrom=DocumentDeeplink&ts=2990.05)):

That's tough. Again, I think it's like that's where the movie are tipping too much into the supernatural. I think it's one of its weaknesses, honestly. The thriller dynamic between Harrison Ford and Michelle Pfeiffer, that's the real selling point of the movie. I feel like that's the centerpiece of this. That's why I feel like if they weren't involved in this, I don't think this movie would've been remembered at all, honestly. Totally.

Sarah ([50:14](https://www.rev.com/transcript-editor/shared/X03YHiCYW6A6t7gSe8qgmMZXLWi6cBqM6aL3aWTl4b5jZPs9CldR65F4BhkFLC0jBZQheE3TNasE5JbeBY0yl6qJ0pk?loadFrom=DocumentDeeplink&ts=3014.83)):

I love the supernatural elements, and I like the concept of a benevolent ghost who doesn't seem benevolent at first, but I think if she got increasingly powerful somehow--the more Claire connected with her--maybe she's not manifested or she doesn't have any ability to type or anything like that until the braid comes into play and it becomes more evident what's really going on. So yeah, maybe if it was, I'm fine with a picture frame falling over the door. If it's just kind of windish things, then that works for me.

John ([50:44](https://www.rev.com/transcript-editor/shared/5YMbTpUmlEzu1iLjyHBc2eq9cJgC21Bp_PulhVx-wkCxGa9k6_RpBRR5owwgx2abfjR1ufvn7j4C5byXkt8IT7lCWA8?loadFrom=DocumentDeeplink&ts=3044.18)):

But not her using the computer.

Sarah ([50:46](https://www.rev.com/transcript-editor/shared/Yi5uX33_xXD3JTqjtq2fijLa0vWhQt2CmSXPPJ9CYmj-kX7W9xEATUue7sb2JaN3mafWAYtkFyVIHvT9GIIzg7-6yLY?loadFrom=DocumentDeeplink&ts=3046.13)):

It crossed a line there writing on the glass. You're right. It crossed a line. She's doing too many tactile things at that point without being manifested.

John ([50:53](https://www.rev.com/transcript-editor/shared/jR0YFuqnTybsJrbN7m75-Ev2RrcEQ8T8BAFFDn-ksP8Dd9qAoQdzPu9Y6fguXPXp76xV9QZuLcJTVKSJb9KPY1DJfwM?loadFrom=DocumentDeeplink&ts=3053.75)):

At that point. I'm just like, whenever that happens in the movie, I'm just thinking about this ghost woman running around the house like a cat just knocking over picture frames and messing around with shit, and it's like just trying to get this woman all these little tiny hints to get this living woman.

Sarah ([51:11](https://www.rev.com/transcript-editor/shared/S9V6slXuPjyXGd_Fgwdcbz5gPH1BYAfSBc-dpLgi1fV5B0MjX-kwVhIdB0j7wOmazzjDnkAqJ5fSPpGk8KZWg6EIFL0?loadFrom=DocumentDeeplink&ts=3071.27)):

Yeah. Why are you being coy?

John ([51:13](https://www.rev.com/transcript-editor/shared/HaT8yArqDM8uWgvvGZLhgzQWQMOH0r8dhtW77nlZfunxh9LyzZlGbZhoQfBLY6fn09ndUkeMFRYcb5uvD2O7QZN01s4?loadFrom=DocumentDeeplink&ts=3073.28)):

Yeah. You knocked her bathrobe off the hook because she forgot that she had her key in the bathrobe. It's just at that point, I thought that was a little silly. It's like, okay, this ghost is kind of like a cat.

Hallie ([51:23](https://www.rev.com/transcript-editor/shared/RdaUOy6ifT5xXkx7tIBdbm3mLmE7YDOIApZ27K_19ucQGZS2Rzef4MQvYsMU1OQOUJxJz4i1IEgJJyBOpv0QxPGGI5A?loadFrom=DocumentDeeplink&ts=3083.87)):

I think it seems like the writer's meant for it to be that she was gaining more power as the movie went on. But you're right that it got convoluted because it didn't escalate in the proper direction all the way. I don't think.

John ([51:36](https://www.rev.com/transcript-editor/shared/rT-FL7C3almQCPbbUXrS_GenhyUSd9-OFKFMFQZfBzkwaCSmbf2licZmvvjffg7UX1S4pIPSGs6WU6Shbz74Nlk0TAA?loadFrom=DocumentDeeplink&ts=3096.89)):

I think that the first manifestation of her should have been at the very, very end

Hallie ([51:42](https://www.rev.com/transcript-editor/shared/7I02Gglz9btQx8J7P4dB5w5SVR5d1Mc9QKZMKmrk9pWrgT8yHf-oIkhl2Fjboh7pkEfjGVHbDEobegu2UvE7zTQjGxM?loadFrom=DocumentDeeplink&ts=3102.05)):

Facially, you mean? Totally. I agree. Yeah.

John ([51:44](https://www.rev.com/transcript-editor/shared/r2zkcvUb7EAfICCTs-LoVok-tocjUmomvhXY2ib6BIgt1lozdsDPzLIJJiZXLqs0yYWqsyT6OF5XgrldpI_8-kvxRH8?loadFrom=DocumentDeeplink&ts=3104.48)):

Yeah, because it's like by the time that you finally get to her ghost form, it's like, okay, I've seen you throughout the movie now.

Sarah ([51:51](https://www.rev.com/transcript-editor/shared/gvnv65WC3lhiTcAogDIcIjpgXDYgpL_-Keh8SoVWrzl0NjELeukYB5uj3KC-ci1jLLvfHDroIrWxffYD4_AXn96JWxk?loadFrom=DocumentDeeplink&ts=3111.92)):

Well, I would say not the very end. It does work really well when she's wearing the necklace and other physical links to Madison. She's already conjured and then they kind shapeshift into one another. If that had been the first appearance, like holy shit.

John ([52:05](https://www.rev.com/transcript-editor/shared/5sulp3gOvU_M9WApddvFogK-E6strcWIsxLyhs5phv4PrJMrNjTOCs9V6IYwyXbDmaTsk79g4tM6kigbJqc9Ju8CtcE?loadFrom=DocumentDeeplink&ts=3125.12)):

Right. Yeah, you're right. You're right. Because that's actually the most iconic scene of the movie. I think because that was iconic enough to be parodied in "Scary Movie."

Hallie ([52:13](https://www.rev.com/transcript-editor/shared/VXwOeFfb3TzocTooSUS1y9_7NsexBe3TldbAn9dKBl_IttJUGrrLVpx-FmK3jkQbV3dwA-rFeVMlSdX73MtsrfhrEeg?loadFrom=DocumentDeeplink&ts=3133.22)):

The one in the bathtub or the one in the Adam and Eve scene?

John ([52:16](https://www.rev.com/transcript-editor/shared/z7dSjWvaoMeg8S1fY8tAh4dxFoMfaCe6f3q2h98BaauRbRzJjbeNo5r0KG3AckXNU1S31pkWv5U38q0kdQ-t8xAJ4a0?loadFrom=DocumentDeeplink&ts=3136.46)):

Yeah, the one. Oh, no, the one in the one where she's wearing the red dress and she says, "I think she might be suspecting something." And then "your wife." That scene was really hot, though

Sarah ([52:27](https://www.rev.com/transcript-editor/shared/06WFwYd9GLDVIh6y66n8kieNwA4z0aiK0PHlCZfz6AVbhvp_o3jXPZ9KEvBZDPfuCvASDvX9JDpNyMdNtVwbBnbF1fQ?loadFrom=DocumentDeeplink&ts=3147.86)):

It was

Hallie ([52:28](https://www.rev.com/transcript-editor/shared/qLwjILHu0ggd96WfYsNT68PmBdr7FCMN3UZiWsAGkFLF2yRHysn5FxF_xY2oBzYxLsC1WWwmK4SuT9zCs1RM6yaF__Q?loadFrom=DocumentDeeplink&ts=3148.94)):

It was hot.

John ([52:30](https://www.rev.com/transcript-editor/shared/DS7ugcJpinEyTEWkoDmqj_keloQJxhwSFgqmoN_jS733o1yWJmFak3ExYaWwjUuprk_NGr-8DAohVWml8MBkdqtCgiU?loadFrom=DocumentDeeplink&ts=3150.02)):

This is definitely one of these movies where I'm gay, but not blind.

Sarah ([52:34](https://www.rev.com/transcript-editor/shared/ajtYvcYFeWlc58sYwwndAQj0WIOzDgVpk_9_0F1F4BwOCi8sOIfSA-ft7cZtXJYraECEQ3JA2hkWZQmwmZrvkHJDKe4?loadFrom=DocumentDeeplink&ts=3154.34)):

Right. No, I get it.

Hallie ([52:36](https://www.rev.com/transcript-editor/shared/AF8sShOrvRS-SKZhe732y4R2galPNfg2NazEmanzY9rPzWVVXG6wfOwQoE9KwPAeblVS389KL5MKQzbj9GHD8DXqVUo?loadFrom=DocumentDeeplink&ts=3156.71)):

I love it. I'm gay but not blind. I see that. I see what's happening here. I see.

Sarah ([52:43](https://www.rev.com/transcript-editor/shared/ovB4uHFkIgW_K7It6v3tQjdogKjjyrS2WJ45-UB0LtWrbmtvn2ulfBFqEI8DMJtoY_Sdt0wUDHpRFnyp8DAdvKOTKgE?loadFrom=DocumentDeeplink&ts=3163.7)):

So casting,

Hallie ([52:45](https://www.rev.com/transcript-editor/shared/jfs2Z0BHa2t8Id_PzZeZ5RsPfLRPvcm4xb2kJ_1DYbyFH3d6DAKZsUcteAuSy1ytU4tfB6XMCroq20suvRCCFskqglk?loadFrom=DocumentDeeplink&ts=3165.29)):

I know we got to cast this.

John ([52:46](https://www.rev.com/transcript-editor/shared/LWmd6cnewELbCeyHFpmXSIYlw-z2YxzWIKOTwthPlAffBsQjms53jjMrJhVntpYvCalt5AmPfHXKBGCF96mW-xBHejU?loadFrom=DocumentDeeplink&ts=3166.95)):

Okay, so I feel like we need to keep the age difference intact, and I'm thinking of two iconic actors that have never worked together that are icon of their era, icons of different, of their respective eras, that are just electric on screen together. And so Michelle Pfeiffer was 42, 16 years younger than Harrison Ford. What about Natalie Portman, who is the same age as Michelle, who is now 42, herself and George Clooney, who is 20 years older.

Hallie ([53:26](https://www.rev.com/transcript-editor/shared/ocILyCsz3gEvNTolmbSUlQwBxUJOAR1UmzUJRRkyxoIE52isOaau-0zitnU-zfoXV--S5OeX4PdRz0USrjb4JtEfy48?loadFrom=DocumentDeeplink&ts=3206.91)):

So good.

Sarah ([53:27](https://www.rev.com/transcript-editor/shared/cB6g9yA7Zp3tiXxT2QrGI3-SezXyl3Jvyh63dwiM78A5VGC1FNSq8lSV5-JIF17AHk0ypndm-Tcw4AYUIP_PfRBjyVM?loadFrom=DocumentDeeplink&ts=3207.9)):

Oh shit. I don't even want to share mine now. That is so fucking good, John.

John ([53:32](https://www.rev.com/transcript-editor/shared/w9_9YxWX4h-zTEXuZmUlrI0AXDEWIfbh9phLafCLuXSm_xsDRsFyPi4rc2ejtpODCvQ_rh29uowUmxZ3rhjH1RrJQtE?loadFrom=DocumentDeeplink&ts=3212.97)):

Because it's George Clooney also has the Harrison Ford factor of never having played a villain really.

Sarah ([53:41](https://www.rev.com/transcript-editor/shared/tVGnVqrXo3Ydry_WWJ6NqbaT2CG448eYa4XxGlWyDhFsU2u5t3vNbvxZZ-UXq3izXYbhae1qDQZGOvxN6Lr329P9HPM?loadFrom=DocumentDeeplink&ts=3221.58)):

I love that. He's so dreamy.

John ([53:43](https://www.rev.com/transcript-editor/shared/3kLN0bPfpjZWRbmjd_fUNYVkh56ofm17fO_-HgIQrsXzxLHXJRVy0nDoCmnfuLD50xcsJAyhk7GSaWEMEYSwMgHOPAo?loadFrom=DocumentDeeplink&ts=3223.64)):

Yeah, and I feel like they'd also be a hot couple too.

Hallie ([53:47](https://www.rev.com/transcript-editor/shared/089GXU3wXEn1jWw3otapi9j3VNRaY7eJUNvev0Dn_GsQM9o3HkgR7BYQqw4dOJazq_MuE5iDdUct2Ezc_8hnnMZiNF4?loadFrom=DocumentDeeplink&ts=3227.03)):

Oh, wow. Yeah, because you also, I think, have to keep the ages right? It can't be just any age with that age difference. It can't be any age plus or minus 16. I like that. It's really in that world of older man, younger but not creepy younger woman.

John ([54:04](https://www.rev.com/transcript-editor/shared/RoZTO8yAOTlaXjCuHnjN329InMzzcZizVIaKj1KiL1_3utJ1qKQILCB3dvTskNOQF1KRoMp35smG2X0KW6swRUCpDIQ?loadFrom=DocumentDeeplink&ts=3244.02)):

Yes.

Hallie ([54:04](https://www.rev.com/transcript-editor/shared/EDg_KkoCBoI0ZukyYIyyn0Z4QDchkKgeOyqxnO_yiyCgt3g8PNrXuN6eqCg2TRVzYnZf2dhPtVgdsgLV1xOQYhtP86U?loadFrom=DocumentDeeplink&ts=3244.62)):

I'm so curious of what yours were there, Sarah

Sarah ([54:06](https://www.rev.com/transcript-editor/shared/7bDFnir-83NrwRmGbf37Ir-7eudf6cAi3GmEADMwy1QXN9jSwSajrNycNZ9lIK-VwqVrK3SnjGzgjIlwWqIEO9RaXRw?loadFrom=DocumentDeeplink&ts=3246.87)):

Continuing with playing Against Type, and I don't know if it's because he was in the gift, but I put Keanu Reeves in the Harrison Ford role and Mila Kunis in the Michelle Pfeifer role.

John ([54:18](https://www.rev.com/transcript-editor/shared/b0uoQDyY36ZVuxvTsT8I-oj6ODBzGVUIJu1ByKEsSPrMq5CIvHizn4bByGCCQy-YhqE08_HJptJkdGEge18qWoRjzIY?loadFrom=DocumentDeeplink&ts=3258.48)):

Ooh, I like that. I like that a lot too.

Hallie ([54:21](https://www.rev.com/transcript-editor/shared/LWzgkqT8VNoclacmFwWu9yYuSDXa5fd4SyDFE696yJGIWLfOjATgxYilDtWvQCpzE4AaxmQXWl3ZXvR9baLpOVVeSb4?loadFrom=DocumentDeeplink&ts=3261.6)):

I was thinking Carrie Mulligan, but then for a man I couldn't. George Clooney just is so good that I can't. That's so what it is.

John ([54:32](https://www.rev.com/transcript-editor/shared/NkczsGamEkuT0BlVmgz0O5Acgp9oOVT5mNC3s-X9Tl3NPe_U9WXO2sG3xGgSGlu6Cl7fdwQ9yKYDbhEpNRW9qwhNcXc?loadFrom=DocumentDeeplink&ts=3272.13)):

Yeah. It's so hard to find an icon as big as Harrison Ford.

Hallie ([54:37](https://www.rev.com/transcript-editor/shared/F_1pgaBYEqqA71Id2W0fqrguuJaglMuSFGWtwRBm-HkiP1tkw9zQhJZ7d3QXBy9JOaK92nEQpW5dgPFlXGNSWwQDaQ8?loadFrom=DocumentDeeplink&ts=3277.71)):

I mean, I'm thinking Dr. McDreamy, Patrick Dempsey, but Patrick Dempsey feels right.

Sarah ([54:47](https://www.rev.com/transcript-editor/shared/lzI4wgQWiZ0c6-ffmjkS219D9vmKDsGP4GxbKjwnH9HCfhJGZ9x5B6QmoLVHblLOawZrBsriUt5DXbFf8p3jYcn-WSI?loadFrom=DocumentDeeplink&ts=3287.4)):

Oh, that's so good.

Hallie ([54:50](https://www.rev.com/transcript-editor/shared/vXu8fs3u3OQK3lzma-YDBYMOqEYGcr6s5JU2bF33fD3qmLIonBL0a8XjJ7p3re3M3XeU3QbvnqLGnGktwpVLzZQomBE?loadFrom=DocumentDeeplink&ts=3290.64)):

You know? Someone who's really attractive, conventionally and smart, and I don't know. I feel like, yeah, I'm going to say Patrick Dempsey, and then I'm going to say, oh no, what's her name? This is just coming into my mind now. Ruth Wilson.

Sarah ([55:08](https://www.rev.com/transcript-editor/shared/11PYVp-6BSewiB1Ub3G31-d-4MPVQ1bEssl6qywUfzVAaAAtrBNgWMUek88aaYkdDobQDgPVE4eUviAcMfKzxzgxJOU?loadFrom=DocumentDeeplink&ts=3308.56)):

Oh okay. I don't know who that is.

Hallie ([55:11](https://www.rev.com/transcript-editor/shared/54HSA6fr2dqe96x6R_wa_EXwJgOmJ6N33fKgILJRRoiT8M6ZPl-wCqnkjgPR2X3jWuIZNYZgg_BXix7TlJ-f6aSPFs0?loadFrom=DocumentDeeplink&ts=3311.4)):

Ruth Wilson. And

Sarah ([55:14](https://www.rev.com/transcript-editor/shared/g9acQH_WSFbyM8srHM5wQgvipo85rOUgra71n5MaW9xwUduTiUm5CfasWo57j7Q2AMAtZ-iSe8ERCzBDxE-VZVhSBgQ?loadFrom=DocumentDeeplink&ts=3314.91)):

What's her deal?

Hallie ([55:16](https://www.rev.com/transcript-editor/shared/Ec1D9w2W2dZXfj_uiCID5DKlORjJOsdBU7y8K8HZYMrm55VptaCyt5BUwyoyBKYxPB5VjtajliP-GHJOMvxBK-H_UwM?loadFrom=DocumentDeeplink&ts=3316.32)):

She was in this show called "The Affair" on Showtime with Dominic West.

Sarah ([55:20](https://www.rev.com/transcript-editor/shared/rg-YWSWvdTcI_UeAY0xoJqQevQ-I5O2XXW2dDV255FMcC2hUgUtUb26xFjiVIcKQOxjSuGLK1kRSUz_-yOElxgujfqo?loadFrom=DocumentDeeplink&ts=3320.94)):

All right. What about the Feurs?

Hallie ([55:23](https://www.rev.com/transcript-editor/shared/fc7DFvNls-VR_BLqu8ewKB1qfPyRUp4LnZlfFxk4mnyUOtV_dne-OIwPPFCzaJAeQtu1d3xvUJwNiM7v2aJoNDu7iIo?loadFrom=DocumentDeeplink&ts=3323.1)):

Oh, wow.

John ([55:25](https://www.rev.com/transcript-editor/shared/DFGA2fX8F2Xu2mG4amPEM6q3QAJ5UNc03TN4LW_ONtCFZXZobMsAFb26HW1a60Ubl6MJBcV5tqs6-dDtK8VnHHWRD6U?loadFrom=DocumentDeeplink&ts=3325.08)):

Just I feel like they should be weirder.

Sarah ([55:28](https://www.rev.com/transcript-editor/shared/dPEUV_NHMrtJ6vmS9bixo3ZklPoJ5X9evJnVOiB8ENKGI9R9g0nKX0NUWCmGktY4PEcrwlbE3uQCFA4_4Kw9WhDIoIM?loadFrom=DocumentDeeplink&ts=3328.35)):

Really. I feel like. Okay. I wanted them to be kind of undertones of weird, but seemingly super conventional and conventionally attractive, which is why I went with Bill Skarsgård as Mr. Feuer and Daisy Edgar Jones as Mrs. Feur kind of ingenuey.

John ([55:45](https://www.rev.com/transcript-editor/shared/XpeZmz8ioVhmj9Hf0Rk0YYEx3qV3D19A1d5oW4u_dcvIbDh1V4oJKASzGOgVlniFIdJ0T84Y-UGM1X3yGIFs-pSzX3A?loadFrom=DocumentDeeplink&ts=3345.57)):

Oh, okay. Skarsgård is always good. A scars guard. It always plays great between weird and sexy.

Hallie ([55:53](https://www.rev.com/transcript-editor/shared/JeC0Zc6UK5tmV4dwcgfu_ggRi1fEzlAvRA2I86m2BrKztbsTILTk5L1eJTKNevPQggfU20FFpgxwbDHufIJ-dps3wZY?loadFrom=DocumentDeeplink&ts=3353.31)):

So who I had for the Feurs were Paul Dano and Zoe Kazan.

Sarah ([55:58](https://www.rev.com/transcript-editor/shared/OpGwIgqXErLnEccf-1jj3F9E6-5lRCllkpOHcgDfEkxE1LnKf9M0C8N-FXmquK3K0a8-MySp2xiAoeHNjD7sd9WMcSM?loadFrom=DocumentDeeplink&ts=3358.89)):

Oh, damn. That's good. That's good.

John ([56:01](https://www.rev.com/transcript-editor/shared/Me11c_Fcl-SOd08nKba9vug_OYL24ToRXnW4ipZBYfcZ8DlHX9NQXlUy5Byex6sB7rNVZi3HsfYhJChqTAyFDd0d8Kc?loadFrom=DocumentDeeplink&ts=3361.86)):

Oh my God. Oh my God, that's so good.

Hallie ([56:06](https://www.rev.com/transcript-editor/shared/2qcQ8JP97pjk6r6rn8lEm4S__AgxWKjkYqftspdFDRuhQosDy-aF8dfzMtQq-NTijfoMOdqoNE3uHvDZAqSgBnc7vnQ?loadFrom=DocumentDeeplink&ts=3366)):

I feel like I would so believe that.

John ([56:09](https://www.rev.com/transcript-editor/shared/W7pSp2KOTmbLEnTY_np5w0Pr4xwRnKIpo-eA_w9VRjVFb5mLXwcyCohAY8Pw0upBtdhBDduJlxPTJO1oY49OS7gaaUM?loadFrom=DocumentDeeplink&ts=3369)):

I feel like in the rewrite, there should also be a bit, like I said, they should extend that red herring and draw more parallels, like Claire kind of relating to her a bit more, kind of paralleling how Madison is trying to help her out, women helping each other, and there maybe should have actually been something problematic in the Feur relationship.

Hallie ([56:36](https://www.rev.com/transcript-editor/shared/SZevan3h9KI-COQf6iTEZ8vW41m5a6_XqIiS6m0y3gDlVtPnzyklslkxgO32__ZS1gRYUJYCE4DT3KcHX3nl0LsgDVI?loadFrom=DocumentDeeplink&ts=3396.13)):

I agree. I think, yeah. I think there should have been something that was weird.

John ([56:41](https://www.rev.com/transcript-editor/shared/L-hR-rU1d2Tri4RnsvHioW5kuASY23XJNTnSvukt-3yKvefHPfo_NvOx5W3kIGrUqoJSbCxU1TeLK3jjGoSKbLcs0wI?loadFrom=DocumentDeeplink&ts=3401.8)):

Yeah. Yeah. Something that was an actual issue, but not like a murder issue.

Hallie ([56:46](https://www.rev.com/transcript-editor/shared/M0ij8svMVcl3aAn9sB_fqdBM8mfBcUe3H0h0YO6ADOC8gM7oZTrH9vP0E3qF9VQwUrOP-pVWvgBY9vsfPMAGjbW6ROI?loadFrom=DocumentDeeplink&ts=3406.51)):

What about the best friend?

Sarah ([56:50](https://www.rev.com/transcript-editor/shared/Tzf4O2e4uS2KVu_vi4Lj3q9t613kKhznw9aS39cmCgiEWQPm10gCC5KxFbpmqdS9g2El8QKyhzHgQHbVR53juh00UUg?loadFrom=DocumentDeeplink&ts=3410.08)):

This was the hardest for me. I don't want to go first.

John ([56:53](https://www.rev.com/transcript-editor/shared/j2764blN_nax2sG4Y8wwAp_SafrZIoMHRbodjSe7CMHVAEky_a-ResJ9gFO7Naa_Rw7_UKVIlq6cQvHnCYbuwrilktY?loadFrom=DocumentDeeplink&ts=3413.8)):

Well, just so like I said, I feel like she was actually almost a scene stealer. Like she was just...I feel, I just feel like she was just so charismatic.

Sarah ([57:02](https://www.rev.com/transcript-editor/shared/yg29C8vcTyV9bFo7YLz1cCrHJBbBG-T_huQoIw57m_kYpBV7Jus2B9ocJkpHKx6vgW7LHGDmmnQEeAo8ZR3mYZGx9xY?loadFrom=DocumentDeeplink&ts=3422.5)):

Well, the person I thought of I was afraid was too big like would be too much of a scene stealer compared to...

Hallie ([57:08](https://www.rev.com/transcript-editor/shared/e_YICxJNMDsIUOuG2-8ER2qhKspgLIyt-CK3DEJHRz8k6pRMv9mkX2RQLEeYxBSYsuwMtUSL7_muwN5NjcjOihlddw0?loadFrom=DocumentDeeplink&ts=3428.44)):

Who?

Sarah ([57:08](https://www.rev.com/transcript-editor/shared/Mj8TUCaOB9IQCFpV5sOawDdSiOVi9VDuFd6dqiacIWNMH4jT9oAxpsWLcRbH429RQdipoJxQ-VlMx40Luwt2iWrzPiA?loadFrom=DocumentDeeplink&ts=3428.44)):

Kristen Bell,

John ([57:10](https://www.rev.com/transcript-editor/shared/oIphVbgdPjj8TqqnkFT8ghabqU220KTDcqbYYzcHuVgEmKSm3IAFuWpZSHClnyaPFY-PnA9cldaqfrsfmUfa0-YOtlA?loadFrom=DocumentDeeplink&ts=3430.33)):

I could see her playing off of Mila Kunis or Natalie Portman.

Hallie ([57:13](https://www.rev.com/transcript-editor/shared/p8p2W8dyHMW1hKWdzUdLpmkxZp3Mua5wLK9mAhpgplztTgAnkGrPe7Wy9FxXw_mHJDAAud2JjN4EMZ-nyuO5N2lXL18?loadFrom=DocumentDeeplink&ts=3433.18)):

I had one that I think feels more right, which is Juliette Lewis.

John ([57:18](https://www.rev.com/transcript-editor/shared/qyu-4Xn3lrd7W1WD8Wf0Ano3DxeB9GY5XDMtjQb7alW3t-tOQr92N1O0ueR83HopEUJrPvDvAcv8nSew8DW8OfXXsWs?loadFrom=DocumentDeeplink&ts=3438.05)):

Oh

Sarah ([57:18](https://www.rev.com/transcript-editor/shared/vH4I5cgo53uNInhB4rKCqChR46KrHBjn_769wAlInkIgBT7vdm4idGu0RUMMjXgg-zEV3CISHBa2pRf0F4qJOK4MByc?loadFrom=DocumentDeeplink&ts=3438.82)):

Yeah. I love her, but I guess she could be an older best friend.

Hallie ([57:22](https://www.rev.com/transcript-editor/shared/T1SQCyeLU4NaWkoVbOBBalWXgwtO64Qcv6lYs95gMKKvwO3T-E_O0Ny7sQLrf7WMxKwu3cVtyF_9w2JIPEV_YXAgBUk?loadFrom=DocumentDeeplink&ts=3442.78)):

Oh, then I'm going to give you another one that would be so crazy. This would change the dynamic. Frances McDormand.

Sarah ([57:30](https://www.rev.com/transcript-editor/shared/t6sVqJqon_mZw0xcyDuE2Xx4bzTi1jlZOBcQ6aycrERqb9L7Rrr9anSXcmQT_zL7yI5BOwbdGYXXZLD7AHI65YpTcs4?loadFrom=DocumentDeeplink&ts=3450.16)):

An older woman, best friend.

Hallie ([57:32](https://www.rev.com/transcript-editor/shared/U3l9ufPiSf1KqVTRBbFQ2rkxAOp0zwLNxnc2RMyhJzu8UH0lk-rr3MhdyVlMz8K_vDJZlUDNhpyPvSnl9gBw8L23lHQ?loadFrom=DocumentDeeplink&ts=3452.8)):

An older woman, best friend.

John ([57:35](https://www.rev.com/transcript-editor/shared/6u2V1oNyAvZsNNBTsld0nAfCYRTyceT4lsSkbMNH2v-cPQpDQU8oyW53V7ps3BlOOO7zC9KT2kD32HV5MwkIBVWUYp8?loadFrom=DocumentDeeplink&ts=3455.75)):

Honestly,

Sarah ([57:35](https://www.rev.com/transcript-editor/shared/l4PpOL6uScR91yIv3APG6u_jJKn5TtT-Z9uTXqoyty-e45eB9mT_ysaIJiycW5_eC-Y9xbIuCXA1F-nzoPysx_5XF44?loadFrom=DocumentDeeplink&ts=3455.83)):

I love Juliet Lewis. I actually think that's really solid casting. She is 50, but old Mila Kuni is like 40? Natalie Portman's a little older than that. Well, I cast Keke Palmer as a therapist because we had to get her in here.

Hallie ([57:51](https://www.rev.com/transcript-editor/shared/Y2OHytZ9PUPpnGR6mA_xCLw8TTeRke5VGKR1wRyHRuTbjaK9l9tp9jRXMPNI-CBRQAqdg6rLlGf9V2n3HpJCcVdDRnE?loadFrom=DocumentDeeplink&ts=3471.73)):

I had Peter Kraus, who was one of the dads on parenthood. I don't know. It would be a different, almost more of a different presence, but someone who would be really understanding.

Sarah ([58:06](https://www.rev.com/transcript-editor/shared/2SrrguCGmyKqdxbMa45ca5gWPgDz_vjhXWeBrjClabpi6v23Al467NLOf_fs_zplChkDCAu65c7JEUAl-HLZvoumB0M?loadFrom=DocumentDeeplink&ts=3486.37)):

Did anybody recast Mrs. DuPont chair host?

Hallie ([58:10](https://www.rev.com/transcript-editor/shared/mgyjw3jeWjad7rIUXEYuGo26mH3IjdYtponuX0c9guXyuYoqeh59gO9eVVWyRtXikZs8Cl2xDxyOlXEgYG0b52k8sgM?loadFrom=DocumentDeeplink&ts=3490)):

No.

John ([58:11](https://www.rev.com/transcript-editor/shared/-aIvD6eJT0C2SdEAu66-5p6cSt0Omlb28K8Mv8_68FF0VIdnb66mejI7bg2k67UqfACu5HVdFSYychdfQ3i0ISQSXOc?loadFrom=DocumentDeeplink&ts=3491.05)):

Oh, that can be, oh my god. What was her name? Mrs. Sprout's actress from Harry Potter.

Sarah ([58:18](https://www.rev.com/transcript-editor/shared/MNe3B0OWNkosyOoPC-96tMixDWULJO6UbTgImUgMWn1vnMEOzb-KtoiUxWzA9UvRO5GgzeUQHa029ILtCNnIYfLWV8I?loadFrom=DocumentDeeplink&ts=3498.01)):

I cast Jeanie Berlin because I'm a big fan girl.

Hallie ([58:21](https://www.rev.com/transcript-editor/shared/QiDYu6cheIuZpX2_NJR5Evnun3tCebcGxoK4OkBCbidBlSWGXjSUb9ETUswQGCqKG0NrbP2mAAPcSKl4nsriYTeUB1w?loadFrom=DocumentDeeplink&ts=3501.04)):

The Forgotten Film Club podcast is a Jeanie Berlin Hype Squad.

Sarah ([58:28](https://www.rev.com/transcript-editor/shared/8ez3EYLL_O0jfa8qkO4h6BqyZVDP2J1A2F9ua5KFqWZy4nSK1ozkxFf10SDd1AhCPREVnRfLpuynnZmGZ8RG2q82pWU?loadFrom=DocumentDeeplink&ts=3508.18)):

Yes. And I didn't hear back on my letter to Laurie Jones, but yeah, I'm not giving up.

Hallie ([58:35](https://www.rev.com/transcript-editor/shared/HzLv4drBlISilj27atmuNDitB6oZf2CaHnYLLjfgsNMNDgX4nOtjFqQ9eVwLE26n9_5KP3D7j9deOfvSx7lL_6hLhfY?loadFrom=DocumentDeeplink&ts=3515.68)):

No, we don't give up.

Sarah ([58:37](https://www.rev.com/transcript-editor/shared/3EgwFSuJ4bypj2atfcxjOAVAkiJMvEN19u3UcoCfklNXISsXbnfFD86poIaXtzUEwXZIn2EIb-FAkN8D6KqSwntAef8?loadFrom=DocumentDeeplink&ts=3517.09)):

And then my last recasting is Madison, but I just picked somebody who looks like Mila Kuni, so I'd like to hear...

John ([58:45](https://www.rev.com/transcript-editor/shared/1HYfziOpfgPxpIWkJMhBN8wkOQhMTp8AoCI9Y31eIp8FyRz3PFrDt9ad-E2XnIHSCsmo4AyOoU8Z5OEWE42ILwkrsGE?loadFrom=DocumentDeeplink&ts=3525.22)):

Keira Knightly

Hallie ([58:47](https://www.rev.com/transcript-editor/shared/txEIXH7HrprLjxb13WltGHQyWgZj5OsxWboIBh4ViyriGgT-9IBVuX8QLS4v9Kzis6pu5ttCR_64gTz7b4ix_n2fZAo?loadFrom=DocumentDeeplink&ts=3527.47)):

Oh, that's excellent.

Sarah ([58:49](https://www.rev.com/transcript-editor/shared/hH1CE9jPEgS-wLwsvR8v5dzGmbRkoEvHd8n2NVuhzlvhabktD3OKgPKFDliysvOP66wnKGlL10WSlA3Lnup35bgxE-8?loadFrom=DocumentDeeplink&ts=3529.84)):

Damn Sold.

Hallie ([58:53](https://www.rev.com/transcript-editor/shared/tNfirHmNO5BMGPXWUwi1b9QvWSTpz-pPqtGN3jAKUMsXPvIKl73JCLXtkBxJMgUwJz-ezsWKodYJLG1vfB-COhdn4M0?loadFrom=DocumentDeeplink&ts=3533.41)):

Natalie Portman?

Sarah ([58:53](https://www.rev.com/transcript-editor/shared/pwBrhnfc2zFZi7tFjM97iMQljUw5oZoL55l5HBInZUIlTA-NPEqkK9Spq3UPrwUNme4uuQ6FqT85X-AIyYTEDLqmMXE?loadFrom=DocumentDeeplink&ts=3533.71)):

It works for...Yeah, we got to go with that casting.

Hallie ([58:57](https://www.rev.com/transcript-editor/shared/XrVoygZ0a4VoPz2IvR1ed9ONFk5KUL3ymDIGqL07cGTWPel4JSux_biBkmQS0m7_AJSORmuGmO5qL68tCwqAxOjE8Ys?loadFrom=DocumentDeeplink&ts=3537.25)):

Yeah, I can't dispute that because there's also just this ethereal quality of her that would be so perfect. Just in that kind of a thing.

Sarah ([59:05](https://www.rev.com/transcript-editor/shared/QufVbQz54ZlSAa56Tvuv1WIbYgRXhoWF95B_GGBGH41jBCtznCNnC6CzxQvCb5N2rQubxzyqXH_CyrRRto7ovpUevwU?loadFrom=DocumentDeeplink&ts=3545.38)):

I really do love this movie. I feel like we got to pick a shittier one or something, so I actually have more notes. I kind of just don't want to change anything. I think it's a classic.

John ([59:15](https://www.rev.com/transcript-editor/shared/NMSqjWIO5_6B5CbIt6GLRBQtV7bCY2fIZQMyUUmOBKutDH6P9qeOezMiLQUR_xODbvEa60oDxZRoQ6IO6UpBqRBEslw?loadFrom=DocumentDeeplink&ts=3555.34)):

I think it's one of those movies where it's like when you're on TCM and you see a movie with huge names, I didn't know that Katherine Hepburn and Clark Gable were in a movie together, and then you watch it and it's like, how is this not remembered more? This is really good. I feel like "What Lies Beneath" is kind of like that. It's good, it's entertaining. It just has some things that prevents it from being one of the greats.

Sarah ([59:41](https://www.rev.com/transcript-editor/shared/argODxchfgIc_AsCdWWnJyS3W1rof1znWaHkJYy_jMfNtJJlNwR26rzmSWLmXMrVVJhF3jBlLUD3ybmCEo-nGJTrGGI?loadFrom=DocumentDeeplink&ts=3581.39)):

That's it for Forgotten Film Club. Join us next month as we discuss the 1994 romantic comedy, "Only You," starring Robert Downey Jr. And Marissa Tome. Bye.