

00:00:00	Music	Music	“Switchblade Comb” by Mobius VanChocStraw. A jaunty, jazzy tune reminiscent of the opening theme of a movie. Music continues as April begins speaking, then fades out.
00:00:08	April Wolfe	Host	<p>Welcome to <i>Switchblade Sisters</i>! Where women get together to slice and dice our favorite action and genre films. I'm April Wolfe.</p> <p>Every week, I invite a new female filmmaker on—a writer, director, actor, or producer—and we talk in-depth about one of their fave genre films, maybe one that's influencing their own work a little.</p> <p>And today I'm really excited to have writer Caroline Williams. Hi!</p>
00:00:27	Caroline Williams	Guest	Hello!
00:00:28	April	Host	<p>Um, so for those of you guys who aren't as familiar with her work, please let me give you an introduction, a <i>This Is Your Life</i> of Caroline.</p> <p><i>[Caroline laughs.]</i></p> <p>Uh, she's a screenwriter born in Atlanta, Georgia, who then moved to Chicago, Illinois; Portland, Oregon; and southern California. When she got to LA, she went hog-wild with degrees! Earning a BA in Theatre from USC first, and then an MFA in Film from UCLA.</p>
00:00:53	Crosstalk	Crosstalk	<p>You know, just covering—covering your mas—</p> <p><b>April:</b> You couldn't decide between the two—</p> <p><b>Caroline:</b> <i>[Laughing]</i> Right!</p> <p><b>April:</b> —so you might as well get both schools.</p>
00:00:56	Caroline	Guest	You know what, more the better.
00:00:58	April	Host	Yeah.
			<p>Uh, but theatre was still close to her heart. And her first play premiered at the Humana Festival of New American Plays in Louisville, Kentucky, which led to a career in television.</p> <p>Which is actually—a lot of folks who start off in play writing do move to television, and that, like, focus intensely on dialogue and, uh, character.</p> <p>Um, she created the 2008 ABC series <i>Miss Guided</i>, starring Judy Greer and Chris Parnell, about a high school guidance counselor who must relive her unpopular high school days when another old classmate joins the faculty and staff.</p>
00:01:30	April	Host	<p>From there, Caroline went on to write for <i>The Office</i>, <i>Modern Family</i>, <i>Up All Night</i>, <i>BoJack Horseman</i>, and others, including most recently, <i>Arrested Development</i> and <i>Maniac</i> for Netflix.</p> <p>It's just a—I mean like, <u>some</u> people may have heard of those.</p>

00:01:43 Caroline Guest *[Laughing]* Yeah. They're—they're obscure little niche shows.

00:01:47 April Host Niche shows. Not a lot going on.

*[Caroline laughs.]*

00:01:52 Caroline Guest She's looking for work, right? Yeah. *[Laughs.]*

00:02:03 April Host I can take no credit for any of them, truly. *[Laughing]* Even the one I created I really don't, really—I can't claim ownership of completely, so I do feel like I owe credit to other people for that.

00:02:05 Crosstalk Crosstalk **Caroline:** That's true. I should—

**April:** That's—

**Caroline:** —just take credit for all of it.

**April:** Take credit! You did a lot of work.

**Caroline:** That's true. I showed up. *[April laughs.]*

00:02:09 Caroline Guest I mean, that's half the battle.

00:02:11 April Host *[Laughing]* That's half the battle!

In addition to television, uh, she's also written studio features and directed short films. Um, and we'll talk about some of that stuff. Writing on studio features, credit, not credit, things that show up on IMDb, things that don't.

00:02:25 Caroline Guest *[Laughing]* Right.

00:02:26 April Host Uh, *[laughs]* and she's also stepping on set now, though, and is currently setting up her feature directorial debut. Um, which I think is probably going to be a horror comedy, if we're lucky.

00:02:40 Caroline Guest If we're lucky! *[Laughing]* Yeah!

00:02:41 April Host Okay. She is married to fellow filmmaker Drew Goddard, uh, Oscar-nominated writer of *The Martian* and the director of *Cabin in the Woods* and several other projects.

You may have heard of him, too. They live a glamorous lifestyle together. Um—

00:02:52 Caroline Guest We do.

00:02:53 April Host —they live in LA with their three beautiful children. *[Caroline laughs.]* I added "beautiful" even though that wasn't in the bio, but—

00:02:58 Caroline Guest *[Laughing]* They are—they're gorgeous.

00:03:00 April Host They're gorgeous children.

00:03:01 Caroline Guest I mean, some more than others—

*[April cracks up.]*

—but they're all—they have great—they have great personalities.

00:03:06 April Host Bringing shame upon the family again!

00:03:08 Caroline Guest *[Laughs.]* Already!  
00:03:09 April Host *[Laughs.]* So, uh, the movie that you chose to talk about today, um—  
00:03:14 Caroline Guest Yes!  
00:03:15 April Host —it's—it's a great one, one of my favorites. And it is, uh, Peter Weir's *Picnic at Hanging Rock*.

Can you just tell us all a little bit about why you'd decide to choose that one? Why—or why it's even one of your fave genre films?

*[April responds emphatically several times as Caroline speaks.]*

00:03:26 Caroline Guest It's one of my favorite movies overall, I think mostly because of the way that it looks. It presents this story that is just—almost, like, intoxicating, the way that it's shot, in—in a way that I guess I hadn't seen before.

I discovered it later in my life, and it became just sort of one of my favorite, um, sort of aesthetic inspirations, not just for film but also just for clothing, *[laughing]* and photography, and art, and I just loved it. And I love, um—I love the ending.

So it has this ambiguous ending that the first time I saw it, initially made me frustrated. And then the more that I kind of reflected on it and looked at it, the more I appreciated that it had given me that reaction. And I felt like, really inspired by—by what it had done, and I—I mean, I think, you know, we can talk more about sort of other things that have made that choice, but it was the first time I had seen anything like that that affected me so much.

00:04:35 April Host Totally.

Um, for those of you who haven't seen *Picnic at Hanging Rock*, today's episode will give you some spoilers, obviously. But that shouldn't stop you from listening before you watch.

As always, my motto is that it's not what happens but how it happens that makes a movie worth watching.

Still, if you would like to pause and watch *Picnic at Hanging Rock*, this is your chance.

00:04:52 Music Music "Doina Sus Pe Culmea Dealului" by Gheorghe Zamfir begins. Ethereal, ghostly wind music.

00:04:54 April Host Now let's introduce *Picnic at Hanging Rock*!

Adapted for the screen by Cliff Green from the novel by Joan Lindsay, and directed Peter Weir, *Picnic at Hanging Rock* opens up at the remote Appleyard College in southern Australia, 1900.

There, an ethereal girl named Miranda reads poems and gets ready for a picnic outing with her classmates.

00:05:12 Clip Clip **Miranda St. Clare:** I love thee. Not because thou art fair, softer than down, smoother than air.

*[Music stops.]*

00:05:20	April	Host	But her dear friend Sara is told that she's being reprimanded and isn't allowed to come.
00:05:24	Clip	Clip	<b>Mlle. de Poitiers:</b> I believe Mrs. Appleyard has decided you're not to go on the picnic, Sara.
00:05:27	April	Host	The headmistress, Mrs. Appleyard, warns the girls that Hanging Rock is a dangerous place. And then they set out on their journey.
			At Hanging Rock, the girls eat their lunches and lounge in the shade. The buggy driver notices his watch stopped at noon, however.
00:05:41	Clip	Clip	<b>Ben Hussey:</b> Blowed if me watch hasn't stopped!  <i>[Long pause. Someone is speaking in the background, too softly to make out over the sound of crickets.]</i>
			<b>Ben Hussey:</b> Dead on 12 o'clock!
00:05:48	April	Host	It is as though this place is timeless. Miranda, Irma, and Marion and Edith are given permission to get measurements of the rock, and set out on their own.  It's, uh, maybe not something they should have been doing!  <i>[Caroline laughs.]</i>  They're stretching the rules! They cross a stream and are watched by an English boy named Michael, and an Aussie valet, Albert, where the beautiful Miranda catches their eyes.  At the top of the rock, Miranda, Irma, and Marion enter a peculiar cave-like feature after they all kind of fall asleep and then wake up in a weird daze.
00:06:23	Crosstalk	Crosstalk	While Edith protests and <u>shrieks</u> at the top of the—the rock, and— <b>Caroline:</b> Poor Edith. <b>April:</b> —she can't stop them. Yeah.
00:06:25	Clip	Clip	<b>Edith:</b> Miranda! MIRANDA, DON'T GO UP THERE! COME BACK!  <i>[Edith shrieks, and there is the beginning of an eerie, echoing sound effect.]</i>
00:06:33	April	Host	The girls arrive back at Appleyard hysterical.
00:06:35	Clip	Clip	<b>Mrs. Appleyard:</b> Mademoiselle, why are you so late?  <b>Mlle. de Poitiers:</b> Madame, s-something terrible has happened.  <b>Mrs. Appleyard:</b> What? What do you mean?  <b>Mlle. de Poitiers:</b> <i>[Whispering]</i> I can't.
00:06:47	Clip	Clip	<b>Mrs. Appleyard:</b> And <u>where</u> in Heaven's name is Miss McCraw?  <i>[Students are gasping and crying.]</i>

**Mlle. de Poitiers:** We left her behind. At the rock.

**Mrs. Appleyard:** You left her behind? Has everyone taken leave of their senses?!

*[The students get louder.]*

**Mrs. Appleyard:** Miss Lumley, get these girls to bed immediately!

00:07:04 April Host Miss McCraw has also been left behind, because she went up to try to find the girls.

A search party finds nothing, so they go back. Edith says, complicating things, she saw Miss McCraw climbing the rocks—*[gasps]*—without her skirt!

00:07:18 Caroline Guest

Oh my gosh!

00:07:19 April Host

Okay. So Michael, the English boy, remember him—he becomes obsessed with finding Miranda, and he convinces Albert to take him to the rock so they can search for her.

Michael finds a bit of lace after he's left alone on the rock at—uh, overnight. And Albert returns the next day and finds an unconscious Irma.

So Irma's dehydrated, her corset is missing—

00:07:41 Caroline Guest

*[Laughing]* Again!

00:07:42 April Host

—but, you know, the doctor says she has not been defiled. Um, she—or molested, I'm sorry. He says—

00:07:47 Caroline Guest

Yeah, "she's quite intact."

00:07:48 April Host

Yeah. *[Laughs.]*

00:07:49 Caroline Guest

Is how they say.

00:07:50 Clip Clip

**Dr. McKenzie:** I have examined her. She is quite intact.

00:07:55 April Host

*[Laughs.]* She can't remember a thing of what happened.

Irma becomes a reviled figure because of her memory loss. She visits her classmates to say her goodbyes, but they go apeshit, demanding to know what happened to Miranda and Marion.

00:08:08 Clip Clip

*[Jaunty piano music.]*

**Edith:** Tell us, Irma, tell us!

**Student:** Yes, Irma, tell us!

**Student:** Tell us, Irma, tell us!

**Student:** What happened to Miranda, Irma?!

**Student:** Tell us!

**Student:** You know what happened, tell us!

**Multiple Students:** *[All shouting at Irma, difficult to pick out anything but "tell us!"]*

00:08:16	April	Host	And Irma must flee. But not before seeing Sara strapped to a strange posture-correcting device.  All have gone mad together. People begin to leave Appleyard, and Appleyard herself is running out of money. She tells Sara that her garden—guardian has not paid for her tuition, and so she must go back to the orphanage.
00:08:36	Clip	Clip	<b>Mrs. Appleyard:</b> And as your fees have not been forthcoming, I have been forced to make, uh, certain arrangements on your behalf.  <i>[Long pause.]</i>  You will be returned to the orphanage.
00:08:48	April	Host	Sara's body, unfortunately, is found the next morning, dead from suicide. Terrified of returning back to the orphanage.  Nearby, and this is a <u>weird</u> thing, too—nearby, Albert tells Michael that he had a dream that his lost sister Sara visited him and said goodbye.
00:09:04	Clip	Clip	<b>Albert:</b> "Goodbye, Bertie," she says. "Come a long way to see you. And now I must go."  She went.  Clear through that wall over there.
00:09:16	Crosstalk	Crosstalk	<b>April:</b> Ooh!  <b>Caroline:</b> Yeah.
00:09:17	April	Host	We find out in voiceover that Mrs. Appleyard killed herself at the base of Hanging Rock, and that Miranda and Marion's mystery disappearance was never solved.
00:09:26	Crosstalk	Crosstalk	<b>April:</b> <i>[Inhales deeply, sighs.]</i>  <b>Caroline:</b> Yeah. It's mass—it's mass hysteria, basically.
00:09:29	April	Host	Yeah!
00:09:30	Caroline	Guest	Ensues after—after the—the picnic at Hanging Rock!
00:09:34	April	Host	Yeah.  It doesn't start <u>out</u> that way. It—it's—
00:09:36	Caroline	Guest	Yeah.
00:09:37	April	Host	—a strange thing. Now, the writer, uh, of this film, um, Cliff Green, he said that the first 20 minutes of this movie were an absolute <u>joy</u> to write.
00:09:50	Caroline	Guest	<i>[Laughing]</i> I bet they were!
00:09:51	April	Host	That they were so—it was just, like, setting up a mystery, this is what it is, <i>[laughing]</i> and then he said that the last however many minutes of the movie were excruciating.

00:10:00 Caroline Guest Oh!

00:10:01 April Host And it was so difficult. It was—he said it was still the most joy that he's ever felt—

00:10:07 Caroline Guest Right.

00:10:08 April Host —writing a piece.

00:10:09 Caroline Guest Yeah.

00:10:10 April Host But at the same time, it was so difficult.

00:10:12 Caroline Guest I feel like that is standard for me when writing anything. Like, at the beginning, you're like, "I've got it! This is"—you know, you have—

00:10:18 April Host Mm-hm.

00:10:19 Caroline Guest —all the hopes of—of what it could be, and then by the middle you're like, "Oh, maybe—maybe I'm falling a little bit off track," and by the end it's just like, "What have I done?"

00:10:29 Crosstalk Crosstalk **April:** Second act shitting the bed that we all do.

**Caroline:** *[Laughing]* Second act—the second act shit-the-bed, yeah.

00:10:33 Caroline Guest That— relate to that. *[Laughing]* I also would say, the beginning of the movie was more fun for him to write because it's just hot chicks everywhere. Like—

00:10:43 April Host Mm-hm!

00:10:44 Caroline Guest —like, the sexual tension and the beauty of this girls' school—

00:10:51 April Host Mm-hm.

00:10:52 Caroline Guest —which I think is a high school—is—

00:10:53 Crosstalk Crosstalk **April:** Yeah, they call it a college, but it's—

**Caroline:** A college.

**April:** —it's a high school.

00:10:56 Caroline Guest Yeah.

I mean, these women are gorgeous.

00:10:57 April Host Yeah.

00:10:58 Caroline Guest It's just you have to be a smokeshow to go to this college, *[laughing]* and they have just the most incredible hair—the first 20 minutes is sorta them—I don't know, just photographed so beautifully!

00:11:10 April Host Mm-hm.

00:11:11 Caroline Guest And kind of showing their life where they all kind of have crushes on each other, and it's Valentine's Day, and they're wearing amazing dresses. It's—it's—yeah. The first 20 minutes are incredible.

00:11:24 Crosstalk Crosstalk **April:** I—I—yeah.

**Caroline:** I'd say the first 30 minutes, and then I think at 30 is when something, um, untoward begins to happen.

00:11:32 April Host Like you're in a different movie, suddenly.

00:11:34 Caroline Guest Yes.

00:11:35 April Host But there are things that set you up for that, too, and—

00:11:37 Caroline Guest Yes.

00:11:38 April Host —we'll—we'll get into that a little bit. One of the things I wanted to bring up is the fact that, um, the prologue of the book is something that they brought into the movie as well, and it is:

"Whether picking—whether *Picnic at Hanging Rock* is fact or fiction, my readers must decide for themselves. All the characters in this book are long since dead."

It's a thing—it's a mystery that has actually never been solved in real life, because Joan Lindsay, who sat down to write the book—she dreamt it, in a series of dreams, as though every scene every single night was being handed to her while she slept.

And she awoke, and she wrote until she slept again, and then—so she wrote the book in two weeks. It was—

00:12:13 Caroline Guest As people do.

00:12:14 April Host It—yeah!

*[Caroline laughs.]*

*[Stutters for a moment.]* She always had a kind of like a spiritual life, a mystery life. She couldn't—she herself could not wear watches because they stopped on her.

00:12:22 Caroline Guest Oh!

00:12:23 April Host Um, she always, she had—would often see people, and other people wouldn't see them, and then she would go and research and those people actually in fact lived there or had a terrif—or horrific thing that happened to them in the spot. So she's—

00:12:38 Caroline Guest Oh.

00:12:39 April Host —always been kind of connected in that way, and no one's quite sure if this is just based on a little—few things that have happened, or if she had seen someone coming to her from 1900 to tell her about the strange occurrence.

00:12:53 Caroline Guest Right.

00:12:54 April Host But it's a—it's a fascinating thing, and I'm—I—*[breaks off, laughing]*.

*[April responds emphatically several times as Caroline speaks.]*

00:12:57 Caroline Guest Well, it's funny because I—you know, looking it up, and there was several sort of references to *The Blair Witch Project*, how that was sort of another time where the creators of a film—and in her case it was a novel, but—have kind of intentionally... built this mystery around whether or not something was real.

And of course now you could never do that, because you would just Google, you know, "What happened to April? On this day and this time?"



But then, you could really kind of say anything; and the fact that she literally tried, or—I mean, maybe it really was based on something that happened, but she really was kind of building this sense of mystery! And I love that!

That she knew that a story of young girls missing on this rock would—and—and giving them really no clear answers about what happened, would intrigue people. And novel or film, it really worked!

- 00:14:03 April Host Yeah. And Patricia Lovell, who is the producer who—she was a—a television personality in Australia, so she found this book, read it, read it in an entire day. Just sat at the kitchen table and read it the entire time.
- 00:14:22 Crosstalk Crosstalk She, too, felt something strange. 'Cause they actually filmed it at Picnic Rock. Or, I—at—
- 00:14:23 April Host **April & Caroline:** Hanging Rock.
- 00:14:23 April Host So they—they actually filmed it there, and that was something that—that was—*[laughs]*. So Patricia herself, she was like, "Okay, watches on me are stopping. Um, things are disappearing, things are being moved. I'm not going to say anything because I don't wanna freak people out." *[Laughs.]*
- 00:14:41 Caroline Guest Oh, I did not know that! I loved hearing that, that's amazing!
- [April laughs.]*
- 00:14:56 April Host That the—the rock itself had some magical power, I'm always *[laughs]* excited to hear about that. If there is a haunted tour of something, if there is a ghost story—
- 00:14:57 Caroline Guest *[Laughing]* Yes!
- 00:15:07 April Host —if there is a, you know, *[laughing]* connection to a horrific event, I wanna go to the place, 'cause I feel like places hold so much energy, and I'd think—
- 00:15:08 Caroline Guest Oh, yeah!
- 00:15:08 Caroline Guest —you know, definitely—you know, Australia has this incredibly complicated and violent history. It's—
- 00:15:18 Crosstalk Crosstalk **April:** Yeah, you just watched Jennifer Kent's *The Nightingale*, too, so—
- 00:15:21 Caroline Guest **Caroline:** *[Laughing]* I did! I learned a lot!
- 00:15:37 April Host And I loved it, and I urge everyone to go see it, not just because it was educating—I got to learn about sort of what had happened, but it was also—it's so—it makes you feel something.
- 00:15:38 Caroline Guest Yeah.
- 00:15:44 April Host And—it's not necessarily, like, a great feeling; but I always applaud any movie that makes me feel anything, 'cause I'm—
- 00:15:45 Caroline Guest *[Laughing]* Yeah!
- dead inside.

*[Both laugh.]*

So I felt so much when I watched her film! And then to compare it to this, as I happened to watch them in the same week, was so fascinating.

00:15:55	April	Host	Mm-hm.
00:15:56	Caroline	Guest	Because they're both dealing with sort of the wilds of Australia, but one is from this colonial perspective and one is from more of a, you know, native inhabitant perspective, and—
00:16:11	April	Host	Mm-hm.
00:16:12	Caroline	Guest	—oh my gosh, it—it couldn't be more different, but yet, kind of weirdly complementary—
00:16:18	Crosstalk	Crosstalk	<b>April:</b> Yeah, they are!
			<b>Caroline:</b> —to watch them back to back.
00:16:20	Caroline	Guest	So yeah. I love that. And I—you know, I told you I loved her <i>[laughing]</i> on your podcast! She was so <u>funny</u> , which I like to see, because that <u>has</u> been my experience in life with—people who make really serious material are often the most delightful in person.
00:16:38	April	Host	Oh, yeah.
00:16:39	Caroline	Guest	Whereas sometimes people who make really delightful material can be really humorless in person.
			<i>[April laughs.]</i>
			So to hear her—
00:16:47	Crosstalk	Crosstalk	<b>April:</b> They're assholes, you know? <i>[Laughs.]</i>
			<b>Caroline:</b> They're ass—they're <u>all</u> jerks.
00:16:49	Caroline	Guest	No, but to hear her be such a pleasure and so funny, and—and yet, I had no idea. I was—well, I mean, I love <i>The Babadook</i> , but I—I've—I had no idea what I was walking into with <i>The Nightingale</i> .
			And then it was just—it was masterful. It was amazing.
00:17:05	April	Host	That's also—for Peter Weir, every single person, all the interviews that I was looking up with him, they were like—
00:17:10	Caroline	Guest	Yeah.
00:17:11	April	Host	"He is the gentlest, most funny person to have on set, and he was just—he's just a joy to be around," is what people were saying, you know? The, um—
00:17:20	Caroline	Guest	That's—
00:17:21	April	Host	—the producers, the McElroys—Hal and Jim McElroy are two producers who came onto this project later. They said that it was one of the things that they—that made them wanna work on this project.
			More so than even having—not—they hadn't read the book, they didn't know, but they were like, "This is a guy that I would like to be around, and people feel comfortable around him."
00:17:42	Caroline	Guest	That makes all the—that's everything! I mean, I think the older—I

mean, that—that's probably, you know, an obvious thing to say, but the older that you get, the less patience you have for people who are not pleasant on set.

And when somebody has a reputation as being a nice person, you think of all the hard stuff that it takes—all the... trauma in going and making a film that—and—I block out—

00:18:07	April	Host	Are you conscious about how you interact with people, knowing that it's like—this is the mood, the atmosphere you're setting for this project? Like when you go into a new writers' room, it's just like— <i>[inhales deeply]</i> .
00:18:19	Caroline	Guest	Yeah! It's—I mean, I always think of, um, being the lowest man on the totem pole, <i>[laughing]</i> and I often still am!
00:18:26	April	Host	Mm-hm.
00:18:27	Caroline	Guest	So it's not that far removed, but you always try to imagine that when you're the person at the top, you'll set a positive tone.
00:18:34	April	Host	Yeah.
00:18:35	Caroline	Guest	You know, and some people—I think everyone <u>tries</u> , and then some people are more successful than others, but I always remember the people who were pleasant.
00:18:43	Music	Music	“Switchblade Comb” by Mobius VanChocStraw fades in.
00:18:44	April	Host	So, uh, we'll come right back and we'll talk a little bit more about the look of the film that Caroline's getting into and kind of melding these periods together, and also, um, a—a curious man named Martin Sharp who pulled this movie together.  Okay, we'll be right back.
00:18:57	Music	Transition	“Switchblade Comb” continues for a moment, then fades.
00:19:02	Promo	Clip	<i>[Background music.]</i>  <b>Renee:</b> Well, Alexis, we got big news.  <b>Alexis:</b> Uh-oh.  <b>Renee:</b> Season one? Done.  <b>Alexis:</b> It's over.  <b>Renee:</b> Season two? Coming at you hot! Three years after <i>[both laugh]</i> —  <b>Alexis:</b> Three and a half. Three and a half.  <b>Renee:</b> —our season one.  00:19:11    Promo            Clip <b>Alexis:</b> Technically almost four years.  <b>Renee:</b> Alright. Alright. And now it—listen!  <b>Alexis:</b> Hm?

**Renee:** Here at *Can I Pet Your Dog?*, the—

**Alexis:** Yes.

**Renee:** —smash hit podcast, our seasons run for three and a half years. *[Alexis laughs.]* And then in season two, we come at you with new, hot cohosts. Named you.

00:19:23 Promo Clip

**Alexis:** Hi, I'm Alexis. *[Both laugh.]*

**Renee:** *[Laughing]* We also have, uh, future of dog tech!

**Alexis:** Yeah!

**Renee:** Dog news!

**Alexis:** Dog news?

**Renee:** Celebrity guests.

00:19:30 Promo Clip

**Alexis:** Oh, big shots!

**Renee:** Will not let them talk about their resume.

**Alexis:** Nope! Only their dogs!

**Renee:** Yeahhh, only the dogs! I mean, if ever you were gonna get into *Can I Pet Your Dog?*—

**Alexis:** Now is the time.

**Renee:** Get in here! Every Tuesday at [MaximumFun.org](http://MaximumFun.org).

00:19:43 Music Transition

“Switchblade Comb” by Mobius VanChocStraw.

00:19:49 April Host

Welcome back to *Switchblade Sisters*. I'm April Wolfe, and I'm joined today by Caroline Williams, and we're talking about *Picnic at Hanging Rock*.

*[Music fades out.]*

I wanted to get into a little bit—oh, I sh—I promised you I'd tell you the wig thing, so I'll tell you a little bit—

00:20:00 Caroline Guest

Oh, yeah!

00:20:01 April Host

—about the costuming.

The costuming is really interesting. Um, Peter Weir's wife, who was working on the film—she noticed that the costumes, they did them very period. It was specific. It was exact. It was supposed to be exact what it is, so they were—

00:20:16 Caroline Guest

Oh, wow.

00:20:17 April Host

—a very bright white, but, um, they noticed that for the—the actual look of the film, that the—the costumes couldn't be bright white, because it was just popping too much. You know? There's a softness to the light.

So she actually hand-dyed every costume in a light tea dye.

00:20:31 Caroline Guest Oh, wow!

00:20:32 April Host So it has just a—a little bit of a staining on it, to—

00:20:35 Caroline Guest Like an antique kind of look.

00:20:37 April Host Exactly.

00:20:38 Caroline Guest And I think they—there's something they did to the lens; it said something like they draped a veil, or—

00:20:44 April Host Oh, yeah. They did—um—

00:20:45 Caroline Guest —something, 'cause everything is sort of diffused in such a beautiful way that nothing—nothing looks brand new. Nothing looks harsh.

00:20:58 Crosstalk Crosstalk **Caroline:** You know?

**April:** Yeah. It's—

**Caroline:** That costuming—

**April:** You're exactly right.

00:21:01 April Host In fact, uh, Russell Boyd, the DP—it was only his third feature film. He was very worried that— when he told Peter Weir that they would only have an hour of filming every day—

00:21:13 Caroline Guest Oh my gosh!

00:21:14 April Host —at Picnic Rock, because the light was only perfectly diffused— 'cause they were looking at the Heidelberg School of Painters in Melbourne, and Melbourne is—uh, that school was just, like, the— kind of backlit.

Really beautiful soft lighting, um, you know, pastoral scenes, and that's what they were looking for reference, and so Russell Boyd was like—

00:21:33 Crosstalk Crosstalk **April:** "We've got an hour to shoot with that light."

**Caroline:** Oh, my—that makes sense!

**April:** "I'm very sorry."

00:21:36 April Host And so he was like, "I feel like I can use an old camera technique," and they—and they were like, "Okay, fine," so he walked into a bridal shop and he got a bunch of different veils, he brought his wife's, um, you know, nylons with him, he tried a bunch of different stuff.

But the wedding veils, there was a—a few different sorts that had different kind of diffusing on it, because they were—you know, like mosquito netting, almost.

And that's what they were using to—

00:21:58 Caroline Guest Mm.

00:21:59 April Host —to create that effect.

00:22:00 Caroline Guest That is cool! And also the bridal veil, they're so—there is something there, too—

00:22:05 Crosstalk Crosstalk **April:** Isn't it?!

**Caroline:** —considering there is so much attention *[laughs]* paid to the fact that these girls are "intact."

00:22:10 April Host Yes!

00:22:11 Caroline Guest "Quite intact," is how they say it—

00:22:12 April Host Yes!

00:22:13 Caroline Guest —when they are not molested, it's—their—their purity is held up in such high regard, *[laughing]* and yet all they wanna do is make out with each other—

00:22:24 April Host *[Laughing]* Yeah!

00:22:25 Caroline Guest —it seems like, which is—

00:22:26 April Host Yeah!

00:22:27 Caroline Guest —such a—it creates this amazing tension which, you know, clearly resonated.

00:22:33 April Host Yeah! It is—everything is a metaphor in the making in this movie.

00:22:37 Crosstalk Crosstalk **April:** Everything!

**Caroline:** Yeah! Everything!

00:22:38 April Host And I'm wondering, like, you know, for a writer, I think that, um—especially a writer who's moving into direction, that kind of thing—uh, people don't normally think about, "Oh, the light will be good at this time."

00:22:51 Caroline Guest Yeah.

00:22:52 April Host "Oh, the light will be—"

But it is, you know, something to think about in terms of, you know, writing for a certain time of day. Writing, you know—

00:22:59 Caroline Guest Yeah.

00:23:00 April Host —for budget constraints, too, you know? Like, what can you get away with writing for a certain time of day? Does it always—

00:23:05 Caroline Guest Right.

00:23:06 April Host —have to be, uh, golden hour?

00:23:07 Crosstalk Crosstalk *[Both laughing]*

**Caroline:** Yeah!

**April:** 'Cause you're never gonna get those shots, you know?

*[April responds emphatically several times as Caroline speaks.]*

00:23:09 Caroline Guest I mean, that's part of the appeal, I think, of directing, is that you have the control to do that! I mean, I think—I didn't, you know, grow up thinking it was ever even possible to direct anything; and even as a—you know, a younger writer, that wasn't really brought up.

I think, as a woman, but also as a comedy person—which I don't really consider myself, I just sort of went where the opportunities

were—but I feel like having the ability to control the way what you write looks, is a fantasy that I think is achievable, if I try, you know, to make this happen.

It's not that I want to, you know, become the best director in the world. It's more just I would love to control what I write and have it be at the time of day that it was in my head, and it's actually a lot harder to do that than—than it sounds, meaning to see your thing to fruition, and especially when you come up in a system where, uh, they bring in the director...

It doesn't always seem possible. But I'm—I'm hoping that it will be. You know?

00:24:31 Caroline Guest

You just—you just have to sort of start, you know, talking about it as if it's going to happen. You know? And that's—it's the—you know, advice, if anyone ever asked for advice, *[laughing]* which they rarely do; but you know, you don't say "when I'm gonna be a writer," you say you are a writer.

You don't say "when I'm directing," you say you are a director. You have the ability to do this. You just have to, um, make it happen. I feel like, uh, seeing stuff like the visual side of what I'm trying to say is so exciting.

You know? And that's part—I think partly why this movie is so appealing to me, is because it's so visual. You know? If you actually start peeling the layers back, there's so much going on, and—and even now, especially after watching Jennifer Kent's work, there's so much even going on—like, layers upon layers.

That—that's something that, you know, you wanna explore all aspects of.

00:25:37 April Host

Uh—I wanna get into this person I mentioned, Martin Sharp. Um, he was the artistic advisor to the director on this movie.

Now, let me explain that role, because he's unsung except for when you listen to the interviews. People love Martin Sharp.

And you look at his IMDb, and he's like, directed a couple of things, and I don't even know if he's still alive, but—you know, he came from the theatre in the same way that, um, Peter Weir came from the theatre, and Peter Weir's completely—uh, you know, enamored with the way the theatre does things.

And so he brought in someone who was essentially his dramaturg. Um, and that's just not something that you would normally have. You know, he kind of folded into the—you know, the art department, um, a little bit, and folded into other areas; but he was never part of one department. He just came on and he oversaw things as the artistic dirvi—uh, advisor.

00:26:31 April Host

Um, and quote. People said that, um, "Peter felt unthreatened enough that Martin could speak his mind," end quote, meaning that Martin said,

"[Sighs]. I don't know. I just—I don't think that that seems right for the period," or "I don't think that seems right for this character or the novel," and Peter would be like, "Oh, okay! Well, let's talk about it. What could be there?"

And Peter Weir was very, very concerned with getting the right details. If you notice, every single thing has detail. Um, so this is what, uh, Anne Lambert, who played, um, Miranda—uh, what she said:

00:27:06 April Host "Martin had an extraordinary attention to detail, that artist sensibility. You'd go to open a drawer in the—your room, and there would be the things that would be there, and those things would have a charge for you. He fit that into every space.

When the girls finally go up into that crevice, too, it was a meaningful moment for us in the filming. It was funny for me, because I—when I went up to that crevice, there was Martin holding his hand up, helping you through to the other side."

And so he was apparently—according to everyone, he was obsessed with this book, obsessed with the story; he lived it, breathed it, dreamed it. He always came up with new things, but he was the person who was putting stuff in the drawers that would never be seen.

00:27:43 Caroline Guest Oh, wow.

00:27:44 April Host But would—that would make everyone feel as though they were a part of this place. And so he came in, and brought—and created a world.

00:27:51 Caroline Guest That's super cool. That's amazing. Yeah! I mean, that's—what—I would be curious, if he worked with Peter again and again. You know?

You—sometimes you hear about these collaborations where people work together and, you know, the director won't continue forward unless they have the okay of this—

00:28:11 April Host Oh, yeah.

00:28:12 Caroline Guest —other person. And I just—I—that's really incredible, that you would have such a—um, trust and a bond with someone, and also—

00:28:20 April Host Mm-hm.

00:28:21 Caroline Guest —just somebody like that probably doesn't come along—'cause he's clearly not getting all the credit.

00:28:28 April Host No!

00:28:29 Caroline Guest And yet he's transformed this experience for the performers and for the viewer.

00:28:35 April Host Yeah! He's just—he's—he was in love with the story, and went deeper into it than anyone else had—

00:28:41 Caroline Guest Yeah.

00:28:42 April Host —and he—he was just kind of like this, you know, was it Charon crossing the River Styx?



00:28:47 Caroline Guest Yeah!

00:28:48 April Host You know? Like, that's—he was just that person, who was gonna—helping them cross over into this more mystical side of the story.

00:28:54 Caroline Guest Right! And well, that scene where they're going into the crevice—

00:28:57 April Host Mm-hm!

00:28:58 Caroline Guest —is so mystical! Because that's what it's all leading toward, is this "What happens?" in this—this sort of rocky, um, mesa area.

00:29:09 April Host Yeah!

00:29:10 Caroline Guest And they're—that the—I mean, from the beginning of—of our talk, where I was saying it has this ambiguous ending, you know, is it supernatural? Is it, you know, alien? Is it, uh, you know, nature?

00:29:26 April Host Mm-hm!

00:29:27 Caroline Guest What is causing all of this—these phenomenon? The strange phenomenon to happen, and that—*[laughs]* it's—picturing that guy kind of representing whatever it is—

00:29:39 April Host Yeah!

00:29:40 Caroline Guest —it was probably helpful to the—to the girls, because then they could say, "Well, this is like—"

00:29:44 April Host "You're projecting" or something.

00:29:45 Crosstalk Crosstalk **Caroline:** Yeah! This is—

00:29:46 Caroline Guest —this is the other side.

00:29:47 April Host Yeah.

00:29:48 Caroline Guest Whatever that means.

00:29:49 April Host And he saw a—uh, Peter Weir said that Martin Sharp, quote, "He'd seen a structure quite apart from the linear story. The mystical connections in it. Botticelli's *Angel* and *The Birth of Venus*. That found its way into the story."

So he was drawing these other connections, and of course you see, one of the schoolteachers is, you know, looking at these drawings of, uh, *The Birth of Venus*, and you get these small details of the story kind of foreshadowing into what's happening. But—

00:30:16 Caroline Guest Yeah.

00:30:17 April Host —that wasn't in the script, and that wasn't in there, it was just Martin Sharp coming in and being like, "I see it like this."

00:30:22 Caroline Guest Oh, that's—you know, that's really cool. Because there is a—a weird, um, cross between sort of art and science, where you have the math teacher, and she's looking at the rock, and she's looking at—she's reading some book about, uh, as people do, geometry. *[Laughs.]*

00:30:38 April Host Mm-hm!

00:30:39 Caroline Guest Something about isosceles triangles or something, and then the other French teacher is talking about Botticelli, and they're both looking at this rock, and then ultimately whatever happens at the rock—

00:30:53 April Host Mm-hm.

00:30:54 Caroline Guest —seems to be some kind of intersection of—of art and science, or, you know—

00:30:59 April Host Oh, yeah.

00:31:00 Caroline Guest —beauty and—and kind of horror at like—they're—whatever happens is—is unexplained, but they kind of give you little clues.

00:31:10 Crosstalk Crosstalk **Caroline:** You know? Whether it's—

00:31:12 Caroline Guest **April:** Yeah! If you're paying attention.

00:31:12 Caroline Guest Yeah! They're sort of—they're suggestions that you can kind of run with, which is why I liked it so much, 'cause then whatever I'm thinking it is—it's like with *Blair Witch*.

00:31:30 April Host Mm-hm.

00:31:31 Caroline Guest Whatever—I remember, you know, when she opens the handkerchief and there's teeth in it or something.

00:31:31 Caroline Guest Which was so horrifying at the time. And it was so much scarier—seeing a tooth is so much scarier than seeing, like, a whole chopped-up body.

00:31:39 April Host Yep!

00:31:40 Caroline Guest Because what you think happened to that person is so much worse—

00:31:46 Crosstalk Crosstalk **April:** Yeah! We never have any—yeah! *[Laughs.]*

00:31:53 Caroline Guest **Caroline:** —than whatever some old lady in the woods probably did to get that tooth.

00:31:55 April Host *[Laughing]* You know? Whatever the case may be!

00:31:55 April Host And that's something that, um, that Peter Weir was talking about, too, in terms of, um, mysteries, um, and telling a mystery. Because this is essentially a mystery.

00:32:04 Crosstalk Crosstalk **April:** You know?

00:32:05 April Host **Caroline:** Yeah!

00:32:05 April Host It is, and he said—he was quoting, um, the—the Alfred Hitchcock thing about how mysteries are the worst genre to do, because inevitably the—the solution to it will be absolutely disappointing.

00:32:20 Caroline Guest That makes total sense. And you know, the little details of, like—that they do give you, don't necessarily answer the mystery.

00:32:28 April Host Mm-hm.

00:32:29 Caroline Guest But they—they make it feel more real, like how the girls are all—have, um, *[laughing]* jacked up fingernails—

00:32:38 April Host Mm-hm!

00:32:39 Caroline Guest —after whatever they experienced.

00:32:40 April Host Yeah.

00:32:41 Caroline Guest And sort of scratched faces, but their feet are clean.

00:32:43	April	Host	Yeah.
00:32:44	Caroline	Guest	Weird coincidences like that, that—that aren't, like, "Well, A+B=C, so that's the solving of the mystery—"
00:32:53	Crosstalk	Crosstalk	<b>April:</b> Yeah, it can <u>never</u> be solved.  <b>Caroline:</b> It's more just like, "Oh, gosh! These clues are adding up to something amazing!"
00:32:59	Caroline	Guest	I don't know what it is, but I'm super excited and into it.
00:33:03	Music	Music	"Switchblade Comb" by Mobius VanChocStraw fades in.
00:33:04	April	Host	We're gonna take another quick break. When we come back, we're gonna get a little more into that experimenting with structure idea, though.  Um, so we'll be right back!
00:33:11	Music	Transition	<i>[Music plays for another few moments, then fades out.]</i>
00:33:16	Promo	Clip	<b>Elliott Kalan:</b> Have you ever watched a movie <u>so</u> bad, you just <u>needed</u> to talk to somebody about it?  <b>Dan McCoy:</b> Well, here at <i>The Flop House</i> , we watch a bad movie, and then talk about it!  <b>Stuart Wellington:</b> Yeah, you don't have to do anything! We'll watch it <u>and</u> we'll talk it. We do the hard work.
00:33:32	Promo	Clip	<b>Dan:</b> Featuring the beautiful vocal talents of Dan McCoy— <b>Stuart:</b> —Stuart Wellington— <b>Elliott:</b> —and me, America's rascal, Elliott Kalan.  <b>Stuart:</b> New episodes every other Saturday at <a href="http://MaximumFun.org">MaximumFun.org</a> , or wherever you get your podcasts, dude.  <b>Stuart &amp; Dan:</b> Bye byyye!  <b>Elliott:</b> Bye bye!  <i>[Cheerful outro music.]</i>
00:33:49	Music	Transition	"Switchblade Comb" by Mobius VanChocStraw.
00:33:56	April	Host	Welcome back to <i>Switchblade Sisters</i> ! I'm April Wolfe, and I'm joined today by Caroline Williams, and we're talking about <i>Picnic at Hanging Rock</i> .  <i>[Music fades out.]</i>  Um, I wanted to get further into experimenting with structure, too. Peter said, quote:  "It's wonderful to experiment with structure, and I came from experimental the—in the theatre, with writing sketches and trying things out. It was great to do that on film, to get the actor who's willing to try things.

You can't do it if your structure isn't strong, though. If it doesn't work, you go home to Mother. That's what I always say. The structure is the safety area. But it shouldn't be rigid. The script should be alive. The cast and crew love that thing. Somebody comes in limping, and then I say, 'My god! That's what's been missing from the character! You should have a limp, of course!'"

00:34:35 April Host And that's how they did a lot of this production, you know?

00:34:39 Caroline Guest Yeah.

00:34:40 April Host The script was there, and they had his "mother," you know—they had the mother, Cliff Green had, like, written these beautiful things.

00:34:46 Caroline Guest Right.

00:34:47 April Host But they experimented, in terms of creating character. But that might be one of the reasons why each character seems so vivid in such a way.

*[April responds emphatically several times as Caroline speaks.]*

00:34:55 Caroline Guest Yeah. Yeah! I think structure is—every writer I think I know bemoans it, and yet, like, it is sort of the foundation. If you can find a way to— to make it enjoyable, which I think is what TV does really well, and it's such a good education in structure, because you actually don't have the luxury of trying to reinvent the wheel.

You have to hit these certain marks, and I'm sure the whole time you're like, "Well, if only we could have done this," and "if only we could do this, it would be mesmerizing!"

But just knowing how to tell a story under the rules that you're given gives you more freedom to break them, 'cause you know it's worth it. You know? I feel like that's—that—I—I'm glad—I'm happy to have had that experience.

You know, 'cause if I'm just presented with a blank page, and say, you know, "Do whatever you want," the pressure is overwhelming. The—the expectation just collapses in on itself like a black hole, and I don't wanna do anything.

00:36:07 April Host "Oh yeah, that's great, that's fine."

00:36:08 Caroline Guest *[Laughing]* Yeah! I mean—

00:36:09 April Host That's alright.

00:36:10 Caroline Guest *[Laughing]* "Fuck it all! Who cares?"

00:36:11 April Host Yeah.

00:36:12 Caroline Guest *[Laughing]* "Why are we even here?"

But having the—the structure of television, it gives you the confidence of knowing a story can work, you know, in various ways, as long as you know the ways that are the most effective—

00:36:29 April Host Mm-hm.

00:36:30 Caroline Guest —*[laughing]* historically, you can work around that. But to have, you know, no mid-point or no end of act two, no episode seven out of ten,

you're—you're gonna be flailing.

00:36:42 April Host Yeah.

00:36:43 Caroline Guest You know? So it just—knowing those rules, it's such a—a obvious statement, but it really helps you.

00:36:49 April Host Does it get you excited to maybe move into features so that you could break some more of them?

00:36:53 Caroline Guest Yeah! Except it doesn't seem to be like that's what people are buying.

00:36:58 Crosstalk Crosstalk **Caroline:** *[Laughing]* I mean—

**April:** Nooo, but—

00:37:00 Caroline Guest —if you can make—it seems like doing something out of the box is so appealing, and yet there's all these forces that are like, "Well, just do something in the box! Just you get in that box!"

00:37:13 April Host Yeah.

00:37:14 Caroline Guest "Box is great!" *[Laughs.]*

00:37:15 April Host Yeah. First feature, just do in the box.

00:37:16 Crosstalk Crosstalk **Caroline:** *[Laughing]* Yeah, I—yeah!

**April:** "Get it—get in the box, Caroline! You'll be fine and safe in the box!"

**Caroline:** *[Laughing]* Yeah! The box is awesome.

00:37:22 Caroline Guest Everyone's rich there. It's so great.

*[April laughs.]*

Um—*[laughs]*. But yeah, obviously coming from TV, you wanna break out! You wanna do something unexpected. The—the filmmakers that I admire are generally people who are not, um—by-the-book people—

00:37:39 April Host Yeah.

00:37:40 Caroline Guest —you know? I like—

00:37:41 April Host I mean, obviously Peter Weir, if you're like—

00:37:42 Caroline Guest Peter Weir, I—yeah! I actually—Peter Weir, I was think—looking at his list, and I was like, "Wow! I—I didn't know he did *The Mosquito Coast*."

*[Laughing]* I really liked that movie! Or—

00:37:51 April Host Yeah!

00:37:52 Caroline Guest —*Dead Poets Society!*

00:37:53 April Host *Dead Poets Society!*

00:37:54 Caroline Guest That was amazing! Like, there's so many different directions he went in, which I, uh, you know, it makes me all the more a fan.

00:38:00 April Host Mm-hm!

00:38:01 Caroline Guest But you know, for now this current business that we're in—it seems

like it's—people are still, you know, there—there's this huge gap between what makes money and what is—I want to see.

00:38:17 April Host I wanted to get into a little bit, too, of the idea of experimenting with structure in terms of post-production, too, which is something that, um, is also afforded to, you know, the director.

Um, obviously some of your—like a showrunner would be able to do that in TV, but the post-production finding things in the edit is something that Peter Weir loves doing.

And according to his, um, producers, Patricia Lovell, Hal and Jim McElroy, the—the way that he worked is he would get so much coverage in a scene—meaning he would have the actors just try something different a lot of the time, you know?

00:38:57 Caroline Guest Yeah.

00:38:58 April Host And each time it kind of evoked something different in—in the tone or the mood, and he wanted to have those choices. Like, he wasn't afraid of it. He wasn't afraid of the post-production process, and sitting and like, really kind of crafting what his narrative was.

He wanted to have a kind of looser structure so that if, uh, he needed to follow a different story path, then he could actually take that.

00:39:21 Caroline Guest That's—that's something I think is so exciting about directing, and— and definitely about this movie, *[laughing]* knowing that there's other versions of it—

00:39:29 April Host Yeah!

00:39:30 Caroline Guest —that could have been is very cool!

Um, yeah, with—generally, setup and payoff, especially with dialogue-heavy things like comedy, you're somewhat limited to what—

00:39:40 April Host Yeah.

00:39:41 Caroline Guest —you can do, because—

00:39:42 April Host Yeah, 'cause you need that!

00:39:43 Caroline Guest You need to set up the payoff, or you need the payoff or why did you spend the frames setting it up?

00:39:48 Crosstalk Crosstalk **Caroline:** And I think—

**April:** Absolutely.

00:39:49 Caroline Guest —you know, certain choices of, you know, the camera being on the face and seeing the lips move during a joke, or—

00:39:57 April Host Mm-hm.

00:39:58 Caroline Guest —you know, having those restrictions depending on what kind of thing you're doing—that—that's very common in—this movie or potentially things that I would direct, where I would not be restricted in that way—

00:40:13 April Host Mm-hm.

00:40:14 Caroline Guest —would be incredibly fun, I think. And maybe more—

00:40:18 Crosstalk Crosstalk **Caroline:** —dramatic?

**April:** Potentially maddening. *[Laughs.]*

00:40:19 Caroline Guest Yeah! May—horrible, I guess? But—unless you like your editor, and you like being in a small space with them. *[Both laugh.]* You just—it's a good time!

00:40:28 April Host And there's also, like, you know, when he's talking about, like, that atmosphere stuff, one of the things that he employs in this movie is the use of slow motion.

But he said—Peter Weir said his favorite uses of slow motion are not the ones that you notice. So he's like, you know, fine when, you know, Miranda crosses the stream and it's slow motion—

00:40:46 Caroline Guest Right.

00:40:47 April Host —and it's just, like, dreamy. But the way that he wanted to use slow motion was so you couldn't see it. So there's a lot of close-ups of these girls, and those are actually shot in—in slow motion.

He just directed them not to blink.

00:40:57 Caroline Guest *[Laughing]* Oh, wow!

00:40:58 April Host He was like, "Please don't blink because it will give it away it's slow motion." But you'll notice that there's something just kind of dreamy and strange, you know, like almost like a—a slow vibrational thing that's happening.

And he also filmed the, um, the—the rock, Hanging Rock, while an earthquake was going on, a—a small earthquake, in slow motion.

00:41:15 Caroline Guest Oh, wow!

00:41:16 April Host And so there is—it feels like—like you can see it; like, it registers, he said, on the optical scale. But you can't place your *[sighs]* finger on, like, what's wrong with it. There's just something slightly moving about it.

00:41:28 Crosstalk Crosstalk **Caroline:** Oh, wow!

**April:** But it doesn't seem like it's slow motion. So I thought that was a really funny and interesting technique that he was trying to—

**Caroline:** That's super cool! I would definitely do it—

**April:** But he's playing with the subconscious, you know?

**Caroline:** He is!

00:41:38 Caroline Guest Well, and there's the one moment that he does fast motion; I think it's only one, but it's like—I think it's bugs?

00:41:43 April Host Yeah.

00:41:44 Caroline Guest Ants or beetles or something—

00:41:45 April Host Yeah.

00:41:46 Caroline Guest —and suddenly—and obviously there's so much about time in this movie; but making that part of the atmosphere, and... *[stutters for a*

*moment*] Yeah, it's unconscious. You don't—subconscious, I guess.

You're not watching happen, but then afterwards you're like, "That was weird."

00:42:03 April Host

Yeah.

00:42:04 Caroline Guest

"I feel—I feel all weird inside!"

*[Both laugh.]*

I love—I love this conversation, it's so much about atmosphere and all these subtextual things, and I'm like, trying to make a connection to—*[laughing]* to series comedy.

*[Both laugh.]*

But if nothing else, I just sort of wanna say, like, you know, just because you're considered—or you are used to doing one thing, that doesn't mean you aren't inspired by, you know—

00:42:34 April Host

Absolutely!

00:42:35 Caroline Guest

—completely the opposite! You know?

00:42:37 April Host

Yeah! You may be writing, you know, for *Modern Family*—

*[Caroline laughs.]*

—or *The Office*, but there's—you're at home watching this and being like—

00:42:44 Caroline Guest

Exactly!

00:42:45 Crosstalk Crosstalk

**April:** "This is what I wanna make!"

**Caroline:** "This is it," yeah!

**April:** Like, "This is what I wanna do."

00:42:47 Caroline Guest

This is—uh, this is—you know, another level that I could only dream of ever, you know, being a part of, so yeah. It's pretty amazing.

*[Laughs.]*

00:42:59 April Host

I wanna thank you so much for coming in and talking to us, uh, about *Picnic at Hanging Rock*. And, uh, people can keep an eye out for all of your stuff on... the TV's tubes?

00:43:09 Caroline Guest

*[Laughing]* Yeah! I was gonna say—

00:43:10 April Host

And—

00:43:11 Caroline Guest

Allll the Internets are gonna have, I'm sure, lots of, uh, schedules, and I will keep you abreast.

*[April laughs.]*

You can Tweet it, since I don't have a Twitter. *[Laughs.]*

00:43:21 April Host

You're Internet-averse, yes.

*[Both laughing]*



			We'll Tweet it.
00:43:22	Music	Music	"Switchblade Comb" by Mobius VanChocStraw begins fading in.
00:43:23	April	Host	Alright, thank you so much for coming in today.
00:43:25	Caroline	Guest	Thank you for having me! It was an honor.
00:43:27	April	Host	And thank <u>you</u> for listening to <i>Switchblade Sisters</i> . If you like what you're hearing, please leave us a five-star review on Apple Podcasts. If you do, we'll read it on-air.
			Here's one from LP421. They say, "Oh my god-d-d-d-d-d-d. As a lady who loves movies that don't always love me back, it's fantastic to hear women both gush and honestly discuss issues with the genres that are close to my heart. Noir, crime, horror, sci-fi.
			Also fantastic to hear unapologetic, unblushing, unembarrassed discussions of these genres that are assigned the label of, quote, 'not serious,' though they often allegorically or otherwise deal more honestly with societal problems and offer main roles, though not always flattering ones, to women or marginalized people, than many so-called, quote unquote, 'serious movies.'
			Plus it gives me such a great movie list to tackle! And I know that they have been vetted by people whose opinions to trust, and April is an amazing interviewer. <i>Switchblade Sister 4-eva!</i> "
00:44:18	April	Host	Okay! Thank you so much for this long and extremely thorough—this is our press packet right here! <i>[Laughing]</i> This is what we should say! Thank you, LP421.
			Um, if you wanna let us know what <u>you</u> think of the show, you can Tweet at us <a href="https://twitter.com/SwitchbladePod">@SwitchbladePod</a> . Or email us at <a href="mailto:switchbladesisters@maximumfun.org">switchbladesisters@maximumfun.org</a> .
			And please check out our Facebook group, too. That's <a href="https://www.facebook.com/groups/switchbladesisters">Facebook.com/groups/switchbladesisters</a> .
			Our producer is Casey O'Brien. Our senior producer is Laura Swisher, and this is a production of <a href="https://www.maximumfun.org">MaximumFun.org</a> .
00:44:46	Music	Transition	<i>[Song ends.]</i>
00:44:51	Clip	Clip	<b>Mrs. Appleyard:</b> Has everyone taken leave of their senses?!
00:44:53	Music	Music	<i>[A cheerful guitar chord.]</i>
00:44:54	Speaker 1	Guest	<a href="https://www.maximumfun.org">MaximumFun.org</a> .
00:44:56	Speaker 2	Guest	Comedy and culture.
00:44:57	Speaker 3	Guest	Artist owned—
00:44:58	Speaker 4	Guest	—audience supported.