

00:00:00	Music	Music	<i>[Dark piano / organ music. The audience is chattering.]</i>
00:00:04	Speaker	Guest	Without any further ado, our fearless leader, co-writer of the new <i>Black Christmas</i> — <i>[Audience cheers and applauds]</i> —witchy woman— <i>[More cheering]</i> —April Wolfe! <i>[Sustained cheering and applause.]</i>
00:00:17	Music	Music	"Switchblade Comb," by Mobius VanChocStraw. A jaunty, jazzy tune reminiscent of the opening theme of a movie.
00:00:25	April Wolfe	Host	Welcome to <i>Switchblade Sisters</i> , where women get together to slice and dice our favorite action and genre films. Uh, I'm April Wolfe, as, uh, aforementioned. 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 influenced their own work in some small way. Today, I'm very excited as we broadcast live from Fantastic Fest in Austin, 2019. I'm very excited to have the filmmaker Mattie Do here. Hi, Mattie! Come on up! <i>[Audience cheers and applauds.]</i>
00:00:59	Music	Music	<i>[Music.]</i>
00:01:06	Mattie Do	Guest	<i>[Distantly, without a mic yet]</i> Would you sell your soul for me? I've got fame! <i>[Cheering and laughter from audience.]</i> <i>[Louder and more clearly]</i> Thank you. This is already delicious, you guys. We started with a mimosa, bright and early. It's not fucking early, but like, I think it is. <i>[Laughs.]</i> <i>[Audience laughs.]</i>
00:01:21	April	Host	It's pretty fucking early for me.
00:01:22	Mattie	Guest	Yeah. <i>[Laughs.]</i>
00:01:24	April	Host	Uh—yeah, exactly, I should have said, "coming from Fantastic Fest, where all of us are a little bit hungover." <i>[Someone cheers.]</i>

So—

00:01:31 Mattie Guest But we gotta be hungover, like, fucking fabulously, right?

00:01:33 Crosstalk Crosstalk **April:** Yeah...

Mattie: Like, that's what—that's how we do! *[Laughs.]*

[Audience cheers and claps.]

00:01:36 April Host So I—I wanted to anoint you, as a guest.

[Light audience laughter.]

Um, we haven't—we're not—I'm not telling you what movie we're watching yet, but here is our clue, obviously. Ohhh!

[Scattered cheers.]

She's a witch. I'm putting a hat on her.

00:01:49 Crosstalk Crosstalk **April:** She's now a witch. She's—

Mattie: I feel knighted. By the dark lord—

00:01:53 April Host Yeah!

00:01:54 Mattie Guest By the lordess? *[Laughing]* What's—what's the word?

00:01:57 Crosstalk Crosstalk **April:** Lord—lordst—lord—

Mattie: Lordsd. *[Laughs.]* Anointed.

April: Let's have a seat here.

00:02:00 April Host Uh, for those of you who aren't as familiar—familiar with Mattie's work, please let me give you an introduction as well.

Um, born to Lao refugees, Mattie was raised in Los Angeles, but returned permanently to Laos a decade ago. Her debut film—I mean, I'm not sure of the pronunciation on this.

00:02:15 Mattie Guest *Chanthaly (Chant-ah-lee).*

00:02:16 April Host *Chanthaly (Taht-ah-lee)?*

Uh, was the first Lao film to screen outside of Southeast Asia. Its festival success led to Mattie's selection for the Cannes Fabrique des Cinémas du Monde, uh, and TIFF's Directors Talent Lab, along as, uh—along with Berlinale Talents and by fans—uh, Fantastic Film School.

Afterward, Mattie worked with the Ministry of Culture to create the infrastructure necessary to introduce foreign co-production to Laos, including a framework for managing the country's rigid censorship, which—if you've seen her work before, she's getting around a lot of things. Uh—

[Audience laughs.]

00:02:49 Mattie Guest This film has a body count, y'all. *[Laughs.]*

00:02:51 April Host *[Audience laughs.]*
 It's good. Uh, Mattie produced Laos's first, uh, American and Japanese co-productions.
 Her second film, *Dearest Sister*, which is available on Shudder right now, receives Special Jury Mentions at Sitges and Fantasporto, and was later selected as, uh, Lao's first submission for the Foreign Language Film Award at the 90th Academy Award—uh—Academy Awards.

00:03:13 Mattie Guest *[Scattered cheers.]*
 Her third film—
 I didn't win. *[Laughs.]*

00:03:15 April Host *[Audience laughs.]*
 What?! You didn't?!

00:03:17 Mattie Guest No, for reals, I didn't. You saw me eating, like, this chocolate gold rabbit? That was from her, from Switzerland. It wasn't the Oscar. *[Laughs.]*

00:03:23 April Host Ohhh nooo! Aw, sorry!

00:03:25 Crosstalk Crosstalk **April:** I—I'm so sorry to bring that up, that you lost!
Mattie: Ah, it's alright.

00:03:27 Mattie Guest I don't mind. I like the chocolate rabbit better.

00:03:31 April Host *[Audience laughs.]*
 Her third film, *The Long Walk*, which I think many of you will be seeing after this show if you're at Fantastic Fest, uh, premiered in the Giornet—okay. Uh—

00:03:39 Crosstalk Crosstalk **April:** Giornate—
Mattie: Giornate degli Autori. *[Chuckles.]*
April: —degli Autori—
 —uh, at the 76th Venice Film Festival in 2019, and, um, she is the first and only female filmmaker of Laos, so...
[Audience cheers and applauds.]
 Doing it for herself! Oh my god—I forgot! We actually have a special guest! Um... Is Black Phillip here?

00:04:03 Music Music *[Audience laughs.]*
[Heavy metal music.]

00:04:06 April Host Casey is bringing Black Phillip to the stage. He's ascending.
 It—oh, and he's—he's—

00:04:15	Crosstalk	Crosstalk	Mattie: Oh my god!
			April: Black Phillip has taken a seat between the two of us.
00:04:17	Mattie	Guest	<i>[Laughing and nearly inaudible under the music]</i> This—this goat is so delicious!
			<i>[Mattie or April imitates a goat.]</i>
00:04:23	Music	Music	<i>[The music abruptly stops during Mattie's next sentence.]</i>
00:04:24	Mattie	Guest	You guys, for real, we had <u>so</u> many goats on the set of this film that's playing today, and we, like, would chase them away and they'd get into our trash <u>all</u> the time on set, and there was—there <u>were</u> some Black Phillip-type goats.
			Let me adjust you here, honey. <i>[Laughing]</i> And, um—
			<i>[Audience laughs.]</i>
00:04:38	April	Host	I know!
00:04:39	Mattie	Guest	And I was like—it's about a guy that's so fucking poor that he can't find anything to eat except, like, he has to go scrap metal and like, forage for food.
			And I was like, "We gotta chase these goats off set!" Because like, if it were me, I'd just fucking kill one of the goats and eat them, because it's like— <i>[breaks off, laughing]</i> .
			<i>[Audience laughs.]</i>
			It—
00:04:54	April	Host	Yeah, logistically, it seems—
00:04:55	Mattie	Guest	They taste pretty good. They're a little strong and gamy, <i>[laughing]</i> but they taste pretty good.
00:04:59	April	Host	We'll definitely get into some goat talk later on.
			<i>[Mattie and audience laugh.]</i>
			Because, uh—Mattie's, uh—the film that she chose to talk about today is, uh, <i>The Witch</i> —
			<i>[Someone cheers.]</i>
00:05:08	April	Host	—which you guys have already probably figured out at this fucking point.
			<i>[Some cheering and applause.]</i>
			Um—
			<i>[Mattie laughs.]</i>
00:05:12	April	Host	—can you give us a little bit of an explanation of why it's one of your fave genre films?
00:05:16	Mattie	Guest	I was blown away by <i>The Witch</i> , you guys. When I saw it, it was—it

was a total sensory experience, and it was—it actually helped to define the way I made this film.

Um, I don't know the guy. Eggers is his name, right?

00:05:29 April Host

Mm-hm.

00:05:30 Mattie Guest

And, um, it was—the wide shots that he has are like painted tableaux. It's so artistic.

And the camera moves like a character, and the camera—sometimes it's unwilling, like, when you're going into the forest, you're behind the character and it's like, pushing you into the forest, and it's like pulling you in, and you're like, "No, don't fucking go in there! There's a goddamn witch in there!"

You're like, "Nope, I'm going in, I'm going in! The camera's going in, I'm going in!"

[Someone laughs.]

00:05:54 Mattie Guest

And it—to me, it redetermined how to use camera language and cinema language, um, to make a film. And also, like—come on, you guys. We're women here. A lot of women—even guys—we all remember what it was like to be a teenager, and to be the black sheep or the black goat, *[laughing]* as—as Black Phillip might say.

And like, your parents fucking hate you. They don't believe anything you say. Everybody's against you, like, everybody's like, "Nope! You're lying. You're full of shit. You're the bad one."

And you're like, trying so hard, and like, "I'm trying to do this prayer thing, I'm trying to be a good girl," but like, nothing you do satisfies anyone.

And that's—like, I so sympathize with Thomasin's character, because I was like—at some point, if everybody just keeps telling you that you're bad, that you're a witch, that you're a fucking bitch, that's what you just become! And it's alright! Plus—

00:06:47 April Host

Turns out it's not too bad to be a witch, though.

[Audience laughs.]

00:06:48 Mattie Guest

It's—it's a lot more fun.

[She and the audience laugh.]

00:06:53 April Host

Uh, for those of you who haven't seen *The Witch*, today's episode will obviously give you some spoilers, 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.

00:07:03 Mattie Guest

Yeah.

00:07:04 April Host

Still, if you would like to pause this and you're at home listening and you wanna watch *The Witch* first, do that right now.

And now that you're back—

[Audience laughs.]

00:07:12 Mattie Guest

And we're back! *[Laughs.]*

00:07:13 April Host

Let me introduce *The Witch* with a quick synopsis.

Written and directed by Robert Eggers, *The Witch* stars Anya Taylor-Joy as Thomasin, the eldest daughter of settler William and his wife Katherine.

Along with Thomasin's younger brother Caleb, twin siblings Mercy and Jonas, and the baby Samuel, the family settles in 1630s New England after being banished from the Plymouth Puritan colony for a religious dispute that we don't quite know about.

00:07:35 Clip Clip

Speaker: Then shall you be banished from this plantation's liberties.

William: I would be glad of it.

00:07:41 April Host

Um, the terrain there is harsh, and the family is deeply... deeply disturbed by everything.

Um, very quickly, things go awry when Thomasin is playing peekaboo with Samuel and he mysteriously disappears. Who took the baby? A fucking forest witch is who.

[Audience laughs.]

Katherine's unraveling. William confesses to Caleb that he sold Katherine's prized silver cup for hunting supplies.

00:08:05 Clip Clip

William: Speak none of this to Mother. None. She's overwrought already. I'll tell her of the cup when her grief is past. Let's not speak on this again.

00:08:19 April Host

I would be fucking pissed.

[Audience laughs.]

But Katherine thinks Thomasin took it.

00:08:23 Clip Clip

Katherine: How thou could lose me father's silver wine cup in this hovel, I cannot know.

Thomasin: I haven't—

00:08:33 April Host

Katherine: Peace, child. It is gone. Did a wolf vanish that, too?

One of a number of things they come to blame Thomasin for.

Katherine wants to sell her off to work for another family. Caleb's fed up and he's gonna set a trap in the forest for this damn witch.

[Audience laughs.]

Thomasin forces him to take her with him, though. Uh, on the way, however, Thomasin's knocked out cold, and Caleb follows their spooked dog, Fowler, to find it's been disemboweled, and then he

finds the witch's hovel.

00:08:56 April Host Everyone is mad at Thomasin when she comes back. They blame her for losing Caleb.

00:09:00 Clip Clip **Katherine:** Tell us why you went to the wood.

Thomasin: I promised.

Katherine: I care not!

00:09:04 April Host But then Thomasin finds Caleb standing outside in the rain, having a fit of some sort. Caleb coughs up a bloody apple and dies, and everyone's official—

00:09:12 Mattie Guest I thought it was like a fucking eyeball!

[Some audience laughter.]

00:09:14 April Host It's—there's a lot of shit happening.

00:09:16 Mattie Guest I thought it was like *[coughs/gags]*, eyeball.

00:09:17 April Host There's stuff.

00:09:18 Mattie Guest Okay. *[Laughs.]*

00:09:19 April Host There's a lot of stuff. He's—you know—

00:09:22 Mattie Guest I watched that movie like a billion times; *[laughing]* I thought it was an eyeball.

00:09:24 April Host The—

00:09:25 Mattie Guest But apple's fine, too! Adam and Eve, whatever.

[Mattie and the audience laugh.]

00:09:28 April Host His stomach is like Mary Poppins' bag.

[Audience laughs.]

00:09:31 Crosstalk Crosstalk **April:** Where anything could come out at any time.

Mattie: It was—it contained many mysterious things, you're right.

April: Yeah.

Mattie: *[Laughing]* It contained mysterious contents.

00:09:36 April Host There's a—there's a lot of possibilities, there.

Um, so everyone's officially witch-crazy. The twins are blaming Thomasin and Thomasin's like, "They're the ones talking to Black Billygoat Phillip in the barn."

00:09:47 Clip Clip **Thomasin:** What say you?

Jonas: Black Phillip says you are wicked.

Mercy: Aye, he told me, too!

Thomasin: Damn your Black Phillip.

Mercy: He says you put the devil in Caleb! That's why he's sick.

Thomasin: I'd never hurt Caleb. Nor Sam. Nor thee.

Mercy: You beat me.

Thomasin: 'Twas a jest!

Mercy: You said you'd eat of me!

Thomasin: Mercy!

Jonas: Mother and Father will find out.

Thomasin: What?

Mercy: That you are a witch!

00:10:08 April Host William locks all the remaining children in the barn with goats, 'cause that's... how you punish your children.

Meanwhile, Katherine sees a vision of Caleb and Samuel, thinks she's holding Samuel, but she's really getting her breast picked apart by a crow.

William wakes up to find the barn is blown to bits, the twins missing, and Thomasin with blood on her hands. Before William can do anything, Black Phillip gores him.

Then Katherine finds Thomasin and tries to kill her daughter, but Thomasin stabs Katherine in self-defense.

00:10:36 April Host Now Thomasin is all alone! Or is she? She finds Black Phillip and demands he speak to her. He asks her—

00:10:43 Clip Clip **Black Phillip:** [*Whispering*] Woudst thou like to live deliciously?

00:10:46 April Host —and transforms into a man, before having Thomasin undress and sign her name in a black book.

Thomasin then joins a coven of other witches in the forest, and they dance the night away.

[Audience cheers and applauds.]

So—

00:10:59 Mattie Guest She flies, too, you guys! She like, straight legit levitates, 'cause she's a fucking witch.

[Audience laughs.]

00:11:04 April Host Yeah! Again, it's not that bad. Um, so I—I wanted to get straight into, um, the—the setup of this movie. Things happen very quickly. There is not—there's not a lot of—I mean, we consider this to be almost a slow burn type of film, but the plot sets off very quickly.

You get into, um, the baby Samuel missing, like, right away.

00:11:29 Mattie Guest He's like, in the first ten minutes. In the beginning, you think the inciting incident is them being banished from their, um, settlement.

00:11:35 April Host Mm-hm.

00:11:36 Mattie Guest And it does seem like—I mean, it is an inciting incident, but in reality, like, shortly after that, *[laughing]* the baby goes missing like *[popping noise]*.

I was like, "Balls on this director to just be like, 'And bam, the baby's missing, and here's your film!'" you know?

00:11:49 Crosstalk Crosstalk **April:** Yeah.

Mattie: It was like—

April: No wasted time. We—

Mattie: —incredible.

00:11:51 April Host Um, but let's get into the idea of—your—you begin a movie with a bang. This baby goes missing. What does that tell you in terms of, you know, how you kind of construct the stories that you tell?

You know, because it could take a long time to get into it, but this is a—this is a movie that doesn't waste any time.

00:12:08 Mattie Guest Right. And I super respect this film for that. Like, I am so impressed by the way this Robert Eggers does not waste any time. He gets, like, straight into it, and we're dealing with this trauma right away, that Thomasin lost the baby, that this family has suffered this loss.

And it's—they're—the father and the mother are trying to wash it away like it didn't happen, because to be honest when you're in that—we live similarly to this still, in Lao. Many places are still like this.

We just gotta move on. The next day is here. We gotta survive. And starting the film with a bang like this, I respect it so much because my films are *[laughing]* actually slow burn films.

Like, sllloow.

00:12:51 Mattie Guest *[Mattie, April and the audience laugh.]*

But, like, they pay off, you know? You pay attention to all the details. You're there with my films from beginning to end. And then—

I think my films are like, big bang films at the end. So you, like, add up all these small details. You follow the sm—someone once—do you guys know who Liam, um, Gavin is? He did *A Dark Song*.

He's a good friend of mine, and he was like, "If someone were to"—thank you, I love Negronis! *[Laughs.]*

00:13:17 April Host *[Audience laughs.]*

A Negroni was just brought to the stage.

00:13:19 Mattie Guest Yes.

00:13:20	Annick Mahnert	Guest	Aperol spritz.
00:13:21	Mattie	Guest	Aperol spritz, mi scusa dai.
			Um, that's my producer. She's Swiss. <i>[Laughs.]</i> She knows.
			But, Liam said, "If you could describe your film like a rollercoaster ride, what would you say?"
			I'd be like, "It's a slow ascent. Like, you don't even realize you're headed uphill. And then in <u>my</u> film, suddenly you realize when you're looking off the cliff face, that you're about to fucking drop and there's probably no safety net."
00:13:47	Mattie	Guest	That's my film.
			But Eggers is like, "I dropped you off the fucking cliff!"
			<i>[Mattie and April laugh.]</i>
			"And now how do we deal with this shit?"
00:13:54	Mattie	Guest	And I love that! Like, I—I want to—I want to do that. Like, I <u>really</u> want to do that.
00:13:58	April	Host	It's nice that you—that you have an appreciation and this admiration for someone who—who does a kind of opposite way of storytelling—
00:14:04	Music	Music	"Switchblade Comb," by Mobius VanChocStraw, is fading in.
00:14:05	Crosstalk	Crosstalk	April: —in that sense.
			Mattie: I love his storytelling.
00:14:07	Mattie	Guest	Like, I res—I did not see <i>The Lighthouse</i> yet.
00:14:10	April	Host	I haven't either.
00:14:11	Mattie	Guest	But I'm dying to see it, because I love this film so much.
00:14:15	Music	Transition	"Switchblade Comb" continues for a few moments, then fades out.
00:14:20	Promo	Clip	<i>[Music.]</i>
			Travis McElroy: I'm Travis McElroy.
			Courtney Enlow: I'm Courtney Enlow.
			Brent Black: I'm Brent Black, and we're the hosts of <i>Trends Like These</i> .
			Courtney: <i>Trends Like These</i> is an Internet news show where we take the stories trending on social media, and go <u>beyond</u> the headlines!
			Travis: We'll give you the actual facts of the story, and not just the knee-jerk reactions.
			Brent: Plus we end every episode with a ray of hope that we call the Wi-Five of the week.

Travis: So join us every Friday on Maximum Fun.

Courtney: Or wherever you get your podcasts!

Brent: *Trends Like These*. Real life friends talking Internet trends.

[Music ends.]

00:14:49 Music Transition "Switchblade Comb" plays again, then fades out as April begins speaking.

00:14:57 April Host I would love to get into, um, working with children. This is a—I'm—*[laughs]* this is a big thing that happened for Robert Eggers was the fact that, you know, he's got a—a first feature film, and he's working with goats and children!

[Scattered audience laughter.]

They always tell you, don't do that for your first movie, and of course he brought people to the middle of nowhere—

00:15:18 Mattie Guest Right.

00:15:19 April Host —to work with goats and children.

Um, so he was working with a lot of kids, and he said, quote,

"Their parents had to read the script and know what they were getting into, and a lot of parents wouldn't let their children audition for the film."

"The young children never had the full understanding of what the story was, in order to protect them.

Um, but yeah, the young kids, there was sides, line readings where we would do, um, so some scene work, but there was also, especially with the littlest boy, a lot of improv."

So you have that—the small child, um, the—the twins, you can tell that like, the—

00:15:50 Mattie Guest With Anya, right?

00:15:51 April Host Mm-hm. Yeah. So they're—they apparently, those twins, when they got together, they had to cast them, you know, simultaneously to find like, the right chemistry with them.

So it was a lot of telling them to, um, tell a story. So he sat them down and was like, "I need you guys to kind of tag team and tell me a story."

And so they told him a story, and it was thrilling, and they just kind of kept bouncing it back and forth.

The details in that was how he decided, was like, "These kids are hilarious and they obviously work well together."

00:16:24 April Host Um, what's your—what's your experience with working any kids?

Would you like to work with children?

00:16:29 Mattie Guest This film tonight, today, after this podcast—

00:16:32 April Host Really?!

00:16:33 Mattie Guest —stars a child, *[laughing]* a nine-year-old boy, actually.

He's like, the star of the film.

00:16:39 April Host Yeah! So, let's get into that!

00:16:41 Mattie Guest *[Chuckles.]* Um, to be honest, Annick, my producer, and my husband, who's my screenwriter and also a producer, they were nervous.

You were less nervous, Annick, I have to admit. You were less nervous about that.

[Annick says something we can't hear.]

You didn't give a shit.

00:16:54 April Host *[Someone laughs.]*

Annik says, "I didn't care."

00:16:56 Mattie Guest Um, my husband was so nervous, because the script is so dense for the little boy. And it's a tough film! Like, it's a very complex film. Um, it's very multilayered, *[laughing]* and many-faceted. But it's a tough film emotionally.

This little boy basically suffers one of the largest traumas of his life. And abuse, as well. And my husband was just like, "What are we gonna do? How are we gonna get it? You gotta go find some 14 or 15-year-old boy that's just really stunted."

[Mattie and an audience member laugh.]

[Laughing] And—and I was like, "I mean, I do live in Laos. It's a possibility. Like, look at me. Like, shit. I'm like half the size of a human."

00:17:38 Mattie Guest *[Mattie, April, and the audience laugh.]*

No, but I found my little boy two days before the shoot. Two days before principal shooting.

00:17:45 April Host That's such a witchy thing to say.

00:17:46 Mattie Guest Mm.

00:17:47 April Host *[Spooky voice]* "I found my little boy two days before the shooting."

[Audience laughs.]

00:17:49 Mattie Guest No, it was totally fucking witchy like that, too. *[Laughing]* Because, like—I never cast for films.

I don't like casting. I don't—we don't have, uh, professional actors in Lao—Issa! Hi! I've been looking for you! *[Laughs.]*

00:18:01 Issa López Guest *[Offstage]*
 Sorry, I—I know this woman!
[Mattie laughs.]

00:18:04 Mattie Guest She's in my Korean pop band that's not Korean.
[Mattie and audience laugh.]
[Audience begins to cheer and applaud.]

00:18:10 April Host Issa López is—

00:18:11 Issa Guest Aw, what the heck.

00:18:12 Crosstalk Crosstalk **Mattie:** Finally! *[Laughs.]*
April: —has approached the stage.
[Laughs. Audience cheers and continues clapping.]
 For a hug.
[April, Mattie, and Issa laugh.]

00:18:16 Mattie Guest No, it's okay, she's like the frontman of my band.
[Mattie and the audience laugh.]

00:18:21 Mattie Guest *[Laughs.]* So—so with this—this little boy is like—my husband's like, "You have to cast!" And my Lao producer, Douangmany, was like, "You have to cast."
 Like, "You can't just do this thing, Mattie, where you go out in the street and be like, 'Would you like to be in a film? I met you in an ice cream shop! I'm for reals a filmmaker. Like, just sign this contract and I will pay you."
[Audience laughs.]
 "You must show up on time," you know, and he's like, "We can't do that shit with a child."

00:18:46 Mattie Guest And I was like, "Oh, we can't? *[Sinister voice]* Would you like some candy, little kid?"

00:18:49 April Host "Would you like—" *[breaks off, laughing].*

00:18:50 Mattie Guest "Would you like to live deliciously?" *[Laughing]* You know? Like—
[April and the audience laugh.]
 And so I fucking cast, you guys. We had like, 40 kids come over. Uh, they came over at once. I took them, like, in a big group. We played. I told some "Thank you, go home."
 Um, I whittled it down to a group of five kids, and we played some games. Um—I mean, it's just on the fly. We played games. And then I picked one, and then in the end, that one kid ended up with my main old man actor in a school project.

00:19:23 Mattie Guest It was like a—a like, how do you say, like a P—PSA? Public Service Announcement—

00:19:27 April Host Public—okay.

00:19:28 Mattie Guest —thing. And he threw a fit during the shooting of this PSA. Threw a huge fit and just refused to work, and my—my actor, who'd worked with me in *Dearest Sister* before, calls me like, a few nights before principal photography, and he's like,

[Laughing] "You can't use this kid! He's a little shit!" Like, "You can't use this kid!"

[Audience laughs.]

"He sucks! He really is—he's horrible! Like, he just, like, got on the ground, kicking and screaming and he, like, went home."

00:19:53 Mattie Guest And I was like, "Ohhh fuuuck."

[Audience laughs.]

Because like, a PSA is a one-day shoot! A film is 28 16-hour days, you know?! And I'm like, "Oh, shit."

He's like, "But I saw this little boy. He's really cute. He's dark like me." Because the characters have to look like each other, and in Lao we're very multi-ethnic, like, mixed, and so we range from like, light colors to dark colors.

00:20:17 Mattie Guest And I needed a boy that looks like my old man. And he was like, "And he didn't cry once, and he was super nice."

And so I was like—we literally—I hung up the phone, my producer and I got into a fucking car, and we drove to the village that this little boy lived in.

[Pause.]

It was nuts. So like, we went there, and then all the parents and all the aunties and uncles were like, "Oh my god, Mattie Do!"

00:20:42 Mattie Guest They like, kinda knew who I was, so they were like, "She's here! She's gonna, like, give our family some money." It's like, "Cry for her! Can you cry? Pretend to cry! Can you dance? Sing her a song! Sing her a song!"

It was like, "Dance, monkey, dance!"

[Mattie and the audience are laughing.]

And I was like, *[calmly]* "Do you wanna go play?" Like, "Let's go play."

00:20:56 Mattie Guest And so I just took him away from the adults, and we just had a little talk. We played pretend. I let his little brother come with me. His little brother was like three years old. And we played some games.

And I was like—I liked him. He liked me.

For me, working with kids is more about your personal relationship. If they trust you, they will be willing to go the extra mile for you. As long as they trust you.

And so I just got to his level, and I was like—I—it was like Black Phillip, was like, "Do you wanna live deliciously?"

00:21:25 Mattie Guest I was like, "What would you do..."

[Audience member laughs.]

"...if I put you in a movie, what would you want? Like, anything. What—what do you want? Would you like to live deliciously?"
[Laughs.]

[Audience member laughs.]

00:21:35 Mattie Guest And he was like, "Well, I'd like a fucking bike."

[Mattie and the audience laugh.]

And it's like, "What color?"

He's like, "I don't know, maybe red or rainbow."

00:21:42 Mattie Guest I was like, "I can do that."

[Mattie and the audience laugh.]

"I can do that." 'Cause reality is if, when I give him his actor's salary, he doesn't know. He doesn't see it. It goes into his food, his clothes, his school tuition, like—

00:21:53 April Host Mm-hm.

00:21:54 Mattie Guest —he doesn't experience that. His parents and his family does. So I was like, "You will get a bike." *[Laughs.]*

[Audience laughs.]

And then two days later, he was fucking on set. Shooting. He had no concept of the script, because the script was super complicated, and I was just feeding him bits of the story and what he needed to do in this scene.

And what, um—we improvise a lot on my films. So I'd be like—

00:22:15 April Host Mm-hm.

00:22:16 Mattie Guest —"What would you feel if this person said this to you, and they really meant that?"

And he'd be like, "I'd be like this." I was like, "Okay, let's shoot that. Like this."

And my husband was just shocked! But the reality is, like, he shouldn't have doubted me. I'm a fucking ballet teacher.

[Audience laughs.]

00:22:29 Mattie Guest You know? Like, my job was to make six-year-olds, like, plié on stage for six minutes, and like, do the little turn in the same direction all at once.

So like, yeah, I got that! [Laughs.]

[Audience laughs.]

00:22:40 April Host I gotta say, the—okay, so we look at your—well, you'll see *The Long Walk*. But if you look at *The Long Walk*, and if you look at what Eggers was doing with the children, you have two directors who are putting children through terrible things.

[Audience member laughs.]

00:22:54 Mattie Guest Um, and—and that's—

[Laughing] Super terrible.

00:22:55 April Host The process of doing that, obviously, you want to protect the children. Um, and—but you need to get that performance out of them.

Um, Eggers said, quote, because I'm gonna talk about the possession scene that we—where he's—

00:23:08 Crosstalk Crosstalk **April:** —possess—Caleb is possessed, and—

Mattie: Oh, that was incredible. That was incredible.

April: —and that performance is really wonderful.

00:23:12 April Host But this is what Eggers said about that. Um, he said—uh, where is it?

"We were going into deep, dark, horrific psychological places, and we had to create a safe environment to crawl out of that stuff. With the little children, they had to be protected. They couldn't be going into deep, dark places.

These are places they should not be going. So they had to have a Disney-fied understanding of what the film was. And for Harvey, who plays Caleb, it's like a dance.

We worked on the possession scene more than any other scene, and the parents, particularly Ralph Ineson, um, were so damn helpful.

00:23:43 April Host And Harvey's father was helpful, too. They really worked with him, just drilling and drilling and drilling, because," and this is the very important part, "I knew that if that scene didn't work, the film wouldn't work.

A lot of things hinged on that."

00:23:54 Mattie Guest It's so true.

00:23:55	April	Host	"So I'm grateful to everyone for being so collaborative in that scene, and really supporting Harvey and keeping him safe psychologically while bringing that to the screen."
			We have a clip of that, just to remind everyone, too.
00:24:03	Sound Effect	Transition	<i>[Whoosh.]</i>
00:24:04	Clip	Clip	Caleb: <i>[Screaming / choking]</i> She desires of my blood!
			Mercy & Jonas: She desires of my blood!
			Caleb: SATAN UPON ME!
			Mercy & Jonas: <i>[Louder]</i> She desires of my blood!
00:24:10	Clip	Clip	<i>[Something is rattling.]</i>
			Caleb: <i>[Yelling unintelligibly]</i>
			Mercy & Jonas: She desires of my blood! <i>[Continue repeating.]</i>
			Caleb: <i>[Yells again, then]</i> SHE SENDS THEM UPON ME!
00:24:16	Sound Effect	Transition	<i>[Whoosh.]</i>
00:24:17	April	Host	So intense!
			<i>[Audience chatter of agreement.]</i>
			One of the techniques that Eggers was using on set, too, is that acting technique of, um, getting your physical self, um, ready for it.
			So even if you're not—you're—don't have an understanding of what's happening in the scene, you know, like the kids were protected from that stuff, he would be like, "Breathe very quickly until you're almost gonna pass out."
00:24:37	April	Host	Like the— <i>[briefly hyperventilates]</i> .
			And then you get panicked, and then you—you <u>look</u> scared, because your <u>body</u> feels scared, and so he was—he was doing, um, you know, very kind of basic, uh, theatre techniques—
00:24:47	Mattie	Guest	Mm.
00:24:48	April	Host	—to get those kids working.
00:24:49	Mattie	Guest	He came from a theatre background, I had heard.
			<i>[Mattie agrees with April emphatically as April speaks.]</i>
00:24:51	April	Host	Exactly. Yeah. He was, um, he was in production design. And costuming before that, which obviously you could tell, there's such a—
00:24:58	Mattie	Guest	It's a beautiful film. The art direction is incredible in that film.
00:25:02	April	Host	Um, the—the art direction is wonderful, but I do think that we should say that one of the things that he always gets asked—asked about all the time is his production design.

And he doesn't really—like, he cares about it, obviously. And he cares about authenticity. But he was a little bit—kinda nervous or weirded out by the fact that people were more focusing on that, as though it was just authenticity for authenticity's sake.

00:25:29 Crosstalk Crosstalk

April: As opposed to—

00:25:34 Mattie Guest

Mattie: I'm so fucking sick of this "authenticity" word, like, for reals.

[Laughs.] I'm sorry, like—it's a movie about a goddamn witch, and it's, like, fucking settlers—my movie's a time travel serial killer film set in rural Lao. I had some random person tell—say that my film comes from deep-seated inauthenticity.

And I'm like, "...Okay?" Like, maybe it does, because like, how many time travelers do you know?

[Mattie, April, and the audience laugh.]

00:25:57 April Host

[Laughing] Right.

00:25:58 Mattie Guest

Like, tell me! I—I would like—I would like to meet them! Not if they're a serial killer, though. *[Laughs.]* You know?

00:26:04 April Host

Yeah, yeah.

00:26:05 Mattie Guest

Like, for reals. We make cinema. We make magic. We make escapism.

Yes, it's imbued with our personal feelings. It's imbued with authenticity and with our perspective and our bias, but let us make our magic on screen! And that was fucking magic.

00:26:23 April Host

Let me—let me also give a—an Eggers quote about authenticity. He said:

"Basically, with authenticity for authenticity's sake, there's nothing really important about it. I mean, who cares? But for the designers, for the key crew members, having a golden fish so you all know what you're fishing for, that's exciting.

And that made a very high bar for everyone. Everyone was super pumped to live up to that standard, especially since we knew how demanding it would be, making a movie on this scale."

So even though you think, you know, like, he's doing the authenticity because it's like, uh, it's gonna be great, it's gonna look great—for him it was more about banding the—the crew together to attempt to get them all on board of "this is what we're searching for."

00:27:03 April Host

Even if it wasn't attainable. Even if it seemed insane.

00:27:07 Mattie Guest

He's not a historian!

00:27:08 April Host

No, he's not.

00:27:09 Mattie Guest

You know? *[Laughs.]*

00:27:10 April Host

He just wanted everyone to get together to have a goal.

00:27:12 Mattie Guest

Right.

00:27:13 April Host

When you, like—when you—when you have a goal together and

00:27:18 Mattie Guest you're all working towards the same thing, it feels more united.

There's this film called *Blood Quantum* that played at TIFF, and it's made by—I don't know him, but he knows my husband. Um, he helped my husband with some research.

Jeff Barnaby, and he's a—indigenous person. And he—there were these comments made about the film that were like, "Oh my god, like, he missed an opportunity! He could have done more indigenous, like, story. He could have been more authentic, blah blah blah."

And he made this amazing comment, where he was like, "This is, like, a 95-minute film. If you think I can unravel 300 years of indigenous oppression in a 95-minute film, like, you've come to the wrong film. *[Laughs.]* Like, you're in the—you're in the wrong place."

Like—and this is it! Like, I love this film. It's incredible. And what is authentic is the feeling of Thomasin's isolation, the family's isolation, and the fact that she's being outcast by the people that should love her, and that should trust her most.

00:28:12 Music Music "Switchblade Comb" begins fading in.

00:28:13 Mattie Guest And that she's chosen the dark side! Sorry, Phillip. *[Laughs.]*

Because no one trusted her, and no one respected her, as a young woman. The terror is so real to this family.

[Music continues for a moment, then fades out.]

00:28:31 Promo Clip *[Music.]*

Lisa Hanawalt: Hey, if you like your podcasts to be focused and well-researched, and your podcast hosts to be uncharismatic, unhorny strangers who have no interest in horses, then this is not the podcast for you.

Emily Heller: Yeah, and what's your deal?

[Lisa laughs.]

I'm Emily.

Lisa: I'm Lisa.

Emily: Our show's called Baby Geniuses!

Lisa: And its hosts are horny adult idiots. We discover weird Wikipedia pages every episode.

Emily: We discuss institutional misogyny!

Lisa: We ask each other the dumbest questions, and our listeners won't stop sending us pictures of their butts.

Emily: We haven't asked them to stop! But they also aren't stopping.

Lisa: Join us on Baby Geniuses.

Emily: Every other week on MaximumFun.org.

[Music ends.]

00:29:06	Music	Transition	"Switchblade Comb" begins playing, then fades out as April speaks.
00:29:13	April	Host	I wanna get to something that you had actually mentioned before, which is the cinematography, the shot composition here, 'cause it's really beautiful. Uh, cinematographer's, uh, Jarin Blaschke, who worked with Eggers before on many short films, and I believe also now shot <i>The Lighthouse</i> , which will be coming out. Um, he said, quote—this is Jarin saying this—um, "What we do is he goes off and makes a shot list, and I do the same, and then we kind of meet and build these things together with both of our ideas. But at least on my end, the shots just kind of came out of me and what sort of felt right.
00:29:43	April	Host	I think perhaps we tend to do movements on the Z-axis. You know, less lateral. We do lateral moves, too, but I think things that can kind of pull you <u>toward</u> things against your will—" Something which—
00:29:52	Mattie	Guest	Ha!
00:29:53	April	Host	—she said.
00:29:54	Mattie	Guest	That's fucking funny. <i>[Laughs.]</i>
00:29:55	April	Host	Um, "Hopefully that's the feeling sometimes. I think I read a review somewhere that said the camera never moves. I'll take that as a compliment, but we were building track all day long—
00:30:02	Crosstalk	Crosstalk	April: "—every day—" Mattie: Dude, that camera is <u>always</u> moving. I don't know, like— April: "—and the cameras constantly were moving." Yeah.
00:30:06	Mattie	Guest	It's <u>always</u> moving, that camera.
00:30:07	April	Host	But that's the thing! He's—he's talking about the impression of stillness that they're doing with the <u>moving</u> camera. If—he says that he's taking it as a compliment. It's so clear that the—the moves are <u>so</u> precise. And I like what he's talking about, the Z-axis, too.
00:30:21	Mattie	Guest	Yeah, and it's subtle. Um—it's because he's always on tracks, and on a carrello, so, uh— <u>fuck</u> , what's the word for carrello in English?
00:30:27	April	Host	... I don't know.

[Light laughter and mild dismay from the audience, Annick or Issa might be saying something.]

00:30:30 Mattie Guest
00:30:31 April Host
00:30:34 Mattie Guest

Carrello...

Are there any, uh, other Lao people here—okay.

Like, the cart on the train tracks. Dolley! Dolley.

It's because he's always on this fucking dolley, so it is still, but depending on the speed, he's got this like, slow push in. And that's that, like, *[sucks air in, hissing]*, that—that pull, that hypnotizing tug that pulls you in.

It's an—it's incredible. Like, I love his DOP.

00:30:54 April Host

And, uh, Eggers's—his—apparently his only direction to Jarin Blaschke was to, um, make it feel like you're transporting an audience with, um—every frame is like we're articulating a personal memory.

That's what he was saying.

[Mattie sighs.]

Every frame has to be articulating a personal memory.

00:31:12 Mattie Guest
00:31:17 April Host
00:31:18 Mattie Guest
00:31:19 April Host
00:31:20 Mattie Guest

I felt like every frame was a painting. It felt like a Renoir or something. Not Renoir—

Yeah!

—I'm sorry, that's the fucking wrong artist, Rembrandt.

Yeah.

Rembrandt. It felt like a Rembrandt painting. I loved it.

Like, especially the moment—spoiler alert, when she stabs her mother. *[Laughs.]*

And, um, there's this wide shot of just the house in the background. And this house that you now know is not occupied, is empty, because the entire family has fallen apart.

As she's kneeling over her mother, and she's splattered in blood, and her mother's body is like, lifeless.

00:31:42 Mattie Guest

And you realize that the house has nothing. She has nothing. And it's captured in this—it really is like a painting. It—

00:31:50 Crosstalk Crosstalk

April: Yeah, you can sense that isolation.

Mattie: It's incredible.

00:31:52 April Host

Or do—how do you—how do you approach working with your cinematographer?

[Beat.]

[Mattie bursts out laughing.]

00:31:58 Crosstalk Crosstalk What—
Mattie: *[Laughing]* Annick is laughing.

April: So her producer—

Mattie: We fired our first cinematographer.

00:32:01 Annick Guest Exactly one year ago. Exactly. That's when this happened.
[Something clatters over the last few words.]

00:32:05 Mattie Guest For reals. You're right.

00:32:06 April Host Wait, what happened?

00:32:08 Mattie Guest *[Beat.]*

We let him go, is what Annick has asked me to say in public.

[Audience laughs.]

00:32:12 Crosstalk Crosstalk **April:** That's such a kind way to say it.

Mattie: On opening—on opening day of Fantastic Fest—

00:32:16 Mattie Guest —Annick had to leave her festival duties, which, as you know, she works with Fantastic Fest, not only in the capacity of bringing her films, but also, um, as a programmer, so she's doing intros, she's like, really fucking busy.

And she actually had to leave the cinema and make phone calls to ff—let go—

[Mattie, April, and the audience laugh.]

00:32:36 Annick Guest Part ways.

00:32:37 Mattie Guest Part ways! With this, uh, DOP who we had "creative differences," is the word, with.

Like, he just—it was horrible. And I remember, I was sobbing, I was like, "The film is over! We shot five days! We can't recoup that!"
 Like—

And—everybody got scared. Like, everybody got cold feet. Everybody was like, "This film is never coming back."

And Annick was like, "I will find you a DOP." Todd Brown was like, "I will find you a DOP!"

00:33:04 Crosstalk Crosstalk **Mattie:** And I had like—

April: And you were shooting in Laos, right?

00:33:06 Mattie Guest I was shooting in Laos! Like, you have to like, be a certain brand of hardcore to come to Lao and shoot, *[laughing]* you know? Like, really!

Like, you want craft tea? It's like, "Well, *[laughing]* we got some berries growing in that bush over there." Like, "You can try 'em out."

[Mattie cracks up, the audience laughs.]

00:33:24 Mattie Guest You know, it's like, "I got bit by a mosquito!"
"Well, I hope you don't get the dengue."

[Mattie and audience laugh.]

00:33:28 Crosstalk Crosstalk **April:** ...So you had insurance on your—

Mattie: No—

April: —*[laughing]* set, right?

00:33:32 Mattie Guest Right, so like—I'm like, it's—and to be honest, when we started, like, um—when we started auditioning all these DOPs, it wasn't about the reel.

I actually really fucking hate reels, so like, note to industry people out there. Don't ever send Mattie Do a reel, because she will just, like, shoot you down.

Um, I like full works. Like, you send me what you shot that's a full, complete work, because anybody can assemble one minute of two-second shots that look hot and slick, right?

But—so after I decided on the kinds of people, like, I kinda like, their style, their aesthetic—um, Annick and I started the hard sell.

00:34:09 Mattie Guest We're like, "You don't wanna go to Lao. It's like making a film on your worst camping trip ever." *[Laughs.]*

Like, "It's hot. It's humid. You're gonna have the diarrheas. The food is really, *[laughing]* really spicy." Like—

"You're not gonna, like—it's not gonna be cool. You're gonna be on a dirt road. You're gonna get sunburnt. Like, you don't wanna come to Lao."

And then the motherfuckers that were like, "I wanna come to Lao!" we're like, "Okay, okay. Next?"

00:34:31 Mattie Guest *[Audience, April, and Mattie laugh.]*

[Laughing] Like—let's narrow this down!

And in the end, um, I had like 20 people. I'd narrowed it down. This DOP, who is incredible, Matthew Macar, is wonderful.

Um, he worked similarly with me and Eggers. He had two days to prep. Literally, David Lawson, Aaron Moorhead, and Justin Benson told Annick, "We have this guy. He needs his first feature."

00:34:57 Mattie Guest And he recommended this guy who was willing to work in a country with no money, no technology, no infrastructure. I was—he was like, "What kind of diffusers have you got?"

I was like, "Well, we got this bag—"

[Audience member laughs]

"—from the grocery store. It's white? And semi, like, transparent, so like, it's like a diffuser, right? That's diffusion."

00:35:15 Mattie Guest

[Audience member and Mattie laugh.]

And he was like, "Okay, that's cool. I got it. I mean, like, wax paper would be better 'cause it wouldn't melt, *[laughing]* but—"

[Audience laughs.]

And we fucking made a film.

00:35:24 Mattie Guest

But to be honest, April, like, he came—he got off the plane, um, in Bangkok. We went and picked him up. We got some new camera gear, and I gave him like a 55-page shot list.

And I was like, "This is my shot list."

And then I gave him another 30-page document. "This is my scene breakdowns."

And I was like, "You're never gonna see a lens selected in here because I'm not a fucking technical person. I don't come from a film background, I come from a ballet background.

00:35:50 Mattie Guest

And I'm gonna talk about the camera in an emotional way, like, 'the way the camera moves in here.' And if you can't handle that, there's the fucking door. We'll find someone else."

And he's like, "No, I got this! I got this!" *[Laughs.]*

And it worked out beautifully, actually.

00:36:03 April Host

Wow.

00:36:04 Mattie Guest

Yeah.

00:36:05 April Host

So—you know, it's—it's good that that person was fff—let go.

[Audience laughs.]

00:36:09 Mattie Guest

He straight up said, "Mattie Do, you speak about six languages, but you don't speak the language of cinema."

[Gasps, "ohhh"s, and incredulous laughter from the audience.]

For reals, you guys. He said "You don't speak the language of cinema."

[Another peal of incredulous laughter from an audience member.]

00:36:23 Mattie Guest

And I was like, "Well I don't know what fucking dick language that is, but I don't care to speak it!"

[Mattie laughs, audience laughs, applauds, and cheers.]

00:36:31 April Host

Hopefully you can hear people clapping in the audience. Um—

00:36:33 Mattie Guest I like them. *[Laughs.]*

00:36:34 April Host So, uh, that's a great place to, um, kinda wrap things up and introduce Issa again. Because Issa López is—

00:36:42 Crosstalk Crosstalk **Mattie:** *[Laughing]* There's Issa!

April: —going to join us on stage.

00:36:43 April Host Issa, could you come up here?

00:36:44 Issa Guest Yes— *[the rest is drowned out by music and audience cheering].*

00:36:45 Music Music "Switchblade Comb."

00:36:52 Mattie Guest I don't need one.

00:36:53 Issa Guest But I can talk very loudly!

[April or Mattie laughs.]

00:36:57 Crosstalk Crosstalk **Mattie:** Issa is like, my penpal.

Issa: Yes.

Music: *[Stops.]*

Mattie: My forever sister. *[Laughs.]*

00:37:00 Issa Guest Yeah, and—but we have never met in the flesh.

00:37:02 Mattie Guest Yeah.

00:37:03 Crosstalk Crosstalk **Issa:** And, um—though I suspected—

Mattie: Now we're like, fleshy and stuff!

[Mattie, Issa, and the audience laugh.]

00:37:07 Issa Guest So here we are. And, uh—and April and I, uh, know each other since the very birth of this podcast, right?

00:37:12 April Host Yeah.

00:37:13 Issa Guest And, um—

00:37:14 Mattie Guest Awesome.

00:37:15 April Host Issa was our—um—you're stepping on my cord!

00:37:16 Issa Guest I'm so sorry!

00:37:17 April Host *[Mock angry]* God, Issa!

[Issa laughs.]

Issa was the first, um—uh, guest that we ever had! To record. Um—

00:37:20 Issa Guest True.

00:37:21 April Host —even though it wasn't the first episode released. But we've—yeah, you've been there since the beginning! So—

00:37:26 Crosstalk Crosstalk **Issa:** Yeah! Yeah, I'm—

April: You're the best.

00:37:28 Crosstalk Crosstalk **Issa:** I'm—thank you! I'm—
April: To—
Issa: I'm one of the—you're the best, too! We're one—

00:37:31 Issa Guest **Mattie:** *[Laughing]* You're the—
I'm one of the Switchblade original—original—original—original sisters!

00:37:35 Crosstalk Crosstalk **Issa:** So, yeah.
April: Yeah!
Issa: The original! *[Laughs.]*
Mattie: You're an original cast member!

00:37:38 Issa Guest Yes.

00:37:39 Mattie Guest Jeez, it's better than our band. *[Laughs.]*

00:37:40 Issa Guest No, it's—nothing is better than our band.

00:37:42 Crosstalk Crosstalk **Issa:** But okay—so—
Mattie: Our band rocks. Our band fucking rocks. Yeah.
[Mattie and Issa laugh.]

00:37:44 April Host Um, so Issa's up here because, uh, we're gonna wrap up this show with a little game. Earlier, uh, Casey had introduced, uh—producer Casey, our peasant woman—
[Audience laughter]
—had introduced our game of "Wouldst thou like to live deliciously?", uh, where everyone had to write down the thing that they would—uh, the most frivolous thing that they would sell their soul to the devil for.
And—

00:38:07 Mattie Guest I mean, it doesn't have to be frivolous. I—what I love about Issa's film is like, she has the three wishes, you know, and she fucking makes those wishes.

00:38:16 Issa Guest Yeah.

00:38:17 Mattie Guest Estrella makes those wishes.

00:38:18 Issa Guest Yeah, I know, I know, but, uh—

00:38:19 Mattie Guest You guys only have one. *[Laughs.]*

00:38:20 Issa Guest Yes. I will insist on frivolity, though. *[Laughing]* I think it's going to make for—*[breaks off, laughing]*.
[Mattie laughs.]
Don't write "to save the world." It's beyond saving.
[Mattie and the audience laugh.]

00:38:30 April Host Yeah!

00:38:31 Issa Guest Go for something really selfish and decadent.

00:38:33 Crosstalk Crosstalk **Issa:** Let's do that.

Mattie: I wanna swim in a pool of champagne!

00:38:35 April Host Yeah!

Was it—so wait. What would you—what's the most frivolous thing that you guys would sell your soul to the devil for?

00:38:41 Issa Guest You go first.

[Beat.]

00:38:42 Mattie Guest Oh, shit. Like, I'm—I'm a simple human being. I'm just like, "I would like to—"

It—it's—you know, after seeing your film, it seems like every wish would go bad.

00:38:53 Crosstalk Crosstalk **Issa:** They do!

Mattie: Because that's how Lucifer does it, right?

Issa: That's how he works. So—

Mattie: Yeah, that's how it would work.

00:38:55 Issa Guest —ruin yourself.

00:38:56 Mattie Guest I would like to have a comfortable life with my Mango again.

But then Mango would probably, like, come out of the ground, like all "*[rasping noises]*."

Eugh, like decaying and zombie if I made that wish.

00:39:07 Crosstalk Crosstalk **Mattie:** You know?

Issa: That is true.

Mattie: Mango's dead.

00:39:08 Mattie Guest He's my dog. He died at 17 years old.

00:39:10 Issa Guest Yeah.

00:39:11 Mattie Guest He's beautiful.

00:39:12 Issa Guest Which—it's, uh—your Twitter handle's inspired by Mango.

00:39:16 Mattie Guest Every—like, my entire life is inspired by Mango.

She's met Mango, *[laughing]* in his various stages of being alive.

[Laughing] Like, you saw him in zombie stage even, right, Annick?

But yeah. Like, I would love to have a wonderful life with Mango again.

00:39:31 Issa Guest Now I'm going to sound really frivolous.

00:39:33 April Host Yeah, do it! Do it!

[Issa laughs.]

00:39:34 Mattie Guest *[Laughing]* Shit!

00:39:35 Crosstalk Crosstalk **April:** Let it be just, like, the pettiest thing.

Issa: Thank you—thank you for being touching and true to your feelings.

00:39:39 Issa Guest I would love to have a singing voice. Come on!

00:39:42 Crosstalk Crosstalk **Mattie:** Ohhh! I can't for shit—

Issa: Come on, guys! Right—

Mattie: No, Issa, I can't sing for shit either. Like—

Issa: Exactly!

00:39:46 Crosstalk Crosstalk **Mattie:** Yeah.

Issa: But wouldn't you love just to be able to—I'm not going to do it because I can't.

Mattie: Don't do it.

[Mattie and the audience laugh.]

00:39:51 Issa Guest Yeah.

00:39:52 April Host Oh!

00:39:53 Crosstalk Crosstalk **Mattie:** No, we'll do it sometime.

April: Should we cheer until Issa sings something?

[Mixed reactions from the audience.]

00:39:56 Issa Guest No, please, please—

00:39:57 Mattie Guest *[Laughing]* Look at—she's shaking her head! She's like, "No, don't do it!"

00:40:00 Issa Guest The funny thing is I knew that wishes go wrong immediately. *[Laughing]* So—

00:40:05 Mattie Guest You would sing like fucking Ariel and then Ursula would be like, "I own your soul."

00:40:08 Crosstalk Crosstalk **Mattie:** You know? Like, that's how it is.

Issa: I don't sing for shit, it's true! I don't!

00:40:11 Mattie Guest Oh my god, so like—we both work with Annick, and like, the three of us—none of us can sing.

00:40:17 Annick Guest I can.

00:40:18 Mattie Guest No, you can't!

[Issa and the audience laugh.]

00:40:19 Crosstalk Crosstalk **Mattie:** You got—you got kicked out of a—

00:40:21 Mattie Guest **April:** *[Laughing]* Annick disputes this.
You got kicked out of a karaoke bar in Korea!
[The audience erupts into laughter.]
Like, they kicked you the fuck out!

00:40:26 Crosstalk Crosstalk **April:** Alright, Annick—Annick is gonna sing tonight.
Issa: Annick is going to sing!

00:40:28 Annick Guest Just for the record, I was banned from the karaoke at a Sitges Film Festival because I was so awesome. *[Laughs.]*
[Audience applauds.]

00:40:37 Mattie Guest She actually blew a speaker singing "Wrecking Ball." *[Laughs.]*
[Audience laughs.]
And they were like, *[laughing]* "Get this bitch out of here."
[Audience whoops and laughs.]

00:40:46 Mattie Guest And we—I wasn't there, actually. I have to admit. I wasn't there. Efram was probably there. *[laughing]* They got kicked the fuck out because of her.

00:40:53 April Host I'll love that. Uh, so Annick clearly doesn't need a singing voice.
So we—we've got a few of our top selections here. Um, Issa's going to read these aloud, and she's also going to judge them. And she will be picking the winner.
So—

00:41:08 Issa Guest Wow!

00:41:09 April Host These are for you.

00:41:10 Issa Guest Okay! Oh, wow, that's, uh—I'm happy to read, but—

00:41:13 Crosstalk Crosstalk **Issa:** —the game is so difficult!
Mattie: Oh my god, that's such a logical one!
Issa: Okay, so we have "a perpetually clean apartment." That's very, very smart.
April: It's pretty good!

00:41:21 Issa Guest That's good.

00:41:22 Mattie Guest It's good, but it's not very frivolous, you guys.

00:41:24 Issa Guest Uh, "chicken pot pie."
[Audience laughter.]

00:41:29 Crosstalk Crosstalk **Mattie:** I can do that for you. I—I can—

Issa: I was going to say, I need to see the soul, because we can probably buy these.

Mattie: Yeah, we can do that.

00:41:34 Issa Guest

Ummm—

00:41:35 Mattie Guest

"A Klondike bar."

[Audience laughs.]

00:41:37 Issa Guest

A Klondike bar.

00:41:38 April Host

Yes! What would you do for a Klondike bar?

00:41:40 Mattie Guest

[Singing] What would you do for a Klondike bar?

00:41:43 Crosstalk Crosstalk

Issa: Okay. And what is this?

Mattie: I can't sing, either. *[Laughs.]*

Issa: I—I also wanna have good eyesight, so—

April: Alright.

00:41:48 Crosstalk Crosstalk

Mattie: What is that? I can't fucking read that.

April: This says—oh! Is this "great, shiny hair"?

[Audience laughs.]

00:41:53 April Host

Yeah!

00:41:54 Mattie Guest

Ohhh my god! That—that—that's a thing! So that's a real thing, like—

00:41:58 Issa Guest

Yes, I considered it.

00:41:58 Crosstalk Crosstalk

Issa: I—It was on my list. *[Laughs.]*

Mattie: Ah—it—it wasn't on my list, but like—

00:42:01 Mattie Guest

—for reals, you guys have—do you—do you guys know *Paris by Night*? It's, um—

[Inaudible response from an audience member.]

Ooh! Some Asian person knows *Paris by Night*!

[Issa or April laughs.]

00:42:10 Mattie Guest

It's like a Vietnamese variety show. And all the celebrity girls—singers—

00:42:14 Issa Guest

Uh-huh.

00:42:15 Mattie Guest

—not like us—*[laughs]*.

00:42:16 Issa Guest

They have both!

00:42:17 Mattie Guest

They have this, like—I call it the Vietnamese curtain hair. It hangs and it shines like fucking velvet, and I'm like, "I want Vietnamese curtain hair!" so like—

00:42:24 Crosstalk Crosstalk

Mattie: —maybe you're right.

Issa: Yeah. That's good.

April: It's good.

Mattie: It's a good wish. It's a good wish.

00:42:27 Issa Guest "A free upgrade from regular to a gel manicure."

[Audience laughter.]

00:42:30 Crosstalk Crosstalk **Issa:** That is also the—

Mattie: Bitch! I can do your manicure! I am Vietnam—half Vietnamese! I'd be the best manicurist ever!

Issa: We're buying souls today! We're buying souls.

00:42:38 April Host Alright. So—

00:42:39 Mattie Guest Did you see my nails? Did you see my nails, like—

00:42:40 April Host So you two, can you get together—um—so Mattie and Issa, can you decide—?

00:42:44 Mattie Guest I feel bad about the gel manicure thing, because like, for reals, legit, I could do that right now. *[Laughs.]*

00:42:48 Issa Guest You can?!

00:42:49 Mattie Guest I can. Like, I'm awesome at manicures.

00:42:51 Issa Guest I'm going to defer to the woman who's buying a soul today.

00:42:54 Mattie Guest Yeah! You can sell your soul for a Shellac manicure—

00:42:57 Issa Guest Exactly.

00:42:58 Mattie Guest —CND, baby. *[Laughs.]*

00:42:59 Crosstalk Crosstalk **April:** Alright, so that—are we—

Mattie: Yeah!

Issa: Yes. Yes.

April: We're going with gel manicure?

00:43:01 April Host Who—who did the manicure? Who's got the—?

00:43:03 Mattie Guest No! *[Louder]* Nooo!

00:43:05 Katie Rythe Guest YEAHHHH!

00:43:06 Mattie Guest NO!

00:43:07 April Host Oh, we've got—we've got Katie Rythe who did the manicure! Katie, can you come up here?

[Audience is cheering and applauding wildly.]

00:43:12 Issa Guest Oh! That is the best person!

00:43:15 April Host Folks may know Katie from, uh—

[Audience is still cheering raucously, it's unclear if April said

something that is completely drowned out or if she gestured at something.]

Katie—Katie, can you also—we—we have—we would love for you to sign Mattie's book. If you can—

00:43:23 Katie Guest

No.

00:43:24 April Host

She's got something for you to sign.

00:43:25 Mattie Guest

Can someone give me a pen, please?

00:43:26 April Host

Just put your name and—

00:43:27 Mattie Guest

Annick, you're a producer. You have a pen. I know you do.

00:43:28 Annick Guest

[Laughs.] Yeah.

00:43:29 April Host

So Katie Rythe is kneeling, um, with—with her Black—Black Phillip, uh, plushie.

00:43:35 Mattie Guest

And I'm—I'm gonna do it just like in the movie, like—

[Whispering] Wouldst thou like to live deliciously?

[Laughs.]

[Laughter and cheering from the audience.]

00:43:42 Mattie Guest

[Whispering] Sign your name.

She can write. Not like Thomasin. Thomasin was illiterate, so—

[Mattie and the audience laugh.]

00:43:48 April Host

Authenticity.

[Someone laughs.]

00:43:53 Mattie Guest

Now you—now you're one of usss, *[laughing]* right?

00:43:53 Crosstalk Crosstalk

April: One of usss!

Mattie: One of us! One of us!

[Scattered applause.]

00:43:57 April Host

Alright! And that's our show for today. I wanna thank everyone for coming.

[The audience starts cheering and continues as April speaks.]

I wanna thank Issa López—

00:44:02 Issa Guest

Thank you.

00:44:03 April Host

—and I would like to thank Mattie Do.

Mattie Do's movie *Dearest Sister* is available on Shudder, and her new film, *The Long Walk* is, uh—

00:44:10 Issa Guest

[Inaudible].

00:44:11 April Host

—working the festivals, and it will be out, uh, someday, and just keep us—keep tuned for that one.

			Thank you guys so much for coming.
00:44:17	Crosstalk	Crosstalk	Issa: Thank you for coming.
			Mattie: Thank you, guys!
			Issa: Thank you for coming!
			Mattie: Thank you! Khob chai!
00:44:20	Music	Music	Fast-paced rock starts playing, then fades out.
00:44:32	Music	Transition	<i>[A cheerful guitar chord.]</i>
00:44:33	Speaker 1	Guest	MaximumFun.org .
00:44:35	Speaker 2	Guest	Comedy and culture.
00:44:36	Speaker 3	Guest	Artist owned—
00:44:37	Speaker 4	Guest	—audience supported.