

00:00:00	Music	Music	"Switchblade Comb" by Mobius VanChocStraw. A jaunty, jazzy tune reminiscent of the opening theme of a movie. Music continues at a lower volume as April introduces herself and her guest, and then it 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, perhaps one that influenced their own work in some small way, and today I'm very excited to have writer-director Alice Waddington here with me.</p> <p>Hi, Alice!</p>
00:00:28	Alice Waddington	Guest	Hi, April! How are you?
			<i>[Music fades out.]</i>
00:00:30	April	Host	Oh, I'm <u>quite</u> well.
			<i>[Alice laughs.]</i>
			Despite fires raging.
00:00:32	Alice	Guest	Oh my goodness.
00:00:33	April	Host	But I gotta say your pink jumpsuit—pink corduroy jumpsuit is <u>really</u> livening up the place.
00:00:39	Alice	Guest	<i>[Laughs.]</i> Thank you so much. I'm—you know, I am on my <i>Logan's Run</i> stuff already. So. <i>[Laughs.]</i>
00:00:44	April	Host	Absolutely. I mean, Halloween should be year-round.
			<i>[Alice laughs.]</i>

Okay, so for those of you who are not as familiar with Alice's work, please let me give you an introduction. Alice Waddington was born in a rural background, but she was raised in the big city of Bilbao, Spain. At 16, she began working as an assistant to director of photography Enrique Lopez. She studied advertising at the public UPV university, and started shooting promotional stills and directing fashion films for the Spanish editions of *Harper's Bazaar*, *Neo2*, and a bunch of others.

She worked as a creative producer and video editor in advertising, specializing as a storyboard and concept artist. But in 2014, with the help of Mexican producer Yadira Ávalos, she spent a year writing her first short film, *Disco Inferno*, which was nominated for awards in 67 international film festivals, including Palm Springs, Fantasia, and Sitges.

At Fantastic Fest, Waddington was awarded Best Director and Silver Feature Film Project at the festival's film market, and that's also where she met Guillermo del Toro, who then helped her get a manager, an agent, who then introduced her to Núria Valls and Adrián Guerra at Nostromo Pictures to make her first feature, *Paradise Hills*.

Alice brought on Nacho Vigalondo to co-write, along with writer Brian DeLeeuw, and crashed on friends' couches in LA for a few months, right?

00:02:06 Crosstalk Crosstalk

**April:** Yeah. She's nodding. Yes.

**Alice:** Mm-hm. Mm-hm! *[Laughs.]*

00:02:08 April Host

It's a few months.

*[Alice laughs.]*

Here she met Danielle Macdonald and then Emma Roberts, Awkwafina, Eiza González, Milla Jovovich, and then Jeremy Irvine, who all signed onto the film *Paradise Hills*, which tells the story of ultra-wealthy debutantes sent to a mysterious island to self-actualize, in a way, until one resident realizes something darker lurks behind the scenes.

The film became the second Spanish female debut to be screened at the 2019 Sundance Film Festival. Currently Alice has signed on to helm Netflix's *Scarlet*, based on her own original idea, produced by Jason Bateman, Michael Costigan, and Roxie Rodriguez at Aggregate Films. And we'll probably hear a little bit more about what *Scarlet's* about, right?

00:02:51 Alice Guest

Yeah, exactly! I also have a television project, which is the adaptation of a series of fantasy novels, and the reason why it isn't in that list yet is because it hasn't been announced. Hopefully before the end of the year. But I'm very excited, because it's very inclusive and very female.

00:03:08 April Host

It's such a bummer that it takes so long for announcements to happen.

00:03:11 Alice Guest

*[Laughs.]* Yeah.

00:03:12 April Host

But I get it. Alice, the movie that you chose to talk about today is *Logan's Run*.

00:03:16 Alice Guest

Mm-hm.

00:03:17 April Host

Can you give us a little explanation about why it's one of your fave genre films?

00:03:20 Alice Guest

Sure! I mean, if you sort of brush aside all of the circumstantial 1970s intolerance, AKA sexism, *[laughing]* AKA the fact that there's no people of color in this film—

00:03:32 Crosstalk Crosstalk

**April:** We are definitely going to get into that later on, too.

**Alice:** *[Stifling laughter]* Oh, we're gonna get into that for sure!

**April:** Okay.

00:03:36 Alice Guest

I would love to. And you have some pretty interesting thematic angles, and the main connection with *Paradise Hills* is the notion of freedom, and how we define young people's freedom for them instead of sort of letting them choose their path.

00:03:51 April Host

Yeah.

00:03:52 Alice Guest And this can be from, you know, family members. It can be from partners. It can be even from friends. So I found the sort of sociological aspect of it really interesting. And of course you have the visuals, which is also a connection with my first feature.

00:04:05 April Host Mm-hm.

00:04:06 Alice Guest And we definitely used a lot of references from, you know, the production design in this film, and the color scheme, and the use of like, *[stifling laughter]* futuristic anxieties, so... Yeah! I love it.

*[Alice makes active listening sounds as April speaks.]*

00:04:19 April Host Yeah. It was very influential at the time. And we will get into that too, but in terms of just its look and its style.

00:04:26 Alice Guest Mm-hm.

00:04:27 April Host So for those of you who haven't seen *Logan's Run*, today's episode will 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.

00:04:38 Alice Guest Mm-hm.

00:04:39 April Host Still, if you would like to pause and watch *Logan's Run* first, this is your shot.

00:04:43 Alice Guest Bing!

*[Beat.]*

*[Both laugh.]*

00:04:45 April Host Now that you're back—

*[Alice laughs.]*

I like the "bing" because it's like the storybook when you were a kid, with the record?

00:04:49 Crosstalk Crosstalk **Music:** "The Dome/The City/The Nursery," *Logan's Run (Original Motion Picture Soundtrack)*, by Jerry Goldsmith, begins fading in.

**Alice:** Yeah!

**April:** When it hits like, "Ding!" and you're like, "Oh, turn the page!"

**Alice:** *[Winding down from laughter]* Yeah.

00:04:52 April Host So now let's introduce *Logan's Run* with a short synopsis. Written by David Zelag Goodman and directed by Michael Anderson for release in 1976, *Logan's Run* stars Michael York as Logan 5, a Sandman, which is a kind of policeman in this future world.

I love that name though, Sandman.

00:05:09 Alice Guest Mm-hm.

00:05:10 April Host He is one of the thousands of survivors of some kind of catastrophe, who've built a giant dome in what used to be Washington, DC. Everyone lives in the dome, and lives a life of absolute pleasure. That is, until they turn 30—

*[Alice chuckles.]*

—and they're sent to the Carrousel, where they're levitated and blown to bits under the guise of "renewal."

*[Music stops.]*

00:05:31 Clip

Clip

*[A crowd is chattering.]*

**Francis 7:** Some of our guys are on Carrousel tonight. And Sandmen always renew, I know.

**Logan 5:** But you don't know! You just assume.

**Music:** Cheerful, tinkling bells, occasionally punctuated by something low and resounding.

**Logan:** One for one! What everyone's been taught to believe. One for one.

**Francis:** Well, why not? That's exactly how everything works! Keeps everything in balance. One is terminated, one is born! Simple, logical, perfect!

00:05:48 April

Host

One night Logan 5 catches a Runner, i.e. a person nearing 30 who tries to escape his fate. The Runner holds an ankh pendant, which Logan 5 takes to a supercomputer. The computer tells him the ankh is a symbol of a kind of resistance group that helps people escape to Sanctuary, where they can grow past 30.

Logan 5 is confused when the computer tells him they've lost more than a thousand Runners this way.

00:06:13 Clip

Clip

**Music:** Eerie and ponderous. Synthetic chimes.

*[The computer has a very human voice.]*

**City Computer:** Unaccounted Runners one zero five six. You may state your question.

**Logan:** One thousand and fifty-six unaccounted for?

**Computer:** The number is correct.

**Logan:** That's impossible!

00:06:27 April

Host

He never knew they'd lost any Runners at all, really.

*[Alice chuckles.]*

The computer then ages Logan 5, taking away four years of his precious life so that he may go undercover and find Sanctuary, and destroy it.

*[Stifling laughter as Alice laughs]* He's not very happy about losing four years. Computer refuses to give him an answer if he'll get it back.

00:06:45	Clip	Clip	<p><b>Music:</b> More eerie synthetic music.</p> <p><b>Logan:</b> I will get them back, won't I?</p> <p><b>Computer:</b> You will take the object ankh with you for identification.</p> <p><i>[Logan breathes hard.]</i></p> <p><b>Logan:</b> Question. <i>[Nervous breaths.]</i> Do I get my four years <u>back</u>?</p>
00:06:57	April	Host	<p><i>[Alice is chuckling and April sounds amused.]</i></p> <p>Which means he's <u>not</u> gonna get it back.</p>
00:07:00	Alice	Guest	Oh, no...
00:07:01	April	Host	Though Logan 5 has seen that ankh before, around the neck of Jessica 6. Logan 5, now nearing 30, begs Jessica 6 to trust him that he needs to escape.
00:07:11	Clip	Clip	<p><b>Jessica 6:</b> I'm sorry I didn't believe you.</p> <p><b>Logan:</b> But you—you do now?</p> <p><b>Jessica:</b> Of course!</p>
00:07:17	April	Host	Francis, meanwhile, is following them. And Francis is maybe the hardened—the most hardened version of the Sandman. He's just like, very by the books—
00:07:26	Alice	Guest	Mm-hm.
00:07:27	April	Host	<i>[Alice repeats this as April continues.]</i>
00:07:27	April	Host	"I'm gonna catch these Runners. I don't care the circumstances; they have to die."
00:07:30	Clip	Clip	<i>[Sounds of violence, gunfire, and explosions in the background.]</i>
00:07:43	April	Host	<p><b>Francis:</b> Nobody knows except me. You know I won't tell. I could have turned you in; I didn't! ...But she's a <u>Runner</u>. And it's <u>over</u>. Terminate her! <u>Now!</u></p> <p>So as Logan 5 and Jessica 6 are on this journey, they come across a robot. He's gathering food from the outside for the dome, but they realize that the robot <u>also</u> freezes <u>Runners</u>.</p>
00:07:55	Clip	Clip	<p><b>Music:</b> Dramatic strings.</p> <p><b>Box (Robot):</b> <i>[Cheerfully]</i> It's my <u>job</u>... to freeze you!</p>
00:07:59	April	Host	And that people in the dome have actually been <u>eating</u> them.
00:08:02	Alice	Guest	Nooo!
			<i>[More quietly]</i> Sorry.
			<i>[Both laugh.]</i>
			<i>[Laughing]</i> I apologize.
00:08:07	April	Host	<i>[Stifles laughter.]</i> They finally get outside the dome. Wilderness has taken over the city. They discover an old man who cares for many

cats! My hero! *[Laughs.]*

00:08:16 Alice Guest That's me!

00:08:17 April Host He's played by Peter Ustinov, my—one of my favorite men in the world.

00:08:20 Alice Guest Mm-hm.

00:08:21 April Host The old man shares his knowledge of the past and the outside, and it becomes clear that Sanctuary is a myth.

00:08:27 Clip Clip **Jessica:** This is Sanctuary, isn't it?

*[A cat mewls.]*

**Old Man:** *[Confused sound.]* Sanctuary?

00:08:33 April Host Francis then catches them, and tries to kill Logan 5.

00:08:37 Clip Clip **Music:** Darkly dramatic.

*[A cat meows in distress as Francis loudly steps closer.]*

**Francis:** And now... I have to finish you. You are terminated, Runner.

*[Francis's voice briefly cracks on "terminated."]*

00:08:42 April Host But Logan 5 kills Francis instead. Logan 5 and Jessica 6 go back to the dome to explain to everyone that they can survive in the outside, but nobody listens.

00:08:53 Clip Clip **Music:** Low resounding *bongs*, same as heard in the first clip with the supercomputer.

**Logan:** LIVE! And grow old! I've seen it!

00:08:57 April Host And they're captured.

00:08:58 Alice Guest Mm-hm...

00:08:59 April Host The computer then interrogates Logan 5. He tells the truth: that Sanctuary does not exist. But the computer insists it does, insists that everything it knows is factual. Eventually, the computer is overwhelmed by computational confusion and malfunctions.

*[Alice laughs quietly.]*

This in turn releases the seals on the city, and everyone escapes the dome to the outside, where they meet the old man and realize... they've been living a lie.

*[Alice gasps quietly. April then gasps more dramatically.]*

00:09:26 Alice Guest Oh my goodness.

00:09:27 April Host The end!

00:09:28 Alice Guest Awww.

00:09:29 April Host I know! I know. What a—*[sharp exhale]*!

00:09:30 Crosstalk Crosstalk **Alice:** *[Laughs.]* And they—

**April:** What a shocker!

00:09:33 Alice Guest *[Laughs.]* They caress his beautiful face, realizing everything they've been missing.

00:09:37 April Host *[Sound of fondness/agreement.]*

00:09:38 Alice Guest It's very... tough.

00:09:39 April Host It's a very beautiful face, I gotta say, too.

00:09:40 Alice Guest Yeah. Yeah.

*[Alice makes a sound of acknowledgement as April speaks.]*

00:09:41 April Host It—I wanna get into something that Michael York, the actor who played Logan 5, has said in interviews. He was probably the most vocal about interviews, obviously, because he's a lead. But he's just a very charismatic person in general.

00:09:53 Alice Guest Mm-hm.

00:09:54 April Host And he said that *Logan's Run* pre-figured many things, "like the malling of America, these great, giant, indoor spaces that were soon anywhere, and plastic surgery on demand."

00:10:04 Alice Guest Mm.

00:10:05 April Host "There was a certain prophetic truth to what it was pose—" the—to what the movie was "positing about the future."

Very true!

00:10:12 Alice Guest Yeah, absolutely! I feel like obviously the computerized aspect of this dystopia can be considered a bit, you know, *[laughing]* "far out," to—*[breaks off, laughing]*—

00:10:22 April Host Mm-hm!

00:10:23 Alice Guest —*[stifling laughter]* to use the language of the time.

But I would say that obviously if you replace those technological anxieties with a different sort of dystopia, you can easily, easily see how we are—as I was saying earlier on—asking these younger people that they need to change in order to fit in. And the goal of life is this sort of hedonistic pursuit, just because they're gonna pass out anyway—

00:10:53 April Host Mm-hm.

00:10:54 Alice Guest —due to this tremendous system that is ruling their lives.

00:10:57 Crosstalk Crosstalk **Alice:** And you can—

**April:** It's like *YOLO: The Movie*.

**Alice:** Yeah! Yeah. *[Laughs.]*

**April:** Just like—

**Alice:** *[Laughing]* Stop!

**April:** —hedonistic, do-it-all-now...

00:11:04 Alice Guest Exactly! And that's very linked, obviously, to consumerism, obviously to capitalism.

00:11:08 April Host Mm-hm.

00:11:09 Alice Guest It's kind of hard sometimes to know whether this film is the most progressive or the most—*[laughs]*.

00:11:14 April Host Regressive!

00:11:15 Alice Guest Regressive, retrograde film ever!

00:11:16 April Host Yeah!

00:11:17 Alice Guest It's kind of hard to pinpoint, right? Just because you have all of these 1970s ideals of a freer sexuality, hopefully, and of a freer social structure. Perhaps more horizontal, even though—but at the same time, you have the fact that it's ruled by a, you know, technological dictatorship, and you have the fact that the—those structures are still judgmental of women's sexuality.

00:11:44 April Host Mm-hm.

*[April agrees with Alice again as she continues.]*

00:11:45 Alice Guest So it's—there's kind of a lot to unpack there about whether it was meant to be progressive or not, *[stifling laughter]* or it was meant to be like a sort of strange warning, socially speaking.

00:11:55 April Host Yeah, there's a bunch of—! And we should also mention the fact that this was a movie that had been written—well, there was a book—

00:12:01 Alice Guest Mm.

*[Alice responds affirmatively and/or in acknowledgment several times as April continues.]*

00:12:02 April Host —that was written first. *Logan's Run*, by two authors, and that book was written in the sixties, with the express intent of actually selling it to be a movie immediately. Like, simultaneously as they were selling the book rights they were selling the film rights. 'Cause they were like, "Yes. This is going to be a movie."

So this was announced to be a movie in 1968 and went through many writers, many producers, many directors, and you know, they weren't sure if it was ever gonna get made, and then of course it comes out many years later in the seventies. And the 1960s and the 1970s... lot of stuff happened between that time.

I mean like, we always talk about like the death of the sixties and the free love movement, you know, Charles Manson and—you know, war and politics and things that were changing over. So it almost feel—like, it felt like a throwback in the 1970s—

00:12:52 Alice Guest *[Laughing]* Yeah.

*[Alice again responds affirmatively as April continues.]*

00:12:53 April Host —to the 1960s, which is a fascinating thing to think about in terms of context of when it was released.

00:12:58 Alice Guest Exactly. And at the same time the book itself, even though it was published in the sixties, does have a structurally 1950s visual aspect. Sort of like the big space epics of the time.

00:13:14 April Host Mm-hm!

00:13:15 Alice Guest But at the same time the ideals try to push toward that 1970s idealism, really. But at the same time the mixture sometimes works,



and sometimes it doesn't. And at the same time, the book doesn't have much to do with the film whatsoever—

00:13:29 April Host Yeah!

00:13:30 Alice Guest —so if you read it, you don't really have a base for understanding the events in the movie, properly speaking, right?

00:13:35 April Host Mm-hm.

*[April replies affirmatively a few more times as Alice continues.]*

00:13:36 Alice Guest The film itself starts by subverting them, just moving the action to the 23rd century, *[laughing]* instead of the 22nd like in the book.

And there's plenty of differences. Obviously if we're gonna do spoilers of the film, as we do, a basic, basic thing is the fact that the protagonists are not teenagers anymore. Instead of being in their teens, they're in their 20s and about to turn 30.

00:14:04 April Host Because 21 is the age in the book that you have to die by—

00:14:07 Alice Guest Yes. Yes.

00:14:08 April Host —which is like—it's—that's even more dire.

00:14:10 April Host **Alice:** Yeahhh.

**April:** That is—it is darker than—yeah.

**Alice:** Yeah, it's pretty dark. *[Laughs.]*

00:14:13 Alice Guest Yeah, and in the film it's just 30, so—

00:14:16 April Host Mm-hm.

00:14:17 April Host It's different in the book. For example, the robot is making ice sculptures of animals and then sort of torturing them.

00:14:25 April Host *[Stifling laughter]* Yeah.

00:14:26 Alice Guest *[Stifling laughter]* As odd as it sounds, that's what happens, and then in the movie—which I think is a bit more coherent, perhaps, even though less poetic—

00:14:33 April Host Mm-hm.

*[April repeats this as Alice continues.]*

00:14:34 Alice Guest —he is freezing the runaway Runners that the people in the surface couldn't find and capture. And they're sort of being stocked, as you were saying earlier, as the—a source for food.

I think that's interesting in many ways. *[Stifling laughter]* There is like a *Soylent Green* thing going on there; that's cool, but—

00:14:51 April Host And it's an interesting thing you say that, too, because they say that this movie would not have been greenlit without the success of *Soylent Green*.

00:15:00 Alice Guest Hmm!

*[Alice continues to respond with thinking noises/acknowledgments/agreement as April continues.]*

00:15:01 April Host Without the success of some of the sci-fi pictures at that time. And I

think that that's—that's a huge thing. Talking about sci-fi fantasy has been a mixed bag for Hollywood for indie stuff for a long time. It's hard to get people to believe in those projects, because some fail pretty miserably.

And it's not because of the movies; it's just like... people don't necessarily know how to target those audiences. And I'm curious about you—I mean like, your—you went kinda sci-fi fantasy for your first feature!

*[Alice chuckles.]*

I mean like, what does that say to you, that you're like, "No, I'm willing to take this chance and to like—to make this project now." Did you have to have other projects that were successful first for this one to be like... greenlit, or—?

00:15:45	Alice	Guest	It's a curious story, just because I feel like it was my first <u>short</u> that perhaps attracted many of the actresses. They've also described the presentation that we put together for them—
00:15:57	April	Host	Mm-hm.
00:15:58	Alice	Guest	—as something that was appealing. For example we had, you know, some concept art in there.
00:16:04	April	Host	Mm-hm.
			<i>[April continues to respond similarly as Alice continues.]</i>
00:16:05	Alice	Guest	We had references to other features— <i>Logan's Run</i> was definitely in there, by the way. <i>[Laughs.]</i> We had the emotional evolution of the direction of photography in the story. Just a bunch of elements that could make you have a better idea of this insane, <i>[laughing]</i> wonderful world was going to be like.
			There was a character guide as well, because this is a young adult story so there was a lot of them.
			That is what they refer to when they talk about what drew them to the project, really.
00:16:36	April	Host	So I mean, you being—you were a concept artist, as well, for advertising.
00:16:40	Alice	Guest	Mm-hm.
			<i>[Alice replies affirmatively a couple more times as April continues.]</i>
00:16:41	April	Host	So that kinda gives you a leg up on things, that if you're going to build a world, hopefully you have an art background, too.
			<i>[Both laugh.]</i>
00:16:49	Alice	Guest	Listen, it's—in there, it can never hurt. It can literally never hurt, because what I did was in the very, very beginning of time when we started developing a—this story—
00:16:59	April	Host	Mm-hm.
00:17:00	Alice	Guest	—when I started writing it with Sofia Quinn Kai, the Spanish genre writer, I was able to develop concept art <u>for</u> the original presentation

at the Fantastic Market. Which really, really helped us present it as something that was already fully realized—

00:17:18 April Host

Yeah!

00:17:19 Alice Guest

—[stifling laughter] even though it was a 40-page treatment.  
[Laughs.]

00:17:21 April Host

Yeah.

00:17:22 Alice Guest

Which obviously if you're writing a film, don't do that. Don't write a 40-page treatment.

[April laughs.]

Write like, at most, 15, 20 pages if you wanna do a long-form.

[April laughs.]

Please, just because the producers just like, [laughing] laughed at us when we brought it to—

00:17:33 April Host

"What am I gonna—" [laughs].

00:17:34 Alice Guest

They loved it, but at the same time they were like, [laughing] "Listen, we need to work on this."

[April laughs.]

And I was like, "Tch. Okay, whatever."

[Both laugh.]

But there were definitely elements from *Logan's* that were referenced. And some of them are overt homages. The fact that the—sort of the Ludovico method moment that *Paradise Hills* features, in which they bring the girls to be influenced into something that isn't them. Which is basically a transformation in the making.

00:18:03 April Host

Mm-hm.

00:18:04 Alice Guest

Or at least that's the way that the film sells it to you. [Laughs.]

00:18:06 April Host

Yeah.

00:18:07 Alice Guest

Um—is literally a carousel that goes up in the air.

00:18:10 April Host

Ohhh!

00:18:11 Alice Guest

[Laughs.] For example, the whole notion of mirror image, and the whole idea of competing against a future self. Obviously the obsession with youth that's ever-present in the story—specifically directed towards women in *Paradise Hills*—

00:18:30 April Host

Mm-hm.

00:18:31 Alice Guest

—but that is mostly because I wanted to re-appropriate those narratives. I wanted to use films like the one we're discussing, or a series like the British *The Prisoner* to able to—

00:18:41 April Host

Oh man, *The Prisoner's* so badass.

00:18:42 Alice Guest

Yeah!

00:18:43 April Host

I fucking—

00:18:44 Alice Guest *[Laughs.]* It's so great.

00:18:45 April Host *[Sighing/laughing]* Sorry. I love—*[laughs]*.

00:18:46 Alice Guest That's okay.

00:18:47 April Host McGoohan, I love McGoohan.

00:18:48 Alice Guest *[Laughs.]* To essentially create a parallel universe that was protagonized, at the very least, by a woman, even if it takes place in our very planet. That's another thing that it has in common with *Logan*. The fact that it is a dystopia, that means that historically something has gone—if not wrong, at least differently.

00:19:09 April Host Yeah. Yeah.

00:19:10 Alice Guest A few, like—you know, centuries into the future. *[Laughs.]*

00:19:13 Music Music "Switchblade Comb" begins fading in.

00:19:14 April Host We're gonna take a quick break. When we come back, I wanna talk a little bit more about that, and kinda get into dissecting some of the themes in this. Also get into the accents in *Logan's Run* and the theories behind those.

*[Alice laughs quietly.]*

Some blue screen/green screen acting stuff, and a bunch of other things. So we'll take a break and we'll be right back.

00:19:31 Music Music "Switchblade Comb" continues until the promo.

00:19:36 Promo Clip **Elliott Kalan:** Have you ever watched a movie so bad, you just needed to talk to somebody about it?

**Dan McCoy:** Well, here at *The Flop House*, we watch a bad movie, and then talk about it!

**Stuart Wellington:** Yeah, you don't have to do anything! We'll watch it and we'll talk it. We do the hard work.

**Dan:** Featuring the beautiful vocal talents of Dan McCoy—

**Stuart:** —Stuart Wellington—

**Elliott:** —and me, America's rascal, Elliott Kalan.

**Stuart:** New episodes every other Saturday at [MaximumFun.org](http://MaximumFun.org), or wherever you get your podcasts, dude.

**Stuart & Dan:** Bye byyye!

**Elliott:** Bye bye!

*[Cheerful outro music.]*

00:20:09 Music Music "Switchblade Comb" fades back in, fading back out as April speaks.

00:20:17 April Host Welcome back to *Switchblade Sisters*. I'm April Wolfe and I'm joined here today by Alice Waddington, and we're talking about the movie *Logan's Run*.

*[Music fades out.]*

Hi! Let's get into something that I thought was really fascinating.

00:20:27 Alice Guest Mm-hm.

00:20:28 April Host And something that I know is... *[searches for words]* something on your mind. Um—that Michael York was saying, quote:

"The issue was that we're in the future, so no one really knows what the action is going to be in the 23rd century or whatever it was. But in order to fit in with the rest of the cast, Jenny and I sort of had a—not even a Mid-Atlantic accent, but an overtone, without being slavishly modern American."

So he's talking about these accents that they were developing for this.

00:20:54 Alice Guest Mm-hm.

00:20:55 April Host 'Cause I was like, "Oh, okay, they're just British accents." You know? Because Jenny Agutter and both Michael York—they're British actors.

00:21:03 Alice Guest Mm-hm.

00:21:04 April Host But they developed a separate accent, that was kind of like a—

00:21:07 Alice Guest Ooh.

00:21:08 April Host —Cary Grant-ish accent from, you know, like the 1950s, 1960s films.

00:21:14 Alice Guest Hmm. Mm.

00:21:15 April Host Which I thought was fascinating.

00:21:17 Alice Guest Yeah! I mean for sure there is—as I was saying earlier, a part of the psychological setting of the film does have elements of the forties and of the fifties, for sure.

00:21:29 April Host Mm-hm.

00:21:30 Alice Guest And—*[laughs]*. There is this very iconic, in the sense of almost monolithic, masculinity that specifically the character of Logan is representing.

00:21:44 April Host Mm-hm!

00:21:45 Alice Guest And I think that's something that's interesting about that, is how it sort of gets subverted a little bit? Though very shyly. There are scenes in which, for example, he's talking to Jennifer when he summons her for the first time, *[stifling laughter]* in the first bedroom scene, and—

00:22:00 April Host Mm-hm.

00:22:01 Alice Guest —you know, her being supposedly forced to engage with him. And her rejecting that is really, really interesting. So I think that the way that they were used... is slightly subversive, is one of the many ways in which the film tries to do something—

00:22:19 April Host Mm-hm.

00:22:20 Alice Guest —*[stifling laughter]* contemporary in that sense.

00:22:21 April Host Yeah.

00:22:22 Alice Guest But a—

00:22:23 April Host "There's sex on demand, but..."

00:22:24 Alice Guest Yeah. Yeah! *[Laughs.]*

00:22:25 April Host "They can say no."

*[Both laugh.]*

00:22:27 Alice Guest So it's like you're get—so it's like, "You're saying no to Cary Grant?"

*[Both laugh.]*

You know?

00:22:32 April Host He's got like, that black robe on, too. You know?

00:22:34 Alice Guest I know. He's like, the great seducer. It's like "He must be a great lover, because he's wearing a black robe."

00:22:39 April Host Yeah.

*[Both laugh.]*

00:22:41 Alice Guest *[Laughing]* You know?

00:22:42 April Host He's also like, *[baffled, with a very smooth, even voice]* "Why would you say no to me?"

*[Alice laughs too hard to speak, might be saying "Stop."]*

*[Same voice]* "I... don't understand."

00:22:48 Alice Guest *[Laughs.]* And she just like, leaves, like bolts for the door and then he turns around—

00:22:51 April Host *[Laughs.]* "Sorry, no."

00:22:52 Alice Guest —and she's gone!

*[Both laugh.]*

Logan is like, "What is going on?!"

*[April laughs.]*

Very, very funny.

*[Alice responds affirmatively as April speaks.]*

00:22:56 April Host I mean like, okay, so sex is like, the—not—it's the text of this movie, not the subtext of this movie.

00:23:03 Alice Guest Yeah, totally.

00:23:04 April Host And I'm wondering how you felt like you would deal with sex and sexuality in your film.

00:23:09 Alice Guest Mm. Yeah! Of course, because you know, ours is a PG-13 film, and what it has in common is that fear of the male character that considers that he can essentially purchase a person, in this case a woman.

00:23:23 April Host Mm-hm.

00:23:24 Alice Guest In Paradise, because we have Son, who is our main apparent villain—who later on turns out not to be, which is also something

that's in common with *Logan* in a way—

00:23:38 April Host Mm-hm.

00:23:39 Alice Guest —tries to coerce Uma, our main protagonist—

00:23:44 April Host Played by Emma Roberts.

00:23:45 Alice Guest Played by Emma Roberts. Uh, to marry him. And there is definitely, you know, more subtext to that in the sense that you were discussing. And it was really important to me, because the film opens with a very complex scene of him essentially on their wedding night—that we are going to also hopefully subvert towards the end of the film—

00:24:09 April Host Mm-hm.

00:24:10 Alice Guest —but that in the beginning it just seems like she has no choice but to, you know, consummate during the wedding night. So, um... There's definitely nods to that sort of psychological aspect of the film as well, and we tried to just shoot it, you know, centered on her face. I was like, "If we're doing the anti-*Logan's Run* while paying homage to it—"

00:24:31 April Host Yeah!

00:24:32 Alice Guest "—to the parts that are interesting..."

00:24:33 April Host Yeah.

00:24:35 Alice Guest I want to shoot this scene just from a closeup of the protagonist, meaning that anything that she goes through, I want to see on her face. And then before anything happens that can actually go against her consent in that sense, I want something else to happen, that she motivates, that changes the tide.

00:24:57 April Host I'm interested in the kind of technical aspects of...

00:25:02 Alice Guest Mm.

00:25:03 April Host ...evoking something like *Logan's Run*.

00:25:05 Alice Guest Yeah!

*[Alice repeats this once as April continues.]*

00:25:06 April Host You know, we already talked a little bit about some of the designs that you were doing, the concept art. But I'm curious, because the cinematography for *Logan's Run*...

00:25:14 Alice Guest Mm-hm.

00:25:15 April Host It was nominated for an Academy Award.

00:25:16 Alice Guest Mm-hm.

00:25:17 April Host And it was... People were not really sure why, necessarily.

*[Alice laughs quietly.]*

It is—it is both a beautiful film and also maybe... kind of sloppy.

00:25:28 Alice Guest Mm-hm.

00:25:29 April Host In cinematography.

00:25:30 Alice Guest Yeah!

00:25:31 April Host At times.

00:25:32 Alice Guest Yeah! I mean the visual aspect is interesting, because this film was made after 2001—

00:25:37 April Host Mm-hm.

00:25:38 Alice Guest —and before *Star Wars*? It almost seems unbelievable, *[stifling laughter]* because it's completely different to these other two interpretations of space. *[Laughs.]*

00:25:46 April Host Yeah, where does it exist? Like, *Star Wars* was exactly the next year, and you're like, "What the hell?"

*[Alice laughs.]*

"How did, like—" It just—they just feel like they're out of time and place.

00:25:56 Crosstalk Crosstalk **Alice:** Yeah.

**April:** They don't exist. You know?

**Alice:** Yeah.

00:25:58 Alice Guest Exactly, exactly right, and that felt that way as well already in the seventies, as we were discussing earlier. But what I would say is that the cinematography—the cinematography in *Logan's Run* is very much interesting because of the way it frames the sets. And that is mostly it in that specific sense?

Because I feel like the subjectivity of the characters perhaps is not the most polished thing, but it's definitely a feature that—and this is another thing that it has in common with *Paradise*—is in love with the setting.

*[Laughs.]*

00:26:38 April Host Mm-hm. Yeah.

00:26:39 Alice Guest More than in love with some aspects of the emotions, even at times in which it's necessary, which is sort of shading myself, and I'm doing it on purpose because, you know—

*[April laughs.]*

I'm a—I—you—listen, like, I'm a first-time filmmaker. *[Mumbling jovially]* Like, I—I feel like I made mistakes, I don't know.

Uh, but—

00:26:57 April Host *[Laughs.]* You come on here to be like, "Look, I would have done things a little differently."

*[Both laugh.]*

00:27:01 Alice Guest No, but it's true! It's true! Like, again. First feature, and I feel like there is an innocence that the two films have in common, that is very much along the lines of—we want to represent the future, and we are centered in world-building as a main asset.

00:27:20 April Host Yeah. The world-building is—I mean, you start to understand why...

00:27:24 Alice Guest Mm.



[Alice responds affirmatively several times as April continues.]

00:27:25 April Host ...sci-fi's movies—well, not just that their budgets are much bigger, but just the fact that people are focusing more on the world that is built, necessarily, than sometimes the characters, too.

Because the world is supposed to be telling the story as much as the characters and their emotion.

00:27:43 Alice Guest Yeah.

[Alice responds affirmatively several times as April continues.]

00:27:44 April Host So if you can like, latch onto that and figure out how to elicit emotion from a set, elicit emotion from a production design, then it's doing some of that work for you.

00:27:56 Alice Guest Yeah. Exactly. I absolutely agree.

And listen, I was joking earlier on that we—that I didn't pay as much attention to every element as I could just because it's kind of difficult when you're trying to figure it out for the first time. But at the same time I did put a lot of love in working with the actresses in a way that, as you say, created relatable main characters?

00:28:20 April Host Mm-hm.

00:28:21 Alice Guest And sometimes people do tell me, "Oh, oftentimes I cannot identify with the main characters in science fiction, or in fantasy." *Paradise* has both, so it was also tricky in that sense.

And it was important to me that—not only to work with extraordinary actresses like the ones we worked with, but also to make sure that every scene and every character had a main emotional core that was relatable.

00:28:46 April Host Mm-hm.

00:28:47 Alice Guest So for example, I would put something of myself in each character. I have anxiety, so Awkwafina's character Yu has generalized anxiety.

00:28:58 April Host Mm-hm. What do you have in common with Milla Jovovich's character?

00:29:02 Alice Guest The fact that I—

00:29:04 April Host Are you evil? Are you not evil? Are you—?

00:29:07 Alice Guest The fact that I grew up in the—yes, to all of the above.

[April laughs.]

But also, the fact that I grew up in the fashion industry. And I would see, you know, very young models suffer through the demands that would be thrust upon them, and the fact that they were never young enough, never beautiful enough.

00:29:25 April Host Mm-hm.

00:29:26 Alice Guest Never popular enough. It obviously got even worse with social networks; we can talk about that as well.

00:29:31 April Host Oh, yeah.

00:29:32	Alice	Guest	But part of the central conflict of Milla is just how she has this internalized toxic competition between women. That is part of her story. And that is what really makes her a monster, in a way.
00:29:49	April	Host	Mm-hm.
00:29:50	Alice	Guest	That is the actual beast in the story. That—it was really important to me that this narrative went against that.
00:29:58	Music	Music	"Switchblade Comb" starts fading in.
00:29:59	April	Host	I wanna get into a little bit more about your directing style and process.
00:30:04	Alice	Guest	Mm-hm.
00:30:05	April	Host	But we're gonna take a quick break. When we come back, we'll get a little bit further into that. We'll get into music, and then some of the other themes as well.
			So we'll be right back.
00:30:13	Music	Music	"Switchblade Comb" continues until the promo.
00:30:19	Promo	Clip	<b>Music:</b> Quiet rock.
			<b>Aimee Mann:</b> Hello, this is Aimee Mann.
			<b>Ted Leo:</b> And I'm Ted Leo.
			<b>Aimee:</b> And we have a podcast called <i>The Art of Process</i> .
			<b>Ted:</b> We've been lucky enough over the past year to talk to some of our friends and acquaintances from across the creative spectrum to find out how they actually <u>work</u> .
			<b>Speaker 1:</b> And so I have to write material that makes sense and makes people laugh. I also have to think about what I'm <u>saying to people</u> .
			<b>Speaker 2:</b> If I kick your ass, I'll make you famous.
			<b>Speaker 3:</b> The fight to get LGBTQ representation in the show.
			<b>Ted &amp; Aimee:</b> Mm-hm.
			<b>Speaker 4:</b> We weirdly don't know as many musicians as you would expect.
00:30:47	Promo	Clip	<b>Speaker 5:</b> I really just became a political speech writer by accident.
			<b>Speaker 6:</b> I'm realizing that I have accidentally, uhhh, pulled my pants down.
			<i>[Someone starts to laugh.]</i>
			<b>Ted:</b> Listen and subscribe at <a href="https://MaximumFun.org">MaximumFun.org</a> or wherever you get your podcasts.
			<b>Speaker 7:</b> It's like if the guinea pig was complicit in helping the scientist.

*[Music ends.]*

00:31:04 Music Music "Switchblade Comb" fades back in, fading out as April and Alice speak.

00:31:10 April Host Welcome back to *Switchblade Sisters*. I'm April Wolfe and I'm joined today by Alice Waddington, and we're talking about the movie *Logan's Run*.

00:31:16 Alice Guest Yaaay.

*[Music fades out.]*

00:31:18 April Host Okay, so there's something that, you know, we had mentioned earlier in this conversation, and that was—you know. Is this movie progressive, regressive?

*[Alice laughs quietly.]*

00:31:28 Alice Guest There's a few things that we can definitely point out here that are—

00:31:29 April Host Mm.

—you know, interesting. One of the things that I thought was fascinating, and that people have written about, is Roscoe Lee Browne.

00:31:35 Alice Guest Mm.

*[Alice continues to make sounds of acknowledgment/agreement as April continues.]*

00:31:36 April Host And he is a fantastic actor—or was a fantastic actor, who was on stage and screen and really, throughout his career, kind of resisted playing any kind of stereotypical roles of African Americans.

Um, but he plays the person inside this robot costume. And there were a lot of... you know... essentially, people getting kind of angry that the only kind of really visible Black character was in this robot, and that his voice was, you know, audibly African American. You know, that it was—it sounded that way.

00:32:12 Alice Guest Yeah.

*[Alice continues responding in agreement/acknowledgment as April continues.]*

00:32:13 April Host And there—I think there was like a—there's a series of movies where there's a character who's kind of in costume, who's kind of used in that sense. I mean we can go even further into film history. In *Little Shop of Horrors* we talked a little bit about that, too.

And you know, what that means to have this person—you know... be a stand-in, in a sense, for kind of like, Black America, but it's...

00:32:37 Alice Guest Yeah.

00:32:38 April Host And they're in a costume, and they're a caricature.

00:32:40 Alice Guest Yeah.

00:32:41 April Host And it's—you know! It's a fascinating character, this robot, though.

00:32:45 Alice Guest Yeah. I mean it's very terrible, because it's very minstrelsy. And it's very much part of why I'm not saying "Oh, this is my favorite film!" What I'm saying is that I want to take films like this and turn them into something that is inclusive.

00:33:03 April Host 'Cause it has potential!

00:33:04 Alice Guest Because it has—yeah! Like, the world-building has potential. The sort of context it's—the sort of context it takes place in has potential. But my point is not saying that this film is wonderful. I'm quite saying the opposite in the sense of—basically any progressive values, socially or racially speaking.

00:33:27 April Host Yeah.

00:33:29 Alice Guest I want to—as I was saying earlier—re-appropriate narratives like this and hand them to... *[stifling laughter]* people who actually want to be outside of the robot.

*[Both laugh.]*

And I—

00:33:40 Crosstalk Crosstalk **April:** "People who wanna be—"

**Alice:** I know! *[Laughs.]*

**April:** "—outside of the robot." Yeah.

*[Both laugh.]*

00:33:44 Alice Guest So that is my point! And that is why I wanted to work with women, why I wanted to work with women of color. You know my next film, *Scarlet*, is all women of color as well, of course.

00:33:52 April Host And like, we were talking about Mid-Atlantic accents—

00:33:54 Alice Guest Yeah.

*[Alice repeats this a few times.]*

00:33:55 April Host —when it comes to *Logan's Run*. But there is a—obviously a lack of actual accents or anything.

00:34:00 Crosstalk Crosstalk **Alice:** Exactly. Exactly.

**April:** And so, I mean like—and that's something where like—

**Alice:** The—

**April:** There are people who have a different way of speaking—

**Alice:** Mm-hm.

**April:** —if you're doing English movie, they have a different way of speaking English.

**Alice:** Yeah.

**April:** And so—is that represented, in a sense.

00:34:09 Alice Guest Absolutely. And my point is a—that what we want is to analyze this to

be like, "Okay. This is the past. How do we make that into something that is current? How do we make that into something that has a precedent?"

- 00:34:27 April Host I wanna get into one of my favorite aspects of *Logan's Run*.
- 00:34:30 Alice Guest Mm-hm.
- 00:34:31 April Host Which is Peter Ustinov, as the—you know, as I said earlier, the cat man.
- [Both laugh quietly.]*
- Here's a quote from Michael York at the time. He said "It was a sheer delight to be around Peter, for numerous reasons. For one thing, he was one of the most legendary raconteurs, so his stories were extraordinary, not to mention his delivery of the stories. The funny old man with his story about cats."
- [Alice laughs quietly.]*
- "He was onto cats way before Andrew Lloyd Webber got hold of T.S. Eliot. We had to work on a set that was sort of quarantined. It was closed up. These animals lived there. It wasn't the most savory atmosphere to work in, but it was effective."
- [Alice laughs.]*
- So essentially, what Peter Ustinov did is like—there was a script for him there, but he threw it away and he just spent a bunch of time with these cats, and then came up with all of this stuff.
- [Alice laughs quietly.]*
- Sometimes—you know, contemporaneously, you know? Like, it was—it was a weird thing to just not know what Peter Ustinov was gonna do, and these cats were around. And this is a big budget movie!
- [Alice laughs.]*
- And he wrote all of his own dialogue in his head as he was going.
- 00:35:35 Alice Guest Oh my god. That—that is—I have no words. I mean, *[laughing]* he's such an extraordinary actor. But I didn't know this bit of trivia, that he actually like, filled it up with cats and just like, chilled. *[Laughs.]*
- [Alice makes active listening noises as April speaks.]*
- 00:35:47 April Host Yeah, and Ustinov, who's a British actor, decided to adopt a kind of Southern American accent, which is... very funny.
- 00:35:53 Alice Guest Yeah. *[Laughs.]*
- 00:35:54 April Host But also weird. And you know, he's supposed to be a guy whose only friends are cats, and he is appropriately strange. You know?
- 00:36:00 Alice Guest Mm-hm. Mm-hm. I agree.
- 00:36:01 April Host Just—his—if you look on YouTube, there's clips of him. Like of the scene of him talking about naming cats.

00:36:07 Alice Guest Oh my gosh.

*[April laughs.]*

That is amazing. Tell me all about it. I'm a big cat fan. *[Laughs.]*

*[Alice makes active listening noises and responds affirmatively as April speaks.]*

00:36:12 April Host It's lovely. I just—I love that he went so far into his character. Even—you know, and he's like—he's a pivotal character, but he's not, you know, central. He's not a protagonist.

00:36:23 Alice Guest No.

00:36:24 April Host He's just one of the greatest character actors to have worked.

00:36:26 Alice Guest I agree.

00:36:27 April Host And I was wondering if you could talk a little bit about, in a sense, working with character actors.

00:36:32 Alice Guest Mm.

*[Alice continues to make active listening/affirmative sounds.]*

00:36:33 April Host Awkwafina, for instance. I know that like, she kills in *The Farewell* as a leading actress, as a protagonist. But she's also been, you know, quite a solid, uh, character actress!

00:36:43 Alice Guest Yeah!

00:36:44 April Host In recent years, you know?

00:36:45 Alice Guest Yeah.

00:36:46 April Host And some of those people can really come up with stuff on the fly, or they can kind of invent. And I was wondering what your experience was like with that.

00:36:53 Alice Guest Hm. Absolutely. I mean, I fell in love with her when I first met her. She had done—mm... comedy, as you say, mostly, before.

00:37:03 April Host Mm-hm.

*[April makes active listening noises/sounds of agreement as Alice continues.]*

00:37:04 Alice Guest And she was sort of—not scared, but she was, you know, trying to be cautious about the way that she was going to go about doing a dramatic role, because she had just shot *Crazy Rich Asians*, and she was about to do *The Farewell*.

And when we first saw her on set, we realized that she had nothing to worry about, because she was just a natural. With very little notes, she could latch onto very emotionally universal, but specific to her—you know, just emotional moments that she was able to develop into really interesting scenes.

And when I first met her, I actually expanded her role. Because I thought that she—even though obviously *Crazy Rich Asians* hadn't come out—was going to be huge, because she had this tremendous emotional intelligence and also this sense of humor that could make—put anyone at ease. And I was—as I said earlier, you need

that on your set. I was like, "We need this energy." We need someone that will be sort of like, *[laughing]* risking her life for a joke. As she has sometimes said.

And that was important to me! Yeah. She's great. And Milla as well, has—is kind of doing that in this film. She has a character that is very sort of Tim Burton-esque, or very commedia dell'arte. It—very—*[laughs]*.

00:38:37	April	Host	Yeah, she kinda <u>falls</u> into it quite easily.
00:38:39	Alice	Guest	Yeah! Yeah, very vaudevillian. I appreciate <u>her</u> taking <u>my</u> references seriously, because I show her Delphine Seyrig in <i>Daughters of the Dark</i> . I show her 1940s Joan Crawford films.
00:38:55	April	Host	Oh, I can see that. Okay.
00:38:57	Crosstalk	Crosstalk	<b>April:</b> Yeah, Joan Crawford. <b>Alice:</b> And that's—yeah! <b>April:</b> Yeah.
00:38:58	Alice	Guest	Yeah! And that's definitely there, you know? Which is really fun to watch. I think it's a very self-aware role, but at the same time she brings a sense of humor to it that is just a real joy to watch, so...  Yeah, and also I feel like Emma Roberts has been quite a character actress as well in her career.
00:39:15	April	Host	Mm-hm.
00:39:16	Alice	Guest	And she sort of brought this bravery and this charisma to the story. It kind of pulls you from frame one to hopefully the end of the film.
00:39:25	April	Host	Mm-hm.
00:39:26	Alice	Guest	And it was just important for me for the audience to be able to empathize with her plight, even though—you know, she's an awkward character—for her to slowly realize, uh, well, the comparison of her privilege towards what happens in the third act of the story without spoiling anything.  <i>[Both laugh.]</i>
00:39:46	April	Host	Alice, it was <u>so</u> wonderful for you to join us and talk today about <i>Logan's Run</i> and your movie <i>Paradise Hills</i> .
00:39:50	Alice	Guest	Thank you so much.
00:39:51	April	Host	Can you tell people how they'll be able to see <i>Paradise Hills</i> ?
00:39:54	Alice	Guest	Of course. So <i>Paradise Hills</i> is in theaters right now. It's been since last Friday, October 25th, and it will come to your digital screens on November 1st! Yeah!
00:40:04	Music	Music	"Switchblade Comb" is fading in.
00:40:05	April	Host	Wonderful!  <i>[Alice laughs.]</i>
00:40:08	Alice	Guest	So check it out in theaters, and then also if you don't— Mm-hm!

00:40:09 April Host If you miss it in theaters, make sure you look for it online.

00:40:10 Alice Guest Mm-hm! Exactly, exactly. *[Laughs.]*

00:40:12 April Host Alright. Thank you so much!

00:40:13 Alice Guest Thank you so much!

00:40:14 April Host But don't hit "stop" on this recording just yet, because before we go we have a special guest here for the Halloween season. I have a call-in from Jordan Crucchiola, who's associate editor at Vulture, and also a horror fiend. Hi, Jordan!

00:40:31 Jordan Crucchiola Guest Hi, April!

00:40:32 April Host Jordan, you're here to talk with us today about some horror movies that we should maybe watch this season!

*[The music has stopped.]*

Is that correct?

00:40:40 Jordan Guest Yes! No, that is absolutely today's mission with you.

00:40:43 April Host God, I was hoping so.

*[Jordan laughs.]*

Because otherwise I wouldn't know what to talk about the next ten minutes. So I was hoping that you could maybe start us off! What's one good one that we should see, that we might not have before?

00:40:55 Jordan Guest I wanna start with—because it's the ten-year anniversary and it's a very tidy intro point—to *Jennifer's Body*. I think if you haven't seen it before, you absolutely of course should correct that mistake, and I think if you have seen it before but it maybe didn't land with you the first time because of misgivings you may have had in 2009 about the creators and star, or because you were misled by a terrible marketing campaign, it's time to re-evaluate.

And if you love it, it is always a good time to watch *Jennifer's Body* again. So that would be my first recommendation.

00:41:28 April Host And two things, too, as an addendum to that. One, Isa Mazzei—her episode with us on *Switchblade Sisters* was amazing and was a great deep dive into *Jennifer's Body*.

And two, Jordan, you hosted a sold-out screening at Beyond Fest very recently that included Karyn Kusama and Megan Fox. Correct?

00:41:48 Jordan Guest I did! I did, and it was a tremendous day. Karyn's people told us afterwards that she felt like the movie really got a second premiere.

00:41:58 April Host Can I stop you and ask what is the—like, what is one thing that you learned through that Q&A about *Jennifer's Body* that you thought was, you know, the biggest takeaway?

00:42:06 Jordan Guest The biggest takeaway for me was truly—I mean, I—I've always been a fan and a proponent of Megan Fox. I think she's always been better than a lot of the material she was given very early on in her career. Not including *Jennifer's Body* in that statement, which was actually absolutely wonderful.



But to hear the perspective she had on that time in her life, and the ability she had to sort of work through it and metabolize out her very justified anger at the way she was mistreated, while not being bitter or resentful, because she factored that experience in as a process of learning and growth to her life.

Um—was so mature, and she was so wise. And to hear her and Karyn speak about it for what I believe was the first time since the film came out, and to have, you know, therefore a really fresh conversation about why the movie resonates, you know, with them in their careers and with audience broad—audiences more broadly now.

To hear the pride that Karyn has in the work, and the pride that she had in Megan's performance, was really wonderful and special. And to see these two creative people sort of finally get on the same page and be like, "Yeah, we did do something great! And we never had the chance to really check in about that, because the experience was so rough getting it out the door." And to see them be very happy together about what they had done was a really special moment, and I'm so proud that I got to be a part of it.

00:43:37 April Host

Okay, let's move on. What's another one?

00:43:38 Jordan Guest

Another one is going to be—I'm gonna go with a newer one, came out this year, it's called *Level 16*, by the director Danishka Esterhazy. And it is a—I think a sort of a timeline, either in our own or in the near future. It is set in Russia. There is a sort of a—there's an underground dormitory facility where young women are raised to be the best, most pristine versions of cleanliness and femininity.

For the purposes of being—they are told—"adopted" by good upstanding families one day. And obviously since we're talking about horror movies here, the intentions of that dormitory facility are not as, uh... altruistic as the girls are led to believe.

00:44:20 Crosstalk Crosstalk

**April:** Yeah, this is not a *Punky Brewster* story.

**Jordan:** And then one of them sort of comes to consciousness about the circumstances around them.

00:44:25 Jordan Guest

She starts to rise up. And it's a great example of like, small-scale science fiction horror world-building that is just executed really cleanly and concisely.

00:44:34 April Host

And also she has another movie coming up that looks pretty insane. Based on a children's show, a little-known children's show with a lot of big, fuzzy, furry costumes in it, that looks pretty nuts!

[*Jordan laughs.*]

00:44:50 Crosstalk Crosstalk

**April:** What else you got?

**Jordan:** That sounds tremendous.

00:44:52 Jordan Guest

Next up let's go with—let's pull back a little bit, and I will go with *Fatal Frame*, from Japanese director Mari Asato. She has directed quite a few movies, actually, but this one... It kind of draws on that lingering dread feeling, that deliberately paced lingering dread feeling we get a

lot from Peter Weir's *Picnic at Hanging Rock*.

00:45:15 April Host Mm-hm!

00:45:16 Jordan Guest And then ties in a sort of queer "coming of age in a boarding school" narrative where a young girl takes to her bed, essentially, and locks herself in her room, and afterwards the sort of students around her who have come to fall in love with this very charismatic, beautiful girl.

They mourn her absence and not knowing if she's ever coming out, as more girls sort of succumb to a mysterious malady, or—I don't know, perhaps curse—

00:45:46 April Host Mm-hm.

00:45:47 Jordan Guest —that is creeping through the school. And so it is longing, it is desire, it is the disappearance of young women, it is sort of the queering of coming of age. And Mari Asato's a great woman whose filmography is good to start getting familiar with.

00:46:01 April Host Yeah, and you know, as a companion to that—not necessarily horror, but more kind of fantasy and grounded realism—Anna Rose Holmer's *The Fits* kinda fits into that as well.

00:46:10 Jordan Guest Mm-hm!

00:46:11 April Host You know, these strange maladies that affect women, or you know, affect like a—a population, and you're never quite sure if it's hysterics or not.

00:46:20 Jordan Guest *The Fits* and *The Falling* as well, who I can't recall the director of that at the time, but it's about a—

00:46:24 April Host Oh, she's wonderful. Um—director Carol Morley. Fantastic. Love it.

Okay, so what else do you have?

00:46:30 Jordan Guest In honor of the Soska Sisters' next film, *Rabid*, finally getting its stateside release coming up in December, I will say their highly stylized rape revenge feature, *American Mary*.

00:46:43 April Host Mm-hm!

00:46:44 Jordan Guest About a young woman who is a medical student, who is sexually assaulted and, in taking back control in her life and sort of reclaiming her power, she starts doing body modification procedures for people who come to her. Sort of specialty requests. It sort of—it very much fits in the fetish space, a lot of her clients. And also her honing her skills as a surgeon in anticipation of exacting vengeance upon the man who harmed her.

00:47:16 April Host Mm-hm!

00:47:17 Jordan Guest And it stars the tremendous Katharine Isabelle of *Ginger Snaps* fame, and is really—I—still I think to this day the Soska—the Twist Twins' signature piece, and I think that's a great way to honor *Rabid* coming out pretty soon.

00:47:30 April Host And also we do have our episode with the Soska Sisters, where they talk about not just *Rabid* but they also talk about David Cronenberg's *Dead Ringers*, so another accompaniment for that.

Jordan, that's all the time that we have, and we're so happy that you were able to join us and give us some recommendations. And I'm

sure that our listeners probably have some new ones to check out, and old ones to re-watch.

00:47:50	Music	Music	"Switchblade Comb" begins fading in.
00:47:52	April	Host	And have a happy Halloween, Jordan!
00:47:55	Jordan	Guest	Happy Halloween to you too, April! Thanks <u>so</u> much for having me on!
00:47:58	April	Host	And thank you 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. We've got one from dryjel19, and they say:

"If I could give this podcast six stars, I would. After hearing the ads for *Switchblade Sisters* for the past few years, I finally decided to listen to this absolutely incredible podcast. Between April Wolfe and her amazing guests, I feel like I'm back in college again."

*[Stifling laughter]* I hope that's a good thing. "I wish I could have pursued a film degree, but I'm getting all of my credit hours from an absolutely amazing program."

Man. I mean, I had a decent time in college. *[Laughing]* I hope that you did too, so that it's a positive—*[breaks off, laughing]*.

If you want to let us know what you think of the show, you can Tweet at us at [@SwitchbladePod](https://twitter.com/SwitchbladePod) or email us at [switchbladesisters@maximumfun.org](mailto:switchbladesisters@maximumfun.org), and please check out our Facebook group too. That's [Facebook.com/groups/switchbladesisters](https://www.facebook.com/groups/switchbladesisters).

Our producer is Casey O'Brien, our senior producer is Laura Swisher, and this is a production of [MaximumFun.org](https://www.MaximumFun.org).

*[Music finishes.]*

00:48:59	Clip	Clip	<b>Logan:</b> LIVE! And grow old!
00:49:02	Music	Transition	A cheerful guitar chord.
00:49:03	Speaker 1	Guest	<a href="https://www.MaximumFun.org">MaximumFun.org</a> .
00:49:05	Speaker 2	Guest	Comedy and culture.
00:49:06	Speaker 3	Guest	Artist owned—
00:49:07	Speaker 4	Guest	—audience supported.