

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 Katie introduces herself and April, and then it fades out.
00:00:08	Katie Walsh	Host	Hello! And welcome to <i>Switchblade Sisters</i> , the podcast where women get together to slice and dice our favorite action and genre films. Every week here on the podcast, we invite a new female filmmaker—a writer, director, actor, or producer—and we talk in-depth about their favorite genre film, maybe one that influenced their own work. I'm film critic Katie Walsh, and today we have screenwriter, film critic, podcast host—you know her, I know her—April Wolfe is in the studio, on the other side this time! <i>[Laughs.]</i>
00:00:38	April Wolfe	Guest	Hello! I'm looking through the mirror! <i>[Music fades out.]</i> Which is going to get relevant when it comes to talking about this movie, which I'm very excited about.
00:00:44	Katie	Host	We're gonna go through the portal of the liquid mirror, and, uh—
00:00:48	April	Guest	Yeah.
00:00:49	Katie	Host	<i>[Laughs.]</i> It's gonna be amazing.
00:00:51	April	Guest	Yep.
00:00:52	Katie	Host	So! We all know April Wolfe. But I'm gonna read a—I'm gonna do April's bio. Gonna give her the respect she deserves. <i>[Laughs.]</i>
00:00:57	April	Guest	Sure, sure, sure.
00:00:58	Katie	Host	April Wolfe is a native Michigander. She got her undergraduate degree in playwriting and an MFA in fiction-writing from Boise State, publishing a bunch of short fiction and journals, editing a literary journal called <i>Cold Drill</i> , and being awarded the A Public Space Fellowship for Emerging Writers and the Iceland Writers Retreat Alumni for her short stories. She then worked in publishing for a short stint as both a publicist and an acquisitional reader before settling permanently in Los Angeles. In LA, she began her film career as a story analyst for production companies including JKE, Aldamisa, and Goldcrest Films, before getting burnt out and becoming a journalist. Great way to not be burnt out. <i>[Laughs.]</i>
00:01:36	April	Guest	Exactly! That—that's a sense of humor. I wrote my own bio for Katie. <i>[Both laugh.]</i>
00:01:41	Katie	Host	She worked the social justice beat, reporting for multiple outlets, and then joined <i>LA Weekly</i> as the lead film critic and reporter. In that time she also founded One Axe Plays, in which she developed and brought a series of short and full-length plays written and directed by women to the stage. She also performed in storytelling shows all over the country, with a few of them ending up on PRI's <i>Snap Judgment</i> .

In 2017 she began the hugely popular podcast *Switchblade Sisters*, which you're listening to.

[April laughs, Katie stifles laughter.]

April has written and directed a handful of short films, including *Widower*, *The Test*, and *Escalation*, a triptych of psycho-melodrama following extremely desperate women. In 2015 she was associate producer on the feature film *Molly Takes a Trip*, directed by Annika Kurnick, and in 2019 she teamed up with director Sophia Takal to co-write a re-imagining of Bob Clark's classic slasher *Black Christmas*.

The film tells the story of a group of sorority sisters stuck on campus during Christmas break when a masked person begins murdering them one by one. *Black Christmas* hits theaters on Friday the 13th.

April has a ton of projects soon to be announced in 2020. Yay!

00:02:47	April	Guest	Mm. It's weird to—you can't talk about things, but you're like, "There's stuff happening!" [Laughs.]
00:02:51	Katie	Host	[Laughing] You're like, "I <u>swear</u> I'm not <u>just</u> doing this one thing! There's stuff happening!"
00:02:57	April	Guest	Well, then you—yeah, you just have to wait for everything to be official, so...
00:03:01	Katie	Host	Of course, of course.
00:03:02	April	Guest	Yeah.
00:03:03	Katie	Host	Well, we'll wait until all the "t"s are crossed and the "i"s are dotted—
00:03:07	April	Guest	Yeah!
00:03:08	Katie	Host	—and the ink is dry on the contracts.
			So <u>today</u> , April has chosen John Carpenter's 1987 supernatural Satan movie <i>Prince of Darkness</i> . The second movie in his Apocalypse Trilogy, which also includes <i>The Thing</i> and <i>In the Mouth of Madness</i> . So why <i>Prince of Darkness</i> ?
00:03:25	April	Guest	There's a lot of reasons.
00:03:27	Katie	Host	Okay.
00:03:28	April	Guest	First off, I should give a little bit of a tip of a hat to my friend Chris Hatfield, who is also a composer. He is the person who sat me down and was just like, "No, you should definitely see this one." 'Cause I'd seen so many of John Carpenter's films, but I hadn't seen this one!
00:03:43	Katie	Host	Mm-hm.
00:03:44	April	Guest	For some reason. It was the only one in the trilogy, too, that I hadn't seen. And so in that way, I was just like, "I don't know how to connect <i>The Thing</i> and <i>In the Mouth of Madness</i> ." But this is the kind of key that puts the two of them together in a strange way. And so yeah, he sat me down. I watched it and I was just like "Oh, yeah, this is the movie that I've been waiting for."
00:04:02	Katie	Host	Amazing.
00:04:03	April	Guest	There is <u>so</u> much talking.

[Katie laughs quietly.]

And there is so much science and philosophy, and the kind of reasonable metaphysical discussions that happen in this, it's like—definitely—you know, like, almost done all in a single location, but there's just people kind of talking about the philosophy of reality and life while other things are happening around them. And I don't often see movies like this.

It's just—it's—also I would say, you know, John Carpenter, he works with a variety of interesting actors. But in a lot of his films at this period of time, he was ending up working with a lot of stage actors. Actually a lot of people who would be imported from San Francisco, too. And you know, that's how you get, um, Victor Wong.

00:04:47	Katie	Host	Mm-hm.
00:04:48	April	Guest	Who plays the professor, who was a, you know, wonderful character actor.
			And he allows the actors in this to be... stagey. And by that I mean weird. Like there's a kind of artiness to this that doesn't always exist in his films, but he <u>allows</u> that to happen. And I'm excited to get into...
00:05:06	Katie	Host	Yeah!
00:05:07	April	Guest	...some of that stuff.
00:05:09	Katie	Host	This was actually the first time I had seen this movie!
00:05:11	April	Guest	Great!
00:05:12	Katie	Host	Okay, so, spoiler alert for those of you who <u>haven't</u> seen <i>Prince of Darkness</i> . Sorry we already discussed some stuff. Uh, today's episode <u>will</u> contain spoilers, but that shouldn't stop you from listening before you watch. Like we always say, it's not <u>what</u> happens but <u>how</u> it happens that makes a movie worth watching.
			But if you wanna pause this episode and watch it, now is your chance.
00:05:30	Music	Music	"Prince of Darkness Opening Titles" by John Carpenter begins playing. Low and darkly dramatic.
00:05:31	Katie	Host	So I will describe the plot of <i>Prince of Darkness</i> , and I—
00:05:35	April	Guest	Good luck!
00:05:36	Katie	Host	[Laughs.] Will do—
00:05:37	April	Guest	Was so happy I didn't have to write it!
			[Both laugh.]
00:05:38	Katie	Host	Will do my darnedest.
00:05:39	April	Guest	Okay.
00:05:40	Katie	Host	[Laughs.] So as I said, <i>Prince of Darkness</i> is the middle film of John Carpenter's Apocalypse Trilogy, released in 1987. He wrote the film under the pseudonym Martin Quatermass. And he also, obviously, wrote and performed the score. The film blends science and the supernatural when a group of quantum physics PhD students under

the tutelage of Professor Howard Birack—Victor Wong—convene in a church to run tests on a large, *[stifles laughter]* pulsing green cylinder at the behest of a priest played by Donald Pleasence.

Do not follow Donald Pleasence to a second location.

[Both laugh.]

That is a rule for life!

Using computers and equations, they decipher text next to the cylinder, which informs them that the cylinder is filled with liquid Satan, *[stifles laughter]* and that Christ was an alien sent to warn everyone about it.

[Music stops and does not resume after the clip.]

00:06:31	Clip	Clip	<p>Lisa: The container was buried somewhere in the Middle East eons ago by—gets a little wild here—the father of Satan. A god who once walked the Earth before man but was somehow banished to the dark side. Apparently the father buried his son <u>inside</u> the container. This was a section someone was trying to erase.</p> <p>Now later on here, Christ comes to warn us. He was of extraterrestrial ancestry, but a humanlike race.</p>
00:06:58	Katie	Host	<p>He was ultimately killed for being crazy, and his disciples kept the secret until science caught up with them. So essentially the Roman Catholic Church is a ruse to cover all of this up, placing man at the center of it but concealing the truth. And Pleasence has a great speech about how religion has just been like, salesmen selling a product for years, which—and that product is essentially a lie.</p>
00:07:21	Clip	Clip	<p>Priest: A stupid lie. We were salesmen, that's all. We sold our... <u>product</u> to those who didn't have it. A new life. Reward ourselves, punish our enemies. So we could live without truth.</p>
00:07:39	Katie	Host	<p>And I—that speech is so interesting, 'cause I was like... "Yeah. Yep. He's really, like—"</p> <p><i>[April laughs.]</i></p> <p>"He's nailed it. Carpenter nailed it." Alright, so one of the scientists, Susan—Anne Marie Howard—is exposed to the liquid inside the cylinder. It basically squirts onto her face. And so she becomes possessed by the evil liquid Satan inside of it. And she starts spreading it to all of the other scientists.</p> <p>Also going on is that if you fall asleep, everyone has the same dream, which is sort of like this broadcast transmission. It's a warning from the future, the year "One-nine-nine-nine." Uh, 1999. Which shows a figure emerging from the church.</p>
00:08:15	Clip	Clip	<p>Unknown Speaker: <i>[Distorted]</i> You are receiving this broadcast as a dream. We are transmitting from the year one-nine-nine-nine. You are receiving this broadcast in order to alter the events you are seeing.</p>
00:08:28	Katie	Host	<p>Pleasence says that this is also the same dream had by the</p>

Brotherhood of Sleep, which the priest who dies in the beginning—who was holding the key to the cylinder—he was part of the Brotherhood of Sleep.

And outside, not to mention, there is a group of... transients, led by Alice Cooper, *[stifling laughter]* who murder everyone if you go outside!

00:08:49	April	Guest	Yeah! There you go!
00:08:50	Katie	Host	With scissors, and bugs! Anyway, as the evil liquid spreads, things go haywire and Kelly, one of the other scientists—played by Susan Blanchard—eventually absorbs <u>all</u> of the liquid into her body.
00:09:04	Clip	Clip	Walter: She's changing again! The swelling's gone down! As if the liquid was absorbed into her system. I can see tissue changes on her face. Also, I think her bone structure is changing!
			Professor Howard Birack: Maybe this is the only way he could actualize his power... a parasite growing into its host. This could be some kind of gestation period.
00:09:27	Katie	Host	And then she attempts to bring the evil Satan's father, who killed him in the cylinder— <i>[laughs]</i> uh, who is like sort of the Anti-God, as they refer to him—they—she tries to bring him through this like, liquid mirror into the earthly realm. But Catherine—Lisa Blount—tackles her through the portal, ultimately sacrifices herself. Keeps evil on the other side. And then they close the portal, save the world.
00:09:53	Clip	Clip	Priest: We stopped it... We stopped it here. Through the grace of God.
00:10:02	Katie	Host	But... perhaps Catherine herself is the Anti-Matter Daddy!
			Um, this movie has everything.
			<i>[April laughs.]</i>
			Hot and horny physics students. Contagion plot. Scissor murders. Satanic water puke, psychic dreams, Alice Cooper. <i>[Stifling laughter]</i> Half the cast of <i>They Live</i> and <i>Big Trouble in Little China</i> . Lots of bugs. And of course, Donald Pleasence talking about eeevil.
			<i>[She and April laugh.]</i>
00:10:26	April	Guest	It's so good.
00:10:27	Katie	Host	<i>[Laughing]</i> I'm like, I don't even know if that was in any way coherent.
00:10:31	April	Guest	I—well, here's the thing. I've seen this movie, like, probably three times now. And I actually don't know if I understand it still.
00:10:38	Katie	Host	<i>[Laughing]</i> Yeah!
00:10:39	April	Guest	I'm still kind of processing it. I know that there is a—an abiding logic, but I think every single time I watch it there's something new that I'm like, "Oh! <i>[Laughing]</i> Oh, I definitely missed that!"
00:10:49	Katie	Host	<i>[Laughing]</i> For sure!

You know, Carpenter really was reading these books about theoretical physics and atomic theory. But then he's like, "Eh, it's just mumbo-jumbo. It's just a horror movie." So he like, embeds it with all

this like, knowledge of—[laughs].

00:11:02 April Guest Mm-hm!

00:11:03 Katie Host I mean, I don't think he like, really is a theoretical physicist, but there's a basis for it. There's not—it's not made up. It's a total—you know. It comes from his—him studying this stuff.

00:11:12 April Guest Yeah. It's funny because, you know, I think the way that we classify things as supernatural is... sometimes a misnomer, because we want to classify everything as supernatural, and while there are things that are supernatural in this, like, there is definitely just—it's just a different way of looking at the natural.

00:11:33 Katie Host Yeah!

00:11:34 April Guest There's—because there is—it's interesting to me that John Carpenter is using things like, um, insects.

00:11:39 Katie Host Yeah.

00:11:40 April Guest To kind of—to evoke horror. Because it seems like there is something natural that exists that was there, and—you know, in the same way that like, evil is always there! It's like, these are things that already exist. There's an order to the world, and here is the order. And it's just kind of challenging what we think is natural, because we're so used to—and maybe that's the—why he's using the transient characters, too. 'Cause I'm trying—I'm always trying to figure out, like, what they...

00:12:07 Katie Host Yeah!

00:12:08 April Guest ...mean in this movie.

00:12:09 Katie Host Yeah, I still don't know that I've totally figured out... what's going on with them. [Laughs.]

00:12:13 April Guest It's like they're—they're certainly controlled.

00:12:15 Katie Host Yeah.

00:12:16 April Guest So they're controlled by this thing that is—that they are in proximity to.

00:12:19 Katie Host Right.

00:12:20 April Guest And that's something that I also appreciate, that he doesn't completely explain.

00:12:25 Katie Host Right! Like, you can see that they're sort of in a trance; they're drawn to this building. You know, it's like, the moon and the sun are coming together [laughs] in the day, and...

00:12:34 April Guest Yeah!

00:12:35 Katie Host All this stuff that's like... not out of the realm of possibility. It's not like, you know, anything that—it's just odd.

00:12:43 April Guest Yeah.

00:12:44 Katie Host And strange, and... yeah, I love that you are—that all of the stuff that happens is natural. I mean, and so many of the effects are practical.

00:12:51 April Guest You're—okay, so you're touching on something that I find really interesting about this movie, and that is how the conversations—you know, like, I always talk about like, tonal friction, and I love how the conversations of these people who are in contact with something that is inexplicable—how they are even more rational. So it—it's almost

like the more—like, the stranger things get, the more rational these people are when they talk about it?

00:13:16 Katie Host Yeah!

00:13:17 April Guest Like, they're just like, "Oh, I don't know! Well, here's the readout. It's strange." Because they're quantifying things in scientific... means.

00:13:24 Katie Host Mm-hm.

00:13:25 April Guest In a way that seems counterintuitive, but it's actually realistic. Because that might—that would be exactly how you would encounter and react to something that is absolutely, uh, insane.

00:13:36 Katie Host Yeah, I love that John Carpenter chooses to tell this story, like, with a bunch of scientists! Who are like, "Yeah, let's just plug it into the computer and do a reading on it and see what comes out." And they're just like, "Oh, these equations are weird." [Laughs.] Like—and... It—yeah. It's—it gives it like a—the tonal friction, like you said, of sort of like, this—all of these insane things are happening and then the scientists are like, "Let's measure it!"

00:14:02 April Guest Yeah! And I think that that's—okay, so, you know, when we were working on *Black Christmas*—

00:14:06 Katie Host Mm-hm.

00:14:07 April Guest —that's something that we were thinking about. I—you know, not on like, the top of our heads, but just in the back of our minds. Just like, the way that Sophia works is—you know, she has these very realistic things that happen that slowly get blown out of proportion. And trying to approach that in terms of like—you know, like, a slasher that has a lot of—like, a kitchen sink of things happening to it. It's just like, how can we ground these people?

00:14:31 Katie Host Yeah!

00:14:32 April Guest As much as possible? Of like, how would they actually react? How would they actually talk? And hopefully there's some kind of friction in those two things as they encounter these really in—uh, you know, unbelievable experiences.

00:14:45 Katie Host Yeah, that's so interesting, and even... like, Sophia's movie *Always Shine*—

00:14:50 April Guest Mm-hm.

00:14:51 Katie Host —has certain elements of like, "Is that what's really happening?" But it's always grounded in... you know, there's always like a reasonable explanation.

00:14:57 April Guest Yeah. Yeah.

00:14:58 Katie Host For what happens.

00:14:59 April Guest Yeah. So even though—even though there's a lot of... I mean, once you see the movie—

00:15:04 Katie Host Mm-hm.

00:15:05 April Guest —there's just a lot of stuff happening all the time. [Laughs.]

00:15:08 Katie Host Mm-hm.

00:15:08 April Guest You know, like, the—the women are still talking to each other like, how they would normally talk.

00:15:15 Katie Host Yeah!

00:15:16 April Guest How they would—you know, how two friends who are arguing while something really, really terrible is happening might relate to one another. Because like, the argument's still not dead. It's just like, they're under stress, and then it just like, evolves into a different thing, so...

00:15:30 Katie Host So when you and Sophia were having these discussions and writing, you know, were you constantly saying to each other, like, "How—like, how would we react to this in a realistic way?" Or "How would this character react to this in a realistic way?"

00:15:40 April Guest Yeah. I think—you know, one of the things that we did is we went to Sophia's house, and Sophia's husband is also a writer/director and an actor, um—uh, Lawrence. He would read with us.

00:15:54 Katie Host Mm-hm.

00:15:55 April Guest So we would all take parts, and we would sit down and just act it out and read it aloud. And do edits in real time if we didn't feel like it felt... real, or was a real reaction in that moment.

00:16:07 Katie Host So that must have been interesting once you got... actors saying the lines that you had been performing and working on and sort of—not performing, but you know, that—it's like "Oh, how would you deliver this line that we've been honing down to something really realistic and believable?"

00:16:24 April Guest Yeah, it's a really interesting thing. Sophia would show me some of the audition videos that we had when she was casting. And you know, just to get a feel of like, "Oh—" 'cause we were still doing revisions as we were—

00:16:36 Katie Host Right.

00:16:37 April Guest You know, we were writing up until the time and through the shoot. And we would listen to those and then she would be like "All of these women who auditioned all read it the same way, and it's not the way that we had intentioned it to write—uh, to write it, or to have it sound. So we might be doing something wrong."

00:16:57 Katie Host Oh, interesting!

00:16:58 April Guest "Or... they're doing something wrong; we just haven't found the right person." But it's just kind of knowing, and—and because these women who are auditioning, they are actually the ages.

00:17:07 Katie Host Right.

00:17:08 April Guest They are 21, 22. And so you're trying to kind of pay attention to how someone of that age might interpret the material that you have, and like—you know, I'm in my 30s.

00:17:16 Katie Host Mm-hm.

00:17:17 April Guest We're both in our 30s.

00:17:18 Katie Host Mm-hm.

00:17:19 April Guest And it—sometimes you lose a little bit of touch. I try to keep up with what the kids are doing.

[Katie laughs.]

How they talk.

00:17:23 Katie Host The references. *[Laughs.]* Yes.

00:17:24 April Guest But sometimes I miss it, and so yeah, we had to kind of react to some of those things sometimes. And of course, you know, Sophia sometimes would be like "Nnno, I think that this is gonna stand, and they just have to figure it out." But it—it depends.

00:17:39 Katie Host Right.

When you were on set, working on perhaps revisions or refining things, like, what was that process like while you were in the shoot, trying to kind of tweak the script?

00:17:52 April Guest So it was really weird, 'cause I was in New Zealand during prep. So prep was a month—uh, a month out before the shoot. And then I left like right—the day before they started shooting, and so I would do some revisions just, like, long-distance if they needed things.

00:18:08 Katie Host Mm-hm.

00:18:09 April Guest What ended up happening, though, was most—because we were doing such intense re-writing during prep, there didn't have to be that many re-writes—

00:18:20 Katie Host Oh, that's great. Yeah.

[Katie responds affirmatively several times as April continues.]

00:18:21 April Guest —while she was on set. Which is good, because you know, she's a director with like, a larger budget for the first time, and you know, a lot of crew to manage, and so I think it would have been like, even more intense. There were only a few times when, um—you know, it was just like, "Oh, an actor needs this. Can you write something very quickly?"

And then it's just like "Okay. Yeah. I'll do that right now." Even if it doesn't end up in the shoot, it's just like, "We need this as an intro into this, and maybe it will work and maybe it won't."

00:18:49 Katie Host So during prep, when you're re-writing, are you working on, you know, how to make things more efficient for the shoot? Or working on backstory, or just like, fleshing things out for the characters?

00:19:02 April Guest I think people would be amazed at how many large changes you can make right up until the very end.

00:19:07 Katie Host Mm-hm.

00:19:08 April Guest And you know, that's something that—you know, we were doing everything. There was like, scenes that would be completely deleted that we thought that we needed, condensed scenes, a lot of stuff that we were doing was backstory. We were like, trying to find more surprises, trying to work with what we had in terms of character and budget and location. But during prep, a lot of the re-writes had to do with action.

00:19:36 Katie Host Mm-hm.

00:19:37 April Guest And that was because everything is dependent upon location.

00:19:40 Katie Host Yeah.

00:19:41 April Guest And we just didn't know where we were gonna shoot. The house, as it is in the original *Black Christmas*, is extremely important.

00:19:47 Katie Host Mm-hm.

00:19:48 April Guest Because you have to have the architectural geography that makes sense for what you're writing. And that process was actually probably the more frantic, of just like, "Oh, shit! We got this house; this house fell through so now we have this house, so we have to re-write it for this house."

00:20:04 Katie Host Oh my god.

00:20:05 Music Music "Switchblade Comb" begins fading in during April's next line.

00:20:06 April Guest But it ended up being that the house that Sophia found was so much closer to the original vision that it was actually easier once we finally got that.

00:20:15 Katie Host Oh, great.

Alright, we are gonna take a break! And when we come back, we are gonna talk more *Black Christmas* and more *Prince of Darkness*.

[*Music continues until the promo.*]

00:20:27 Promo Clip [*A telephone rings.*]

Hotshot Hollywood Producer: Listen, I'm a hotshot Hollywood movie producer.

Music: Fun, grooving music begins to play quietly in the background.

Producer: You have until I finish my glass of [*articulating*] kom-bucha to pitch me your idea. Go.

[*Slurping sounds.*]

Ify: Alright! It's called *Who Shot Ya*: a movie podcast that isn't just a bunch of straight, white dudes. I'm Ify Nwadiwe, the new host of the show and a certified BBN.

Producer: BBN?

Ify: Buff Black Nerd.

Alonso: I'm Alonso Duralde, an elderly gay and legit film critic who wrote a book on Christmas movies.

Drea: I'm Drea Clark, a loud, white lady from Minnesota.

Ify: Each week, we talk about a new movie in theaters and all the important issues going on in the film industry.

Alonso: It's like *Guess Who's Coming to Dinner* meets *Cruising*.

Ify: And if it helps seal the deal? I can flex my muscles while we record each episode.

Producer: I'm sorry, this is a podcast?! I'm a movie producer. [*Disdainfully*] How did you get in here?

Drea: Ify, quick! Start flexing!

Ify: *[Dramatically]* Bicep! Lats! Chest! *Who Shot Ya*, dropping every Friday on MaximumFun.org, or wherever you listen to podcasts.

[Music ends.]

00:21:18 Music Music "Switchblade Comb" plays again, gradually fading out as Katie speaks.

00:21:26 Katie Host Welcome back to *Switchblade Sisters*. We are with our intrepid leader, April Wolfe!

00:21:30 April Guest *[Laughs.]* Hi!

00:21:31 Katie Host *[Laughs.]* Who is also the screenwriter of *Black Christmas*! And we are talking about John Carpenter's *Prince of Darkness*.

[Music fades out.]

I also love that John Carpenter is doing religious horror and then just being—like, making it totally scientific.

00:21:43 April Guest Yeah!

00:21:44 Katie Host 'Cause I love religious horror, and as soon as the movie started and it was like, you know, all these candles and... you know, gothic Catholic imagery.

00:21:51 April Guest I love gothic shit.

00:21:52 Katie Host Yeah.

00:21:53 April Guest Love it, yeah.

00:21:54 Katie Host I love it, and I was like, "Yes! John Carpenter doing religious stuff!"

And then he's like—they're like, "Uh, Jesus was an alien, and, um, this is like—*[stifling laughter]* Satan liquid." *[Laughs.]* I was like—

00:22:01 April Guest Yep!

00:22:02 Katie Host "Yes, I love it! Great!" It's amazing take on it. *[Laughs.]*

00:22:05 April Guest Yeah, definitely! I mean I'm—yeah. Obviously I'm—as every person knows, I'm a Catholic, and I love Catholic horror so deeply.

00:22:12 Katie Host I think anybody who grew up Catholic, as I did as well, is... either obsessed with horror and also obsessed with Catholic horror—*[laughs]*—

00:22:20 April Guest It's our identity.

[Katie laughs.]

[Laughing] Our birthright is horror!

00:22:24 Katie Host If you grow up singing songs about drinking Jesus's blood—*[laughs]*.

00:22:30 April Guest Yeah! *[Laughing]* It's pretty fucked up!

00:22:32 Katie Host There's only one way to go.

00:22:34 April Guest I do like, though, that when it comes to like, the kind of Catholic hoarder—horror, what you're seeing, too—something that we were talking about earlier is like, order, and then kind of... critiquing order and what we think of as ordered in the universe, and like, "Here are

the things that are ordered," and just being like, "No."

And then also this idea that there is something so much larger than us, that like, we think that we are so much smarter than it, but it always wins because it exists, and it has always exist, and it is an order than we don't understand whatsoever. But it's—it's there, and we will be defeated non-stop.

- 00:23:15 Katie Host Yeah, and it's this idea that like, it sort of strips away this—like, man's ego. In the sense that it's like "Oh, we've created all of this, like... pomp and circumstance and we're the arbiters of good and evil and blah blah blah," but—
- 00:23:30 April Guest Mm-hm.
- 00:23:31 Katie Host —it's like, "No. There's something much bigger than you," and it's this question of identity and existence that I think is like, at the heart of the movie, of—of... when this thing gets inside of you, it changes who you are, but that you can't tell from the outside necessarily.
- 00:23:44 April Guest Mm-hm.
- 00:23:45 Katie Host And it's—I think the horror aspect of this movie is like—and I think the horror aspect of *The Thing*, as well, is like... when you can't—when it erases your identity and takes over your body and like, that idea of like, non-existence.
- 00:24:01 April Guest Yeah!
- 00:24:02 Katie Host But still seeming to exist, and it's kind of like—the end—the ends of both movies are similar in—if you kinda think about like, when she comes back in the dream. Um, Catherine, and she comes out and she's like, holding her hands up. She's got this—it's like, "Okay, who is she? Is she evil? Is she coming back? Is she gonna like, come after her boyfriend?" You know. And this—I—this idea of... you don't know if this figure, this person, is evil or good.
- 00:24:29 April Guest Yeah! [*Laughing*] And that's the way that it is in the real world!
- 00:24:33 Katie Host Yeah! Yeah, yeah, yeah!
- 00:24:34 April Guest That you don't know! But it's also kind of like the scariest part. And—I don't know, that's something that we tried to play with in *Black Christmas*, too.
- 00:24:41 Katie Host Mm-hm.
- 00:24:42 April Guest This kind of like... you know, "Here is this person who seems very normal." Or "Here are these circumstances that seem very normal, but what if there's something very, very sinister underneath that you just like—you're not visually cued into?"
- 00:24:56 Katie Host There are some interesting—I saw—I read some interesting things about connecting this film to Lovecraft. And again, these ideas of cosmic horror and... existence. So Oren Gray at Strange Horizons wrote a piece where he was saying that "cosmic horror is less the horror of some specific boogeyman, and more the horror of a cold, uncaring universe in which humans are of no importance." Carpenter has said many times that he is a fan of the works of Lovecraft, and two years before he made the Apocalypse Trilogy, he was already doing some references to Lovecraft, like in *The Fog*. But I think this idea of like—yeah, this like, huge, universal idea of the thing that we like, can't even put our arms around...

00:25:45 April Guest Mm-hm!

00:25:46 Katie Host It's not even, like, just a dude. But it's like... Anti-God, [laughs] which is kind of what they were talking about, you know?

00:25:53 April Guest Yeah.

00:25:54 Katie Host The father of Satan who put him in the cylinder—you know, naturally, but—[laughs]—

00:25:58 April Guest Yeah!

00:25:59 Katie Host But the—yeah! This idea of like—yeah, "We are so insignificant," and in a way it is sort of like... you know, if you go in the other—it's like the opposite of religious belief, of believing in God. It's like, "Ah, this huge thing that like, controls the universe," but—

00:26:13 April Guest Yeah!

00:26:15 Katie Host [Laughing] Not in a good way.

00:26:17 April Guest Yeah! I mean, I think—there's like, another movie that does that really well is *Event Horizon*.

00:26:22 Katie Host Mm-hm.

00:26:23 April Guest I really fucking love that. But they're kind of in that same vein of nothing really mattering to humans.

00:26:31 Katie Host Right.

00:26:32 April Guest It's interesting the—[sighs]. 'Cause like, the way that we approached *Black Christmas* is almost—it's almost antithetical to that, but it feeds into that idea because we're kind of playing with the idea that humans think that they're all-important, and that, like, they are wrong, but they really, really think that they're all-important and deal with things in that manner.

00:26:51 Katie Host Mm-hm.

00:26:52 April Guest And the big idea that is like, existential and terrifying to us in that movie is misogyny.

00:27:00 Katie Host Yeah!

00:27:01 April Guest And it's another thing that you can't wrap your head around, 'cause it's like a many-headed snake.

00:27:05 Katie Host Yeah.

00:27:06 April Guest And you don't really know what to do with it. But it's terrifying and it can have many different kinds of manifestations. It's a different kind of cosmic horror.

00:27:14 Katie Host Definitely.

00:27:15 April Guest Where like one group seems to feel like humans are it. "Humans are everything. I—because I am flesh and blood, I am important."

00:27:24 Katie Host Mm-hm.

00:27:25 April Guest And like, you know, [laughs] maybe that's not true.

00:27:28 Katie Host Right! And this idea—you know, one of the quotes from Oren's piece is like, "A universe in which mankind is far from the center," and that's like the Lovecraftian idea of horror.

00:27:39 April Guest Yeah.

00:27:40 Katie Host But it's like—okay, so what's super terrifying to quote-unquote

"mankind"? That we're not all-important. And... you know, what is so terrifying to misogynists is maybe that they're not...

00:27:54	Crosstalk	Crosstalk	Katie & April: All-important. April: Yeah! <i>[Both laugh.]</i>
00:27:57	Katie	Host	So trying to create a film in which you're like, puncturing the falsehood of that idea, or like, saying like, "This is—I'm gonna <u>de-center</u> men..."
00:28:08	April	Guest	Yeah!
00:28:09	Katie	Host	Is super radical!
00:28:10	April	Guest	It's a—it's a different way of looking at things, I think. I don't know that Sophia and I really thought about that when we were writing this, but there was a time when we got towards the end of it, we were just like "Oh, this might make some people mad!" <i>[Both laugh.]</i> You know? Like that's—
00:28:29	Katie	Host	Do it! Make people mad!
00:28:30	April	Guest	But it's also something that felt really innate to our experience, and something that we felt like we needed to write, and we didn't—you know, like when I'm talking to you, Katie, like—
00:28:40	Katie	Host	Mm-hm.
00:28:41	April	Guest	—if we're having a conversation, like, we have a shorthand of like, what it is to have a kind of um, presenting-feminine experience in this world. Right? And so we have that. And the idea of kind of sharing that and—with <u>mainstream</u> was something that I don't think we understood how dangerous it was while we were writing it, and then... now that we get closer, you know, to it being part of the world, we're like, "Oh. Okay." Not—you know, like, maybe not any—everyone has the experience that we do with this kind of like, open talking about it, and yeah.
00:29:10	Katie	Host	It's really interesting, because it's like the danger of it comes from asserting that someone is not all-important, right?
00:29:17	April	Guest	Yeah.
00:29:18	Katie	Host	And so... the fact that that is like, becoming—I don't know. The fact that that is—that someone is... <u>cannot</u> deal with that is—and that it <u>becomes</u> dangerous in sort of the discourse around the film is like, that is—obviously that's crazy to <u>us</u> .
00:29:33	April	Guest	Mm. Yeah.
00:29:34	Katie	Host	But that's really at the kernel of what you're—all you're saying is like, "You're <u>not</u> all-important."
00:29:41	April	Guest	Yeah! I would hope that like—I don't think—I feel like Sophia and I, the way that we worked, we didn't want to be absolutists?
00:29:49	Katie	Host	Of course. Yeah.
00:29:50	April	Guest	About things, and it felt like—even though it's a slasher film; there's not really that much room for nuance—there <u>is</u> —like, there <u>are</u>

scenes where people are discussing really important topics. Really important topical things that no one has the answers to.

00:30:07 Katie Host Mm-hm.

00:30:08 April Guest And in—it felt really... we felt very strongly that we needed to have those things in there, and—hopefully I'm not losing my train of thought. Um, and that also plays into this whole thing of like, *Prince of Darkness*.

00:30:21 Katie Host Mm-hm.

00:30:22 Crosstalk Crosstalk **April:** People having these like, conversations while other things are happening. And—

Katie: Yeah! About the real world.

00:30:26 April Guest Yeah! And so—like, there's real, real things happening there, and we were hoping that the way that we presented both male and female characters is that each has points.

00:30:36 Katie Host Mm-hm.

00:30:37 April Guest And they're both desperately trying to get this into the other person's head, but there's just still kind of a divide, and so we hope that we—we tried to treat all of our characters with a certain kind of respect. You know?

00:30:50 Katie Host Yeah. Yeah. Well, yeah! And everybody deserves to be... heard and put on an equal playing field.

00:30:55 April Guest Yeah.

00:30:56 Katie Host I was gonna say it seems like, you know, from a feminist take on *Black Christmas*—you know, like, it's coming from this really rooted in the existential questions rather than like, "Rah rah, girl power!" *[Laughs.]* You know? Which is—can feel so false.

00:31:12 April Guest *[Sighs.]* Aw, man, I hope it is!

[Both laugh.]

I hope it is! I think, you know, there's always a kind of... you know, like the industry is still kind of male-dominated at these higher echelons of decision-making. And so you hope that the things that you are trying to say about women don't come off as just, like, nineties girl power kind of thing.

00:31:36 Katie Host For sure.

00:31:37 April Guest But at the same time, you know, like there's—there's still a kind of demand for certain kinds of quote-unquote "female empowerment" stories.

00:31:44 Katie Host Yeah.

00:31:45 April Guest And how to market those, and like, the thing is that like, people do know how to market those!

00:31:49 Katie Host Yeah.

00:31:50 Music Music "Switchblade Comb" begins fading in.

00:31:51 April Guest And sometimes they do satisfy an audience, and... so you're just trying to juggle all of those demands, and hopefully you can like, fulfill enough of them for everyone.

00:31:58	Katie	Host	Yeah. Well, we are gonna take a quick break, and when we come back we will keep talking to April!
			<i>[Music continues until the promo.]</i>
00:32:08	Promo	Clip	Music: Upbeat, fun 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?
			<i>[Lisa laughs.]</i>
			I'm Emily.
			Lisa: I'm Lisa.
			Emily: Our show's called <i>Baby Geniuses!</i>
			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 <i>Baby Geniuses</i> .
			Emily: Every other week on MaximumFun.org .
			<i>[Music ends.]</i>
00:32:44	Music	Music	"Switchblade Comb" plays again, gradually fading out as Katie speaks.
00:32:51	Katie	Host	Welcome back to <i>Switchblade Sisters</i> . We are talking <i>Prince of Darkness</i> , 1987, John Carpenter, with the amazing April Wolfe.
			<i>[Music fades out.]</i>
00:32:58	April	Guest	Hi.
00:32:59	Katie	Host	<i>[Laughing]</i> Hi. What's it like sitting in that seat?
00:33:02	April	Guest	It's a different view!
			<i>[Katie laughs.]</i>
			I see the sun shining on your face.
00:33:06	Katie	Host	<i>[Laughs.]</i> Amazing. I'm getting that good light.
00:33:08	April	Guest	Yeah!
00:33:09	Katie	Host	So we were gonna talk about some of the many, many characters in

Prince of Darkness, 'cause there's like 20 of them.

00:33:15 April Guest Oof.

00:33:16 Katie Host Also—*[laughs]* like, these are the hottest, horniest physics PhD students I've ever seen.

00:33:23 April Guest I love that so much.

[Katie laughs.]

One of my favorite scenes is when a woman—I can't—which character is it? Susan Blanchard?

00:33:33 Katie Host Uh—

00:33:34 April Guest Plays Kelly?

00:33:35 Katie Host Yeah.

00:33:36 April Guest Yeah. When Kelly goes in and—or Susan. Anyway—Anne Howard. Anne Howard playing Susan. I think it's Susan. So she goes and talks to a guy, and the guy starts flirting with her, and she like tries to back out of the room, and then another guy comes in and is just like, "She's married!" And, uh—

00:33:53 Katie Host Yeah, and he holds up his fingers like the cross, like—

00:33:54 April Guest Like a cross!

[Katie laughs.]

Like "You're not—no, you're not allowed," and then he's just like, "How married?" *[Laughs.]*

00:33:59 Katie Host I know! And then whenever people—when people start disappearing because they're being possessed by the... Satan juice, it's like, "Oh, yeahhh... They're both gone..." Like, kind of indicating like, "Yeah, they're fucking."

00:34:09 April Guest Yeah!

00:34:10 Katie Host Like, "They've got the right idea." I'm like, "No, they're literally like, *[laughing]* facing off with evil in some corner!"

00:34:16 April Guest But that's—it's one of my favorite kind of like, misdirections, is like, all of these people are just kind of focused on their dumb human things, where just like, "I just wanna get laid on this weird weekend trip with my physics—like, classmates, you know?"

00:34:29 Katie Host *[Laughs.]* I know! Oh my god. And like, we talked before about when Jameson Parker, who plays Brian—with an amazing mustache, by the way—

00:34:38 April Guest Mm-hm!

00:34:39 Katie Host Like, could sweep a floor with that thing. Um, you know, he's kind of being... he's like "Yeah, I'm a confirmed sexist."

00:34:46 Sound Effect Transition *[Whoosh!]*

00:34:47 Clip Clip **Brian:** Every theoretical physicist I know wonders why it is that no one who looks like you ever seems to settle down in our end of the building.

Catherine: That's not true, and that's an extremely sexist thing to

say.

Brian: Confirmed sexist and proud of it.

00:35:04	Sound Effect	Transition	<i>[Whoosh!]</i>
00:35:05	Katie	Host	And then, you know, she kind of agrees to a date with him. And then they're—she's like, "Yeah, let's get coffee sometime." Cut to waking up in bed. <i>[Laughs.]</i>
00:35:13	April	Guest	Exactly! It's one of my favorite cuts. I love it. 'Cause they're just like "Yeah, let's get coffee," aaand they fucked. <i>[Laughs.]</i>
00:35:18	Katie	Host	That is like such an eighties trope, just like...
00:35:22	April	Guest	It is.
00:35:23	Katie	Host	The <u>earliest</u> sort of indication of something; cut to, like, them in bed.
00:35:27	April	Guest	Oh, yeah. It's—
00:35:28	Katie	Host	<i>[Laughing]</i> That needs to come back!
00:35:30	April	Guest	Grad students, oh my god.
00:35:32	Katie	Host	All they're doing is drinking coffee and getting laid. <i>[Laughs.]</i>
00:35:35	April	Guest	Yes!
			I wanna point out something that John Carpenter was particularly good at throughout his career, especially during this point, is like the... kind of, uh, diversity of actors that he was working with?
00:35:47	Katie	Host	Mm-hm.
00:35:48	April	Guest	Just in the terms of—I'm not even talking about just like, the color of their skin. But just like, their <u>body</u> types. Their personalities. Like, they're a lot of character actors who are just really interesting. And I know that we talked a lot about Victor Wong, but he's—
00:36:04	Katie	Host	Mm-hm.
00:36:05	April	Guest	He was <u>such</u> a fascinating actor.
00:36:06	Katie	Host	He really is.
00:36:08	April	Guest	Very short, he had kind of a—like a lazy eye, ish, and he—you know, he's got like a... he's got like, long, kind of stringier hair, and he's—he's just got an interesting vibe to him. But he's not played in any kind of <u>camp</u> way. He's a <u>professor</u> .
00:36:22	Katie	Host	Yeah!
00:36:23	April	Guest	He's like, an Asian-American man with like a distinct and clear accent, who's not played for comedy. He's played as the kind of straight man of this story.
00:36:31	Katie	Host	Yeah, I love that he chooses to cast him in this, like, leadership professorial role. Sort of across from Pleasence. You know, it's like the man of the cloth and then the man of science, and that—
00:36:43	April	Guest	Yeah.
00:36:44	Katie	Host	They have a lot of scenes together where they're sort of like, trying to wrestle things out of what's going on. Carpenter really play—like, he's dealing with these like, kooky existential ideas, but also just <u>very</u> much in a horror movie, um...
00:36:58	April	Guest	Mm-hm.

00:36:59 Katie Host Not, uh—like, in a horror movie format, with tropes that we understand from horror. But he's like, placing these huge, crazy ideas sort of in a genre that we can understand, and I love the way that genre can be a way that we can like, talk about other things. Like wh—

00:37:18 April Guest Larger discussions, yeah.

00:37:19 Katie Host Right! Like, even *Black Christmas* is like... "Here's a slasher movie that's about misogyny." And it's like coming at it—it's like packaging it for you.

00:37:31 April Guest Well, I mean, that's—that's why I've always been attracted to genre!

00:37:35 Katie Host Mm-hm.

00:37:36 April Guest Is, you know, because it has these covert mechanisms to treat really sensitive things in, you know, ways that you can kind of blow them up and—with a magnifying glass, you know? And in a safe way. You know?

00:37:52 Katie Host Right. You can like, smuggle it in—

00:37:54 April Guest Yeah!

00:37:55 Katie Host —but you're like, dealing with it super directly.

00:37:56 April Guest Yeah. I think the thing that I look forward to most is like, I hope that people are scared and have so much fun with *Black Christmas*, because our abiding principle through all of it is just like, we want people to go to the theater and have some fucking fun.

00:38:12 Katie Host Yeah!

00:38:13 April Guest And you know, if we didn't—if we felt like it was getting away from fun, then we had to kind of see like, "What's our quotient of serious to fun? Can we come back on this?" And you know, the idea though is that people come away talking about something larger.

00:38:29 Katie Host Yeah.

00:38:30 April Guest And... you know. It's nice when you get to do that on a large scale when your movie actually gets like a wide release, because there is a potential for that kind of dialogue. So when you have that opportunity to have a wide release, then you should say something!

00:38:45 Katie Host You better take it. *[Laughs.]*

00:38:46 April Guest Yeah. Otherwise what's the point?

00:38:48 Crosstalk Crosstalk **April:** *[Laughing]* I don't know what the point is!

Katie: *[Laughing]* Exactly!

00:38:51 Katie Host But yeah, I love that idea that it's like... "We're having fun. We're enjoying, you know, a great Christmas slasher movie. But we're also, like... you're gonna, like, sneak some vegetables in there." *[Laughs.]*

00:39:02 April Guest Yeah. And sometimes it won't even be sneaking. Sometimes it will just be like, plain, overt. Because it's like, "Well!"

00:39:07 Katie Host Yeah.

00:39:08 April Guest We don't live in a subtle time right now. *[Laughs.]*

00:39:10 Katie Host No, we don't! We don't. Subtlety is out the window.

00:39:13 April Guest "Well, sometimes we don't have time for subtlety, so..." *[Laughs.]*

00:39:16 Katie Host *[Laughs.]* Yeah! But yeah, I love that about genre. Like, you know, Western movies have always been used to talk about war, and, you know, *[laughing]* colonialism and—

00:39:25 April Guest Yeah!

00:39:26 Katie Host You know, on a literal scale, and it's at once literal and symbolic, and... metaphorical. It's like—it's always—creates this way for us to like, get in without being lectured to.

00:39:39 April Guest Yeah.

00:39:40 Katie Host Without, um, knowing that that's what we're getting into. And suddenly you're like "Oh, wait! I just got a lesson in feminism," or... quantum physics, *[laughs]* or religion.

00:39:49 April Guest Yeah.

00:39:50 Katie Host Or you know, like the Vietnam War or whatever it is that like, is sort of like, coming in, and that's what I think is so great about genre, and all of the genres.

00:40:00 April Guest Yeah! All of a sudden you remember these weird facts and you're like "Oh, okay! I guess I just needed some sugar with my medicine."

00:40:06 Katie Host *[Laughs.]* Yes. Needed some, uh... Like...

00:40:09 April Guest Some blood!

00:40:11 Katie Host Alice—some Alice Cooper impaling a dude. *[Laughs.]*

00:40:14 April Guest Alice Cooper is so great in this movie. I'm so happy he's in it.

00:40:17 Katie Host He's really great.

00:40:18 April Guest 'Cause when he shows up on the screen you're like "Yes! I love this!"

00:40:21 Katie Host Yeah.

00:40:22 April Guest And I think some people—*[laughing]* some people were saying that about *Black Christmas* when they saw the trailer. They're just like, "Cary Elwes! I love this!" *[Laughs.]*

00:40:30 Katie Host *[Laughing]* Yeah!

00:40:31 April Guest My mom in particular was just like, "*[Gasps.]*" *[Laughs.]*

00:40:33 Katie Host Ohhh.

00:40:34 April Guest Like, gasping, you know? There's just like, certain people who have a certain kind of charisma on screen.

00:40:38 Katie Host Yeah!

00:40:39 April Guest That, um—because you don't need name actors primarily for genre movies, which is something that I've always appreciated.

00:40:49 Katie Host Mm-hm.

00:40:50 April Guest It's nice; we've got—um, Imogen Poots is leading *Black Christmas* as a film, and she's a fantastic—

00:40:57 Katie Host I love her.

00:40:58 April Guest —you know, trained actress.

00:40:59 Katie Host Yeah.

00:41:00 April Guest You know, can bring something really great to the role. But then the other women who are in it, the other people, like either they're—you know, Kiwi natives that we cast there, or they're people that Sophia

really felt strongly attracted to who came from—maybe like, TV?

00:41:13 Katie Host Mm-hm.

00:41:14 April Guest Like a couple of them have more of a TV background. And this is like—oh, they get to have a big break in a feature film! And—but the way that you can do that is by putting a little Cary Elwes in. You know?

00:41:26 Katie Host Right. And did you shoot in New Zealand because it was winter there?

00:41:29 April Guest Yeah, so Sophia—I think the guiding thing was like, "Okay, well, it's winter there or it's cold enough where it can hold some fake snow."

00:41:38 Katie Host Yeah.

00:41:39 April Guest Because you know, we—they were shooting in the summer, and I think that—the—it's just—it's hard to control when you've got snow in your movie. Even the original *Black Christmas* that we talked about on this show, like, they had to make their own snow on that.

00:41:51 Katie Host Mm-hm.

00:41:52 April Guest And they shot in winter in Toronto! And they still had to make their own snow.

00:41:54 Crosstalk Crosstalk **Katie:** Oh my god, yeah.

April: So it's like finding a place—

Katie: To give it that look.

00:41:57 April Guest Yeah.

00:41:58 Katie Host 'Cause it's not freshly...

00:41:59 April Guest Exactly.

00:42:00 Katie Host Freshly, uh, snowed everywhere.

00:42:02 April Guest Yeah, so find a place that's cold enough that can hold the snow. *[Laughs.]*

00:42:05 Katie Host Yeah. I love that you're like, "We're going to the southern hemisphere!" *[Laughs.]*

00:42:09 April Guest It was so—it was so weird. All of a sudden Sophia was on a plane to New Zealand. She's like "Okay, guess this is happening!" *[Laughs.]*

00:42:15 Katie Host Yeah. Well, they also have an infrastructure for shooting stuff there.

00:42:18 April Guest They do. The weird part, though, is because *Avatar* is shooting there right now, they have the majority of cast and crew locked down there right now.

00:42:27 Katie Host Damn you—damn you James Cameron! *[Laughs.]*

00:42:29 April Guest Yeah! Like, because—I mean, they were doing like—like, two through five all at the same time!

00:42:33 Katie Host Oh my god.

00:42:34 April Guest So that means that like, people were employed for like... years.

00:42:36 Katie Host Yeah.

00:42:38 April Guest Doing *Avatar*, and were just like, not gonna—you know, do anything for—*[laughing]* for our movie.

[Katie laughs.]

They're not gonna leave *Avatar* for *Black Christmas*.

[Both laugh.]

00:42:47 Katie Host Well, this has been an absolute delight to sit across from you and have this conversation about *Prince of Darkness*.

00:42:53 April Guest Yes!

00:42:54 Katie Host And about *Black Christmas*.

00:42:55 April Guest Yeah!

00:42:56 Katie Host And thank you for introducing me to this movie, 'cause I had never seen it, and it was... a trip.

00:43:00 April Guest It's deeply weird.

00:43:01 Katie Host It's deeply weird and so worth watching.

00:43:03 April Guest And I highly recommend watching it again, because you will miss things, and you'll be like, "Wait, they said what?" [Laughs.]

00:43:10 Katie Host [Laughs.] I know. And, you know, Carpenter makes it fun! He gives you this deeply weird Lovecraftian cosmic horror with... alien juice.

00:43:18 April Guest Yeah.

00:43:19 Katie Host Or Satan juice. And you're like "Oh!" But like... we're making sex jokes.

00:43:23 April Guest Yeah.

00:43:23 Crosstalk Crosstalk **April:** Make it fun.

Katie: Alice Cooper is like, [laughs] impaling someone, and ants are eating a dude's face, and... yeah. It's fun.

00:43:29 April Guest Yeah!

[Both laugh.]

And *Black Christmas* is in theaters starting Friday, December 13th, and then I'm not sure about when it will go on sale for DVD or Blu-ray and then streaming, but that will be down the road. But definitely—

00:43:46 Katie Host It's in wide release though, so get those tickets!

00:43:48 April Guest Yes!

00:43:49 Katie Host Opening weekend, Friday the 13th.

00:43:51 Crosstalk Crosstalk **Katie:** No better way to spend a Friday the 13th.

April: And—and let's say—

00:43:54 April Guest Let's say that, you know, *Star Wars* is sold out the weekend after, you know? Like, maybe try *Black Christmas*! Take your family!

00:44:00 Music Music "Switchblade Comb" starts fading in.

00:44:01 Katie Host [Laughs.] Yeah. I'm gonna bring my family! I'm gonna go with them!

00:44:02 April Guest Oh yeah, bring a family!

[Both laugh.]

00:44:05	Katie	Host	You'll be home over Christmas break. You'll be bored. Go see it on Christmas Day.
00:44:09	April	Guest	Mm-hm.
00:44:10	Katie	Host	Alright. Thank you guys so much for listening, and thank you April for being here!
00:44:15	April	Guest	Thank you!
00:44:15	Katie	Host	Thank you for listening to <i>Switchblade Sisters</i> with me: Katie Walsh! If you like what you're hearing, please leave us a five-star review on Apple Podcasts. If you wanna let us know what you think of the show, you can Tweet us at @SwitchbladePod or email us at switchbladesisters@maximumfun.org . Please check out our Facebook group, Facebook.com/groups/switchbladesisters .
			Our producer is Casey O'Brien. Our senior producer is Laura Swisher. This is a production of MaximumFun.org .
			<i>[Music finishes.]</i>
00:44:48	Clip	Clip	Catherine: That's not true and that's an <u>extremely</u> sexist thing to say.
00:44:51	Music	Transition	A cheerful guitar chord.
00:44:52	Speaker 1	Guest	MaximumFun.org .
00:44:54	Speaker 2	Guest	Comedy and culture.
00:44:55	Speaker 3	Guest	Artist owned—
00:44:56	Speaker 4	Guest	—audience supported.