

00:00:01	Dan	Host	On this episode, we discuss: <i>Book Club!</i>
00:00:05	Elliott	Host	The chilling tale of four people getting together in the same space less than six feet apart! OoOoO!
00:00:12	Music	Music	Light, up-tempo, electric guitar with synth instruments.
00:00:38	Dan	Host	Hey, everyone! And welcome to <i>The Flop House</i> . I'm Dan McCoy.
00:00:41	Stuart	Host	I'm Stuart Wellington!
00:00:43	Elliott	Host	And I'm Elliott Kalan! And Dan, uh, I hate to be—to fall into my stereotype as the Jewish one, but why is this show different from all other shows?
00:00:51	Dan	Host	Well, uh... for one thing, we're all, uh, more than six feet apart.
00:00:58	Crosstalk	Crosstalk	<i>[Through laughter]</i> Meaning that, uh, we're all— Dan: —in our respective apartments.
00:01:01	Dan	Host	Elliott: Explain—explain further. Uh, yes. The, uh... COVID-19, uh, colloquially named as, uh, the coronavirus? Has, uh, sent us scattered to the winds. Uh, normally it was just Elliott scattered.
00:01:16	Stuart	Host	Yeah.
00:01:16	Elliott	Host	Yeah.
00:01:17	Stuart	Host	Well.
00:01:20	Elliott	Host	<i>[Long pause; then Dan, Elliott, and Stuart laugh in turn.]</i> Now—uh—
00:01:22	Dan	Host	I mean, that's pretty much my reaction to it. Yeah. Well.
00:01:24	Elliott	Host	We ought to—we are doing our best to try to keep up with what the governments tell us to do. Uh, we are setting an example for the young people out there by keeping distance from each other. So as to not create—become disease vectors. Dan and Stuart are feeling a little under the weather, and I'm—
00:01:39	Stuart	Host	Yeah.
00:01:39	Elliott	Host	Y'know, I'm—I'm—I'm just dealing with an overdose of California sunshine! Y'know? There's just... too much—too much bright sun! That I can only escape by staying in my house 23 hours a day and only occasionally venturing outside to peer into the light like a mole man. Or a vampire that got tricked into escaping his coffin too early. So, uh, this episode might be a little strange, because we're all in three different locations.
00:02:03	Crosstalk	Crosstalk	Dan: Yeah. Stuart: Uh-huh.
00:02:05	Elliott	Host	Elliott: I don't think any podcast—
00:02:06	Crosstalk	Crosstalk	—has ever done this before. Right? Dan: <i>[Laughs.]</i> Uh. No. First one.
00:02:08	Stuart	Host	Stuart: No. I don't think in the history of podcasting. And my—and my levels are all crazy, so this might be the weirdest-sounding Stuart you'll ever hear.
00:02:13	Elliott	Host	Mm-hm.
00:02:14	Stuart	Host	Hopefully, uh it's extra loud.
00:02:17	Dan	Host	Um... yeah. I think I have the easiest of all three of us, 'cause I'm not as sick as Stuart nor do I have two children.
00:02:24	Elliott	Host	No, Dan, you have the easiest of <u>most</u> people in the country.
00:02:27	Dan	Host	No—I know! We weren't—I was comparing to <u>you</u> two! I was not—we don't need to get into how privileged I am. Uh, which is very. But—

00:02:36 Elliott Host *[Elliott laughs.]* Alright! Don't rub it in! Dan—Dan is recognizing his privilege in a very positive way.

00:02:43 Dan Host Well, I mean... *[through laughter]* what am I supposed to do about it?

[Elliott laughs.]

00:02:49 Elliott Host Just count my lucky stars, I guess.
00:02:52 Dan Host Yeah. And to your—you—purple moons and green clovers, too.
00:02:56 Elliott Host Yeah. Uh, so this is a weird way to start *[through laughter]* an episode.
[Laughs.] So—Dan, what do we do on this podcast? For anyone who's—who is stuck at home looking for entertainment. And they stumbled on the picture of us and they're like, well I like chicken legs and beers and remote controls!

[Dan laughs.]

00:03:10 Dan Host I'll check out what these three dudes do! Uh, what do we do on this podcast?
00:03:25 Elliott Host Uh, this is a podcast where we watch a bad movie and we talk about it. Um, now, uh, you were very interested, uh—we—we had a short vogue for theme months and you were gonna do what you called "Mom-uary" where we watched this and *Poms*. But—
Let me explain. Mom—Mom-uary was for me. I want to do a theme month of—'cause let's face it. We're dudes. We watch a lot of "dude" movies. We watch a lot of—and not to—not to, uh, gender stereotype there, but we watch a lot of traditionally dude movies—horror movies; action movies; uh, sci-fi-action horror. Horror-sci-fi-action. Fantasy-horror. Horror-fantasy. Sci-fi-action and action-horror-sci-fi-fantasy-action.

[Dan laughs.]

00:04:16 Crosstalk Crosstalk And we don't—there's a whole world of movies out there that we don't really touch upon usually that I would call—generically—movies my mom watches. And so I was—and this—so I wanted to see *Book Club* and *Poms*, and it would double as also—"What is going on with Diane Keaton these days?" month. Because Diane Keaton—who is—I don't think I'm gonna do—have any, uh, opposition on this—a national treasure and one of the most, uh, charismatic actresses in probably the history of motion pictures.
Uh—
Stuart: Uh-huh.

00:04:17 Dan **Dan:** Yeah.
00:04:19 Crosstalk Crosstalk Delightful. Instantly likeable. Very funny.
Elliott: Yes. The—uh—there's—

00:04:21 Stuart Host **Stuart:** Uh-huh. And can wear—
00:04:24 Elliott Host And can wear the hell out of a high collar and a hat.
00:04:29 Crosstalk Crosstalk Oh, she—y'know—her—her style—I mean, there's a reason that the Annie Hall look took off like a—like a wildfire.
Elliott: When, uh, when's introduced it.

00:04:31 Dan Host **Dan:** Well Audrey there said there's a scene—
—late in this movie where, uh, they're in, uh—spoiler alert—uh,
Diane Keaton is on a large inflatable swan in a pool, and Audrey
said—why is she wearing a hat? I'm like, because she's Diane
Keaton!

00:04:41 Elliott Host *[Elliott laughs.]*
Also, it's nighttime and she's wearing a huge sunhat. *[Laughs.]*
00:04:44 Dan Host Yeah. *[Laughs.]*
00:04:44 Elliott Host But there's a part where, uh, her—her girlfriends are trying to help
her dress up for a date and Jane Fonda is like, open up your collar!
Show off the girls a little! And—but she's wearing, like, a turtleneck
underneath the shirt *[through laughter]* that she's wearing.

00:04:55 Crosstalk Crosstalk **Elliott:** That they're unbuttoning.

00:04:58 Dan Host **Dan:** Yeah. There's no way the girls—
—are getting anywhere near to being shown off.
00:05:00 Crosstalk Crosstalk **Dan:** In that—in—yeah.

00:05:00 Crosstalk Crosstalk **Elliott:** No. But she looks great. So—
Dan: No. She looks tremendous! She always does!

00:05:03 Elliott Host **Elliott:** But Diane Keaton is—
She's also a working actor. And so for years now she's been doing
movies like this or *Something's Gotta Give* where I'm like—like—
that's like Diane Keaton, like, you're so—like, what happened to the
Diane Keaton of *Reds*, you know? Or, uh, the Diane Keaton of
um... y'know... uh—the Woody Allen movies that she made. Like,
there's just—there's part of me that's like, Diane Keaton, you're
better than this! This was gonna double as “Diane Keaton, You're
Better Than This” month, but mostly it was—movies that my mom
watches. And... unfortunately, I don't know that we're gonna get to
Poms. Uh, 'cause there's so much else going on right now. But—

00:05:33 Crosstalk Crosstalk **Elliott:** But I really want—
Stuart: We're just gonna skip right to *Wild Palms*.

00:05:37 Elliott Host *[All laugh.]*
The—the—the TV show?
00:05:39 Dan Host *[Through laughter]* Yeah! Weird! Part of the national conversation,
too. *Wild Palms*.
00:05:44 Elliott Host *[Laughs.]* Well, inevitably—inevitably when things start going south
socially, people start talking about the Oliver Stone television short-
lived series *Wild Palms*.
00:05:52 Dan Host I will say, uh, Elliott, uh... my—I know for a fact that my parents saw
Book Club. Uh—
00:05:57 Elliott Host Okay.
00:05:58 Dan Host And they—their reaction was—y'know. Like, look. We know it's
dumb, but—
[Elliott laughs.]
—your elderly parents had a good time.
00:06:04 Elliott Host Yeah. I mean, that's the thing! Is this is—this is a comfort food
movie. And maybe at this time in American history, we all need a

little comfort food. But guys, I wanted to talk about where this movie goes wrong. 'Cause it does so much right. Once—number one—it brings together an amazing cast. This is Diane Keaton, Jane Fonda, Candice Bergen, and Mary Steenburgen. They're all great. Uh, and also you got Don Johnson and Wallace Shawn and Richard Dreyfuss and Ed Begley, Jr. This is an all-star, older-star cast. And Alicia Silverstone in it! Un—as far as I know, unheralded performance! In a supporting role! But. And—it gets—so it obviously gets that right by getting cast together.

00:06:37 Stuart Host

So wait—

00:06:38 Elliott Host

It—it tacks—

00:06:38 Stuart Host

Wait, are you saying—are you saying like a little guy in a little suit didn't come out and like... tell everybody that Alicia Silverstone was showing up?

[Elliott laughs.]

00:06:46 Elliott Host

Like, at the beginning of *Frankenstein*, when a man comes out and he goes—watch out! This movie may be too horrifying for you! I wish that he had gone out and said, it may shock you to find that Alicia Silverstone is in this film.

[Stuart laughs.]

00:06:58 Dan Host

In a very small role!

Well, all—also—are you saying that uh Andy Garcia and Craig T. Nelson are chopped liver, my friend? Because you—

00:07:03 Elliott Host

I'm saying that—Dan, I'm saying that there are so many stars in this movie that the heavens were dark and I can't even remember all of them. So there was a lot of stars in the movie. Two, it taps into the national zeitgeist 'cause it's all about the *Fifty Shades of Grey* craze, which was only... seven years old when this movie came out!

[All laugh.]

And so—the only way they could've fixed that is if the movie—at the beginning there was just a montage of things that happened in the year 2011. That they were just like—

[Dan laughs.]

[Through laughter] That—just to set the scene. But uh, here's what this movie, uh, does wrong. Now, uh, just—spoiler alert—I'm gonna do a general thesis statement about the film and then we'll get into the—the summary of it. This movie is essentially a sitcom episode that has been expanded to the length of a feature film?

00:07:45 Crosstalk Crosstalk

Dan: That is true.

00:07:46 Elliott Host

Elliott: And that sitcom—

—is called *Golden Girls*? And this is essentially... a backdoor attempt. And I—I don't mean 'backdoor' in a sexual way, even though this is a heavily *Fifty Shades of Grey* movie. Because—as we'll get into—it totally just—it just—eliminates the promise of a—of a sexually-charged elder movie. But uh, it's like—

[Stuart laughs.]

—if they made a *Golden Girls* movie and they forgot a very valuable ingredient. ‘Cause let’s take a look at who the characters are in this one. Okay. This is a story about a book club that’s been meeting... frequently! Meeting regularly since 1974.

00:08:16 Crosstalk Crosstalk **Stuart:** Uh-huh. And we have the, uh—

00:08:18 Stuart Host **Elliott:** And they’re introduced to—
00:08:20 Elliott Host We have the receipts to prove it. Right?
Yes. Because we’re introduced to them with the most incredibly fake photoshopped photo I think I’ve ever seen in the history of film. Featuring young Jane Fonda; young Candice Bergen; young Mary Steenburgen; and young Diane Keaton. And we’ll talk about their characters in a moment. Jane Fonda, she’s a—

00:08:33 Dan Host I just want to say, there’s a worse photoshop job to come, but I’ll—
I’ll—

00:08:37 Crosstalk Crosstalk **Dan:** —I’ll leave that as a—

00:08:38 Elliott Host **Elliott:** *[Through laughter]* Later—
00:08:41 Dan Host But which one is it? Is it the Ed Begley, Jr. photos?
Ed Begley Jr. Yes. *[Laughs.]*

00:08:43 Crosstalk Crosstalk *[Elliott laughs.]*
Elliott: Where there seems—

00:08:44 Dan Host **Dan:** So much so that I thought—
—it was gonna be a plot point that he was faking these vacation photos. *[Laughs.]*

00:08:48 Elliott Host *[Elliott laughs.]*
It looks—there’s a part where—later on, Candice Bergen is looking at her ex-husband Ed Begley, Jr.’s vacation photos. And it looks like he and his fiancé went to the mall—

[Dan laughs.]

—and stood in front of a greenscreen—like, went to a carnival. And had like a fake photo made. Uh, so Jane Fonda. She’s your classic lifelong bachelorette. Refuses to settle down. Loves to have sex. And owns a successful hotel. She’s obviously the Rue McClanahan. In this scenario. She’s—she’s the Blanche. She’s very sexually active. Does not want to be tied down by a man, and also—has kinda similar hair! To Blanche. Then you’ve got... Sharon. That’s Candice Bergen. She’s a federal judge and she is very ultra-proper. And she’s very repressed. She hasn’t even dated a man, let alone have sex, since she divorced her ex-husband Ed Begley, Jr. This is clearly the Dorothy.

00:09:32 Stuart Host Who she—who she chose to divorce.
00:09:34 Elliott Host Who she chose to divorce. Yeah. This is clearly the Dorothy. The Bea Arthur. You know. Just kind of like, the one who sneers at everybody else and looks down on them. Here’s where the problem gets in. You’ve got Mary Steenburgen as Carol, who is a chef who’s married to Craig T. Nelson. And is kind of... she’s just a—kind of a lady who is upset that she and her husband aren’t intimate very often. And you’ve got Diane Keaton, who is a woman with two

grown daughters who are treating her as if she's more fragile than she is because of her age. You've got two Roses right here.

00:10:04 Stuart Host Mmm.

00:10:04 Elliott Host You've got two Betty Whites. There is nary a Sophia to be found in the film. They're missing an Estelle Getty. And this throws off the very perfect and very essential chemistry of the *Golden Girls* experiment, where you had—one, the sexpot. Two, the goof. Three, the—the uptight one. And four, the sarcastic mom of the uptight one. Guys? This movie needs an older old woman. Even *Grumpy Old Men* had a grumpy older man, in the form of Burgess Meredith. And yet in this movie, you've got two—you've got two Roses and no Sophia's. And of the Roses, Diane Keaton is by far the better Rose!

00:10:39 Dan Host Well, yeah, uh... they don't give the Roses as much comedically to do as, uh, the Rose in *Golden Girls*, either.

00:10:46 Elliott Host No—well, I mean, *Golden Girls* is also great. That's the difference is also that *Golden Girls* is great and *Book Club* is kinda like, uh... it's—it's kinda got running through the motions. But let's explain. Okay. So you've got the—so you got these four indelible characters—

00:10:56 Stuart Host I kinda feel like they're a little bit closer to the, uh... the—the four women in the *Sex—Sex in the City?* Or *Sex and the City* series?

00:11:04 Crosstalk Crosstalk **Elliott:** It's called *Sexy City*.

Stuart: 'Cause I don't remember which it is.

[Dan laughs.]

00:11:06 Elliott Host It's called *Sexy City New York*. [Laughs.]

00:11:08 Dan Host Uh... I believe it's *Sex and the City?* Cause there's an ampersand, isn't there?

00:11:12 Elliott Host Yeah, but that ampersand stands for a "y." Sexy—Sexy: The City!

00:11:15 Dan Host Maybe it's *Sex in the City!* Let's look it up.

00:11:18 Elliott Host No, it's *Sex and the City*. It's *Sex and the City*, guys. It's not *Sex in the City*, it's *Sex and the city*.

00:11:21 Crosstalk Crosstalk **Stuart:** So—so it's like—so it's like them!

Dan: Alright.

Elliott: Or is it— *Sex in the City?*

00:11:25 Elliott Host Dan—okay. So, uh, how does it map on? Map these characters onto the *Sex and the City* characters. Let's see.

00:11:31 Stuart Host So there's... Charlotte?

00:11:34 Elliott Host Okay.

00:11:35 Stuart Host She's, like, one of them.

00:11:37 Elliott Host Okay. She's like Candice Bergen, because she's the uptight one and she's a lawyer and Candice Bergen's a federal judge.

00:11:42 Stuart Host There's, uh... Miranda?

00:11:45 Elliott Host Okay.

[Dan laughs.]

00:11:48 Stuart Host She's like one of 'em.

[All laugh.]

00:11:50 Elliott Host Okay. Is Miranda the Kim Cattrall?

00:11:52 Crosstalk Crosstalk **Stuart:** Yeah?

Dan: Uhh... yeah.

00:11:55 Elliott Host **Elliott:** 'Cause Jane Fonda's—
00:11:58 Stuart Host —very much the Kim Cattrall.
There's, uh, Courtney?

00:12:01 Elliott Host *[Dan laughs.]*
Is there? *[Laughs.] [Through laughter]* I don't think there's a
Courtney.

00:12:04 Dan Host *[Through laughter]* You're thinking of the *Friends*. That's Courtney
Cox.

00:12:06 Elliott Host Oh, yeah, yeah, yeah.
00:12:08 Stuart Host Wait. That was her name?
00:12:10 Crosstalk Crosstalk **Dan:** *[Through laughter]* Yeah.

00:12:10 Elliott Host **Elliott:** *[Through laughter]* Yeah.
00:12:10 Dan Host I mean, it is her name.
00:12:13 Crosstalk Crosstalk Well, this movie, Diane Keaton is playing Diane.
Dan: Which is pretty good.

00:12:15 Elliott Host **Elliott:** Yeah.
Her character's name is Diane, which I thought was very funny. Uh,
and—

00:12:16 Dan Host But guys, I discovered that it is *Sex and the City* but there is no
ampersand. It's written out. So I totally misremembered that. I'm
sorry. That's—I want to apologize to everyone for that before I get
tweeted at.

00:12:26 Elliott Host No, I, Dan, I have to assume that you've been watching a—some
kind of, like, bootleg rip-off called *Sex & a City*, where-

[Dan laughs.]

00:12:38 Stuart Host —they're very generic about what city it is 'cause they don't wanna
get sued. But it probably is Cincinnati?
00:12:40 Dan Host Mm-hm.
00:12:42 Elliott Host It is hot there, I hear.
Yeah. No, no. It's Cleveland is where it's hot, Dan. Hot in
Cleveland.

00:12:45 Dan Host Oh. It's WKRP in Cincinnati is what it is.

00:12:47 Elliott Host *[Elliott laughs.]*
Yeah, yeah. It's very WKRP in Cincinnati.

[Dan laughs.]

That's— *[Laughs.]* Do you think there was somebody at the time
who was like—WKRP in Cincinnati? What is this? Science fiction
show?

00:12:56 Dan Host *[Dan laughs.]*
Must be a typo in the old TV guide!

00:13:00 Elliott Host *[Multiple people laugh.]*
I'm gonna assume it's called *Woke Up In Cincinnati*, and it's about
somebody who fell asleep on a bus. *[Laughs.]* And now they gotta
get back. But with a typo.

00:13:08 Dan Host *[Sighs.]*

00:13:09 Elliott Host Well, I guess I'll wa—I don't need to watch the show 'cause I'm interested in that premise. And he missed out on—

[Stuart laughs.]

00:13:15 Dan Host —one of the classic sitcoms of the 1970s.
Yeah. And he's never gonna get to see it because of the music rights. At least not in a very cut-up form. So.

00:13:21 Elliott Host Yeah, yeah. Well now when he finally watches it he's gonna be like, this is the show? 'Cause they can't play those scenes that have the old music in them. Yeah. So guys—so you got these four characters. They're *Sex and the City Golden Girls*, and they each have their story that—very much like a sitcom. They each have their story that they're gonna go through. But! They're all friends! And they still meet every week for—title card—Book Club! Now, I wanna mention before we get into the plot, that—

00:13:42 Dan Host Oh, wow.

00:13:42 Elliott Host The soundtrack to this movie is bonkers. Like, I think Austin Powers had a more subtle soundtrack than this one. Like, you would—if you just listened to the music, you'd be like, what kind of crazy cartoony hijinks are going on in this movie? But—

00:13:55 Dan Host Oh, so you mean the score.

00:13:57 Crosstalk Crosstalk **Elliott:** Yeah. The soundtrack.

00:13:58 Dan Host **Dan:** You're not talking about—
—how they use “More Than This” by, uh, by Roxie Music.

00:14:01 Elliott Host No, no. No, I'm not talking about the pop song soundtracks that they—'cause they also—those are—there's a part at the end where they play a Meatloaf song and everybody acts as if it's the craziest thing they've ever heard. *[Laughs.]* Like, okay. So. Uh... these women, when they get together, you better believe they make lots of sex puns. Oh boy! The innuendos are flying wild. Uh, they have just—speaking of!—they have just read the book *Wild*, and Jane Fonda did not like it. They mention that the theme of this year's book club is “bestsellers that were made into movies”? Which is... kind of a silly theme for a book club because they probably would've read these books already. Uh, but Jane Fonda is like—hey, ladies. Here's the book we should read: *Fifty Shades of Grey!* And they're like, no, come on. Come on. And she goes—hey! We started the—oh, and Candice Bergen says, “We started this to stimulate our minds!” And Jane Fonda goes, “I hear it's quite stimulating!” That's the level of dialogue—

[Dan whoops ironically.]

00:14:52 Stuart Host —that we're gonna get in the movie. *[Laughs.]*
And it's—and it's great for me, Stuart the person watching the movie, because... I know those stories! So I know what they're in for.

00:14:59 Elliott Host Yeah. That was the funny thing was watching it, having seen the—having seen all three movies for this very podcast, there were times where I'm like—so how are they gonna deal with the part where he—they think he's died in a helicopter crash? Is that something that they're gonna bring up? Like, are they gonna bring up the—all the whole subplot with the guy who wants revenge? They don't.

00:15:14 Dan Host Can I just—I know that we’ve, uh, paused it a lot before getting into the plot, but can I just, uh, say—

00:15:18 Crosstalk Crosstalk **Dan:** —my thing about—

00:15:20 Elliott Host **Elliott:** Dan, we get to make the rules! Look. It’s coronavirus time. We make the rules. Things are crazy. Just say what you wanna say. Do what you wanna do. K, can you stop a friend? *Addams Family*.

00:15:26 Dan Host Well I just wanna— *[Laughs.]* I wanna talk about how linked this movie is to *Fifty Shades of Grey*. Because, like... alright. I don’t wanna deny like—at the time, there were all these articles about how, like... y’know, like... uh... older women or women who like may be into like sort of settle into, uh... married life were like rediscovering, like, sex or whatever because of *Fifty Shades of Grey* or like... whatnot. Although—

00:15:54 Elliott Host I believe there was a—I believe there was a run at the hardware stores on nylon rope. Because so many women were begging to be tied up.

00:15:59 Dan Host Well that’s one of the things, though. Like—it—I feel like all of the stories were more about how, like... uh... women who maybe were from an earlier generation where they didn’t like talk so much about their needs, uh, were like connecting with like... they could be honest about if they were kinky or not or like... inject new elements into their sex life. Which is not—

00:16:22 Crosstalk Crosstalk **Dan:** —what this movie is. This movie— *[Laughs.]* Yeah.

00:16:26 Dan Host **Elliott:** Like boron! New elements like boron or magnesium! This movie is much more, like, it’s just like these women are all like oh yeah! Sex!

[Elliott laughs.]

00:16:31 Elliott Host When they read *Fifty Shades of Grey*. *[Laughs.]* Well that’s—that was one of the things—I feel like this movie makes a promise early on that we are gonna see some older women getting invested in BDSM play. And that never happens. I’m like—this movie promised me—implicitly—that I was gonna see Diane Keaton in a leather mask? And that—

[Stuart laughs.]

00:16:46 Crosstalk Crosstalk —never happened.
Dan: *[Clears throat, then laughs]* Okay. Well. But also—

00:16:49 Elliott Host **Elliott:** And I was very disappointed. No one ever holds a riding crop.

00:16:52 Dan Host It’s just like—what is this movie about? Y’know?
Dan: Yeah. But also I think that it’s—I—I personally would’ve preferred that the movie, uh, just make up like an erotic book bestseller? Rather than tying it so specifically to *Fifty Shades of Grey* because the movie feels like this giant commercial for a lot of things. There are other things it feels like a commercial for. But—

00:17:11 Crosstalk Crosstalk **Dan:** —specifically for *Fifty*—

00:17:14 Crosstalk Crosstalk **Elliott:** Oh, yeah. Motorcycles. Earplugs. *[Laughs.]*
Dan: Well, Bumble? *[Laughs.]*

Stuart: Yeah, like—do you think—

00:17:16 Stuart Host **Elliott:** Oh, Bumble? Yeah.
Do you think if this movie had been made like 20 years earlier it would've been a movie club and they were watching *Basic Instinct* or something? *[Laughs.]*

00:17:24 Crosstalk Crosstalk **Elliott:** Yes. Exactly. Yes.

00:17:26 Dan Host **Dan:** Well it's also like—
They don't just read the first book. They *[through laughter]* like throughout the course of the movie they read the entire *Fifty Shades* trilogy. And like—maybe it's just 'cause I've, y'know, picked up *Fifty Shades of Grey* and read some of it? And know how—
[through laughter] horribly written it is? But I would prefer they just, like... y'know, like, good! Good on ya. Go read some erotica if you want to. But like, goddamn. There's—there's *[through laughter]* much better erotica to be had.

00:17:49 Elliott Host They never make any jokes about the writing in the book, which surprised me. That they—and I wonder if it's because they don't wanna alienate—or maybe they like those books! I don't know. They don't wanna alienate the people who've seen this movie who were like, oh, I read those books. Those were good books! I really liked them a lot. It reminds me of, uh, there was a time when... Oprah's Book Club—they picked *One Hundred Years of Solitude*? And then... they were picking some other book. And I remember, for some reason, maybe it was on at work. Like, seeing a little bit of the episode and she's like—okay. Now I know the last book was a little difficult for some people—and women in the audience were nodding. And I was like—*One Hundred Years of Solitude* is a beautiful book. Like, I love it. I love that book. And it's—I remember at the time—

00:18:26 Crosstalk Crosstalk **Elliott:** —being a young callow—

00:18:29 Elliott Host **Stuart:** But now you're gonna drag it?
Well, no, no! At the time being a young, callow jerk, and being like—that's not a difficult book! Like, it's a beautiful book! And it had to be pointed out to me by someone else, like—not everybody is like a reader. And I don't mean that in a condescending way, but like, not everybody is just gonna pick up Gabriel Garcia Marquez and be like, oh, yeah, I really get this. So for a lot of people it probably was a much more challenging book than they're used to. And they might be the kind of people who—when they read *Fifty Shades of Grey*—they're not, like... ugh! This is so horribly written. They might be like, eh, this isn't the best-written book but I'm enjoying it. So like, I wanna see it from the point of view of people who maybe don't have such snobbish standards as me.

00:19:02 Dan Host Right.

00:19:02 Stuart Host Yeah.

00:19:02 Dan Host And I also wanna say, like— *[Laughs.]* We are aware that, uh, we are all, uh, middle-aged men. And so—

00:19:10 Crosstalk Crosstalk **Dan:** Speaking— *[Laughs.]*

00:19:12 Dan Host **Elliott:** Mm. I'm approaching middle age?
Speaking as, uh, as such—uh... y'know, we can't necessarily speak to, uh, older women's, uh, desires and hearts. *[Laughs.]* So like—

00:19:23 Elliott Host No, no! But I think—I think we all come to this from a very—from a place of, like... older women sex positivity?

00:19:28 Dan Host No, definitely.

00:19:30 Elliott Host Okay. So getting into the plot. Uh, basically, Diane Keaton, she is—has to go visit her kids. They all live in LA. Uh, her—I think. Her kids live in Arizona. And she's going to go visit them, and she has a meet-cute on an airplane with Andy Garcia. And they're flirting, and then she accidentally grabs his dick for a reason I couldn't quite understand? *[Laughs.]*

00:19:47 Crosstalk Crosstalk **Elliott:** And, uh—

Stuart: She got scared.

00:19:49 Stuart Host **Dan:** There was a—
He also—Andy Garcia... from scene one 'til the end of the movie, seems drunk the whole time.

[Elliott laughs.]

00:19:56 Dan Host Yeah.

00:19:57 Elliott Host *[Laughs.]* He does! When he's doing an accent that I couldn't quite pinpoint I thought he might've been Greek? I'm not sure.

00:20:00 Dan Host I will say, uh, having watched this movie with Audrey, she was like shouting at the screen. She did not like Andy Garcia. 'Cause she felt like he was a cocky guy who is constantly, like, uh... sort of... assuming, uh, that... Diane Keaton could drop everything at the—at any moment to, like, come see him in another city. Like, there's a later point where he sort of ignores her fears? I mean, in the interest of trying to push her past them? But like in a way that Audrey really didn't respond to? And I get it. Like, I think he's being presented as like this romantic type that... uh... may have been better in a previous age? Where he's like—

00:20:41 Crosstalk Crosstalk **Dan:** —a little pushy?

Stuart: Yeah! He's a pilot.
He can still drive himself at night.

[Elliott laughs.]

00:20:46 Elliott Host Well he's the most Christian Grey-like figure in this. In that he is a millionaire. Who has nobody else in his life and can indulge just whatever... uh... desires or fantasies he has. And who also very early on, has a sense of possession and ownership over Diane Keaton? And this is not explored 'cause he's just a fantasy figure of a rich handsome man who is available and shows interest in her. Y'know.

00:21:09 Dan Host Yeah. There's a certain—he has a certain amount of, uh, charm because he's Andy Garcia, but like... he also... I—I think he's being presented as, uh, a figure that will push Diane Keaton past her neuroses? But, uh... just from... Audrey's perspective watching it, she was like, well, uh, he's a little too, like, controlling and thinks he knows better.

00:21:31 Elliott Host I mean, later he hits on her by—she doesn't know he's a pilot and she's flying back home. And a flight attendant calls her up and is like, oh, we need some information from you! What's your name and your phone number? What's your address? And what nights are you free? And then the pilot—Andy Garcia—walks out. And he's like, I'll take it from here. And the flight attendant has this look on

her face like, heh, heh, heh, glad I could be part of this little love prank!

00:21:51 Crosstalk Crosstalk **Elliott:** And then—

00:21:53 Dan Host **Dan:** Yeah. Rather than the look—
—that they really would have on their face, which is like—don't involve me [*through laughter*] in your dating life.

00:21:57 Elliott Host [*Elliott laughs.*]
In this—in your stalking. And then an alarm goes off in the cockpit and he refuses to answer it. Until Diane Keaton agrees to go on a date with him. And it's supposed to be, I think, cute. But it's like... this is scary! [*Laughs.*]

[*Dan laughs.*]

And if he set off the alarm on purpose to—as, like, a part of the prank! Which I assume he did. It's like, that's worse? Like, he's playing a lot of mind games with her. And in a movie that was more keyed in to *Fifty Shades of Grey*, that would be, like... acknowledged as creepy? But instead it's supposed to be just cute here. Y'know.

00:22:24 Dan Host Yeah. Anyway.

00:22:27 Elliott Host Anyway. Meanwhile. Uh, Mary Steenburgen—Craig T. Nelson, her husband, has just not been showing interest in the bedroom. And, uh, we see her—she—they go on their anniversary dinner. And Craig T. Nelson gets her a very romantic gift: two sets of earplugs so that she can watch her TV shows while he's sleeping and her snoring won't keep her up. And uh, she gets him dance lessons because her annual charity dinner is coming up and it's gonna be a talent show and she wants to dance. Neither of them are happy with these gifts. She starts reading the book while watering a plant, and we see the moisture meter on the plant go to “high” and it was like—come on, everybody. Like—

[*All laugh.*]

Come on! What are we doing here? Like, what kind of Benny Hill-level joke is this?

00:23:06 Stuart Host [*Dan laughs.*]
I mean, I expected it to cut to a shot of like, the *Great British Baking Show* and have Mary Berry be like, “That's a soggy bottom!”

00:23:13 Dan Host [*Elliott laughs.*]
Oh, my.

00:23:15 Elliott Host [*Through laughter*] Yeah. There's a lot of those types of puns, too. Later on, Craig T. Nelson really gets into his old motorcycle? And there's so many lines about, like, oh yeah. I gotta lube her up so I can mount her. And I can climb on top of her and ride her all night. And she looks at the camera basically and is like, oh, what about me? Like it's— [*Laughs.*]

00:23:28 Dan Host I gotta say. Like, that—

00:23:30 Crosstalk Crosstalk **Dan:** I found some of that—

00:23:33 Crosstalk Crosstalk **Elliott:** It's like this— *[through laughter]* it's like sexy Andy Kapp is what it feels like to me.
Dan: I sound—Uh—

00:23:36 Stuart Host **Stuart:** Yeah, yeah, yeah. Craig T. Nelson's like—
I wanna get on my motorcycle and squire jizz out of my ball sack—
[All laugh.]

00:23:39 Elliott Host —all over it.
He's like, I can't—I just can't wait to insert my dick into this motorcycle and pleasure it all night long.

00:23:43 Dan Host I found some of that funny, uh, not because the, like, gag itself is funny? But because like... uh... all of the women are in a room and they know the problem that the two of them have been having? And so they're all kind of like reacting to it and sort of trying to stifle their reactions? And this is gonna be a running theme in the movie. The material is bad, but the actors are all so good that they manage to sell a surprising amount of it.

00:24:08 Elliott Host I mean, it's kind of like *Sex and the City* that way. *Sex and the City* was so full of dumb puns? But... uh—but like, the performers in it are good performers. You know. There's a line, uh, that our old boss at *The Daily Show*—Tim Carvell—used to do, which was his version of a *[through laughter]* *Sex and the City* about old women. Where it would be—meanwhile, on the other side of a town, Estelle was having some assisted living of her own!
[Dan laughs.]

And like that's kind of what this movie is! *[Laughs.]* Is that line. That joke. In like—pumped up into a whole movie? Um, all the women, they're reacting super cartoonishly as they read it. Like, they're Tex Avery wolves. Their eyes are popping out of their heads. They're turning into steam whistles. Uh, the—and the soundtrack, like, I said, the score is so cartoony. In my notes, I wrote that it's like the whole movie is a swing band and a car chase? Like, that's what it sounds like at times? Um, Jane Fonda's old beau—Arthur, played by Don Johnson—he shows up. And he just will not leave her alone and takes her out for ice cream. Talks about how his wife left him. And they end up wading in a fountain for a lucky penny because she made a bad wish on it. It's all so adorable. And a security officer on a Segway comes by and takes a picture of them. And there are a couple of security officer—or cop—moments in this movie, and I just kept imagining the auditions where improv actor after improv actor came in to like audition for this role. And they'd be like, oh, yeah, yeah! While we shoot it, you'll make it into a bigger role with your improv. And that doesn't happen.

00:25:24 Crosstalk Crosstalk **Dan:** I will say, regarding—

00:25:27 Dan Host **Stuart:** Yeah. I felt so bad!
Yeah. Regarding Don Johnson, I know that this is—I mean, maybe it's like—
[Stuart laughs.]

00:25:31 Crosstalk Crosstalk **Dan:** —you just turn him— *[Laughs.]*

00:25:33 Elliott Host Elliott: Whose name is also—
—his name is a pun for penis! Like, that's the other thing. Is like, they—it's like the movie is so full of puns that even the actor's name in the credits reads as a pun.
00:25:39 Stuart Host Yeah. Metaphor bleeds into reality.
00:25:42 Dan Host Yeah.

[Elliott laughs.]

00:25:43 Elliott Host I mean, maybe—
00:25:45 Dan Host It's like in the mouth of madness that way. *[Laughs.]*
Maybe this is just turn-about as fair play? Because, uh, like, women so often get underwritten roles in this, uh, sort of movie? But I could not tell you anything about what the character Don Johnson was supposed to be other than he likes Jane Fonda. His whole personality was he wears a kind of a funny hat.
00:26:01 Elliott Host He wears a funny hat. He used to be a radio DJ. And he likes Jane Fonda. And that is the—and I don't know what he does for business now! He had to fly into LA for business for—maybe it was a radio convention. I don't know. But he also seems to be genuinely rich like everybody in the movie is.
00:26:15 Stuart Host Now I haven't watched all the special features on the Blu-ray disc of this—

[Multiple people laugh.]

But I'm assuming there was a scene that's on the cutting-room floor where Don Johnson's character is talking to Jane Fonda's character and he's like—oh, you're in a book club? Uh, what are you reading right now? And she shows him and it like cuts to his eyeballs in like a Giallo movie and his blood runs cold.

[Elliott laughs.]

00:26:38 Dan Host 'Cause it makes him think—that's his daughter in those movies!
Oh no.

[Elliott laughs.]

00:26:40 Elliott Host *[Through laughter]* Yeah. Prob—that's probably exactly what happens! *[Laughs.]* Uh, what do you think he—at a family event, he was like, *[adopts Jersey accent]* ah, I'm making a *Fifty Shades* movie, too! Ah, it's family stuff! We can bond over this! *[Laughs.]*
00:26:51 Stuart Host That's prob— *[Laughs.]* Yeah. That's a really good Don Johnson impression.
00:26:54 Crosstalk Crosstalk **Stuart:** That's better than mine.

Elliott: *[Accent again]* Hey! It's me, Don Johnson! We—me and my daughter, we're gonna bond over this!

00:26:59 Crosstalk Crosstalk **Stuart:** Hey, it's—
Elliott: Heya, hey, I'm making one of these, uh—

Stuart: That's, uh, that's more of like a Donald Johnson. *[Laughs.]*

[All laugh.]

00:27:05 Elliott Host Yeah. "I'm making one of these, uh, *Fifty Shades* movies. Just like you were! Like daughter, like, daddy, huh? Yeah! I'm—your daddy's in a *Fifty Shades* movie! And she's like, please stop saying that."
[Laughs.] Um—

00:27:14 Stuart Host Yo, call me daddy more!
00:27:17 Elliott Host Meanwhile, uh, Candice Cameron—she is cyberstalking her ex-husband, who has—

00:27:20 Crosstalk Crosstalk **Elliott:** —a much-younger—

00:27:22 Elliott Host **Dan:** I'm sorry. Candice Cameron? [Laughs.]
00:27:24 Crosstalk Crosstalk Uh, sorry. Candice Bergen.
Elliott: I apologize.

00:27:24 Stuart Host **Stuart:** Oh man!
00:27:25 Elliott Host Dan's been waiting for that fuckup!
Oh. You got—

[Dan laughs.]

00:27:28 Dan Host —you knew it was going to happen and you got me! Uh—
00:27:29 Elliott Host Finally. [Laughs.]
[Laughs.] Candice Bergen, uh, she is cyberstalking her ex-husband. And she finds these—what we mentioned before were the worst photoshopped pictures maybe in the history of photoshop.

00:27:38 Crosstalk Crosstalk **Elliott:** They are—I think—

00:27:41 Elliott Host **Dan:** Now, I want to—[sighs.] I wanna—
In a way I think they're deliberately bad-looking. 'Cause they're so silly! They have to be. Like... it literally was like a photo booth at a wedding. Like, that's what it looks like.

00:27:49 Dan Host Now, I wanna object to this. Uh, scene. 'Cause like, alright. So as a...

00:27:53 Elliott Host Oh, I'll say—also, she gets caught by her law clerk. She's doing this at work. And, uh, anyway. But Dan.

00:27:59 Dan Host As a previously unattached man? This, uh, originally confused me a lot?

00:28:04 Crosstalk Crosstalk **Dan:** Because I'm—

00:28:05 Elliott Host **Elliott:** This was before you were—
This before you were turned into a human centipede? Now that you're attached?

00:28:08 Crosstalk Crosstalk **Stuart:** Uh-huh.

00:28:09 Dan Host **Dan:** Yes.
Yeah. I'm attached. Uh—

[Elliott laughs.]

00:28:12 Crosstalk Crosstalk **Dan:** It's amazing that I can still talk—

00:28:13 Dan Host **Elliott:** Now, you the—
—with my [through laughter] mouth sewn to someone's butt, but. Y'know.

00:28:16 Elliott Host Well I assumed you were the front! But I didn't realize—are you the middle or are you the back?

00:28:19 Dan Host No, I'm talking into the butt—

[Elliott laughs.]

—and the person in front is saying what I'm saying with my voice, like, a kind of a *Ratatouille*, like, you know, like, pull the hair and make the guy move sort of situation.

00:28:30 Elliott Host And—okay. I think that's the first time someone's compared *Human Centipede* and *Ratatouille*, sure. [Laughs.]

00:28:33 Crosstalk Crosstalk **Dan:** Uh... I mean, I've got one—

Elliott: I mean, you didn't answer my question—

—are you in the middle or are you in the back?

00:28:36 Elliott Host Uh, what? I—I—I—I'm in the... uh... the second-best position.
00:28:38 Dan Host Which is the middle.

00:28:45 Elliott Host Now, I wonder if the—

00:28:46 Stuart Host What?! [Laughs.]

00:28:46 Elliott Host —not at all! Not at all, sir! Not at all.

00:28:51 Dan Host You think the back is the—best?

00:28:52 Elliott Host See, you have a little bit of freedom and then you can just—

00:28:53 Crosstalk Crosstalk **Dan:** The second-best?

Elliott: —poop freely—

Into the air!

00:28:53 Elliott Host **Elliott:** Like God intended!
00:28:55 Crosstalk Crosstalk

Dan: But you've got two peoples' poop!

00:28:56 Dan Host I mean, I guess like, there's a lot less poop maybe by the time—no. It—

00:28:59 Crosstalk Crosstalk **Dan:** There's still nowhere for the poop to go!

Elliott: I gotta say. Dan—

—once you're eating one person's poop? You might as well throw the other person's poop on the plate.

00:29:02 Elliott Host

[All laugh.]

00:29:04 Dan Host [Through laughter] Let's not—

00:29:05 Stuart Host I mean, I don't think we—I don't think there's any contest. Y'know. The front is the best, 'cause you get to eat all the food and you have somebody eating your ass all day long.

[All laugh.]

00:29:13 Crosstalk Crosstalk **Dan:** Let's, uh—

Stuart: The back is second-best—

Elliott: Now, what if—

00:29:16 Stuart Host —because you can poop whenever you want. And you get to eat someone's ass [through laughter] all day long.

[All laugh.]

00:29:22 Crosstalk Crosstalk **Elliott:** [Through laughter] [Inaudible.] And the second—the middle—

Dan: Why is this happening in the *Book Club* episode?

00:29:26 Elliott Host So I—the—I—I think—I'm wondering if, what if this movie came out a couple years earlier and was called *Movie Club* and it's these four women who watch *Human Centipede*, and they're like—

[Dan laughs.]

—I guess this is what people are doing now! *[Laughs.]* And they make themselves into human centipede and it reinvigorates their lives.

00:29:39 Dan Host *[Through laughter]* Let's not talk about this anymore. What I wanted to say was, y'know, there was a period when I was uh using dating apps. So this Bumble thing confused me for a long time. Because—alright. First off—

00:29:50 Crosstalk Crosstalk **Dan:** —it wasn't clear—

Stuart: Uh-huh.

Elliott: Okay. So she—

00:29:51 Elliott Host She goes on Bumble to find this stuff. We should say that.

00:29:53 Dan Host Well, yeah. It was—it wasn't clear that this was on it.

00:29:57 Elliott Host Dan, I mean, you do know that Bumble is a dating app for bees. Right?

00:30:00 Dan Host Could— *[Laughs.]* Could we just—

00:30:01 Elliott Host That's why you were dating so many bees for a while.

00:30:03 Crosstalk Crosstalk **Dan:** I'm speaking from experience, so let me—

Stuart: Or, like, clumsy people! *[Laughs.]*

00:30:05 Elliott Host Or clumsy people. Yeah. Well, that's Fumble. That's—Fumble is the dating app for people—

[Dan sighs heavily.]

—like Steve Carrell in *40-Year-Old Virgin*, who just keep having clumsy accidents that get in the way of their love life!

00:30:14 Stuart Host Mm.

00:30:15 Dan Host Yeah. Um, so... I—

00:30:18 Crosstalk Crosstalk **Dan:** It was confusing for—

Elliott: Not to be confused with Grumble, the dating app—

Dan: Oh, god.

00:30:20 Elliott Host For people with—for Andy Rooney's. Now Dan, you were saying? Bumble. *[Laughs.]*

00:30:24 Crosstalk Crosstalk **Dan:** Uh—it was confusing for a while—

Elliott: Here's a—here's a look behind the curtain.

00:30:27 Elliott Host I like to talk until Dan is so irritated that he just starts *[through laughter]* checking his phone. When he picks up his phone I know it's time to let him talk. So Dan?

00:30:33 Dan Host Uh, yeah. It was confusing to me for a moment, because it looked like she was doing this on her desktop? And I'm like, okay. Well first off, Bumble's an app. So that's weird. But then later on it becomes clear that she is using a tablet to do this. But then secondly—

[Elliott laughs.]

00:30:47 Crosstalk Crosstalk **Elliott:** Oh good! I'm glad—

Dan: —the re—the— *[Laughs.]*

00:30:47 Elliott Host —that plot hole got covered up with cement.

00:30:49 Crosstalk Crosstalk **Dan:** The reason—

00:30:51 Stuart Host **Stuart:** That's how—
That's how my mom does most of her computing!

00:30:53 Dan Host *[Elliott laughs.]*
Yeah. So—but secondly, she... learns that her husband is dating this much-younger woman. By... uh... like, the Bumble thing is like—like, oh, matched! And I'm like, what? You can't see other people's matches on Bumble! But it turns out that I guess it's an ad for Bumble that's like, oh these two people matched! You could, too! But that, like, uh, suggests the question: why is her husband showing up for her in this ad? I mean, she was googling him right before, but like—he's not gonna be a keyword! *[Laughs.]* Like, in this advertisement for Bumble!

00:31:27 Elliott Host Well she has learned that her husband is dating because her son calls her to announce his engagement. And he mentions that. So she goes on Bumble and is confronted with this ad. An di have to assume that—as in the song, there's always something there to remind her. *[Singing]* Bum, bum, bum, bummm! And in this case, it's that ad. She's just—it's a Kafka-esque existence where she's confronted at every moment. With evidence of her ex-husband's life. I assume that as a judge, she deals with a lot of cases that are tangentially related to her ex-husband, which—again—is a conflict of interest. She should be recusing herself from those cases. But it's—but I think, uh... it is the kind of movie logic, Dan, where like someone will turn on the radio and there's a news report about what's—whatever's going on that's important to the plot? *[Laughs.]* You know? Uh, so—but you're right. This ad comes up that's like, "Bumble helped this older man to get with a much younger woman! Is Bumble right for you?" Uh, and so—but she gets caught by her clerk and she doesn't wanna get involved—she doesn't wanna dip her toe in the radical revolutionary world of internet dating, which I'll mention again—is how I met my wife 15 years ago! Uh—

00:32:29 Crosstalk Crosstalk **Stuart:** I mean—the thing is that—

Dan: Yeah.

00:32:32 Stuart Host **Elliott:** Uh, but this is a scary new world for her.
Is that, uh, Candice Bergen's character is hungry. She needs a slice of something.

[Elliott laughs.]

That's right—I think she needs a slice of Dreyf! Richard Dreyfuss shows up. *[Laughs.]*

00:32:41 Elliott Host I haven't thought about "Slice of Dreyf" in a long time!

00:32:44 Stuart Host Playing 69-year-old George.

[Elliott laughs.]

00:32:46 Elliott Host *[Through laughter]* We'll get to that. We'll get to that. 'Cause she hasn't put herself out there yet, but she has—anyway. Uh—

00:32:51 Stuart Host Yeah, yeah, yeah. I don't want to spoil it for everybody! I know everybody's waiting for George to show up.

[All laugh.]

00:32:58 Elliott Host It's gonna be great! I don't want to bury the lede!
I mention Richard Dreyfuss in the beginning and people were like, but who does Richard Dreyfuss play?! 'Cause that—Richard Dreyfuss—I mean, he hasn't been on movie screens that much for a while. I mean, what was the last time—for a lot of people, he's still Max Bickford or Krippendorf! And he doesn't have a new character to—

00:33:11 Crosstalk Crosstalk **Elliott:** —to replace that!

Dan: Krippendorf. Krippendorf. But uh—also—

Elliott: Krippendorf! I'm sorry. *[Laughs.]*

[Dan laughs.]

00:33:15 Dan Host Please. Uh, I actually looked him up—

00:33:17 Crosstalk Crosstalk **Elliott:** I should—I should remember from my anthropology minor—

Dan: He has—

00:33:19 Elliott Host —at school. That it was Krippendorf who discovered that tribe! Yes, Dan?

00:33:22 Dan Host He had—it turns out he has been working much more than you would've thought? Like, he's been in movies over the past, uh... few years. But they just haven't been movies that people have seen.

00:33:32 Crosstalk Crosstalk **Elliott:** I mean, the last—

Stuart: Yeah. He played, uh—

00:33:34 Stuart Host He played Thanos? Uh, he played—

00:33:36 Dan Host Oh, wow!

00:33:36 Elliott Host Nope.

00:33:36 Stuart Host —Tony Starks.

00:33:39 Elliott Host Nope. So he was two different characters in *Avengers*?

00:33:42 Dan Host Yeah.

00:33:41 Stuart Host Yeah! They use CGI.

[Elliott laughs.]

00:33:44 Elliott Host Okay.

00:33:45 Dan Host Okay.

00:33:46 Elliott Host So it was a *Dead Ringers* type scenario, I guess. Uh—no. He—the last thing I think I remember seeing him in was... uh... that movie that we watched—was it—what was the—when—with—where he was, uh...

00:33:56 Crosstalk Crosstalk **Elliott:** Lesser Hemsworth's dad?

Dan: *Piranha 3D*.

00:33:58 Elliott Host What?

00:33:59 Dan Host *Piranha 3D*. *[Laughs.]* I said.

00:34:01 Elliott Host No, no. He's not in that. Right? Uh—

00:34:03 Dan Host He is in it! He's at the beginning. He gets eaten by *piranhas*! It's a joke about *Jaws*.

00:34:06 Elliott Host Oh right! I forgot about that. But we did a movie for *Flop House* that he was in years ago. But uh... so... Diane Keaton, uh, is visiting her daughters again. They're treating her—they're really babying her. Mary Steenburgen calls to ask—

00:34:17 Crosstalk Crosstalk **Elliott:** —is sex spanking—

00:34:20 Stuart Host **Stuart:** This specific relationship is—
00:34:22 Crosstalk Crosstalk —was the one that made my wife the most angry.
Stuart: ‘Cause like—

Dan: Which one?

Elliott: Yeah.

Stuart: The—the daughters—

Elliott: Between Diane Keaton and her daughters.

Dan: Oh, yeah. Me, too!

00:34:28 Stuart Host **Stuart:** Between Diane Keaton and her daughters.
Like, they—they—they treat her like such a weird child the whole time? And it’s like—dude! We’re at fucking Buca de Beppo, man. Just let me take this fucking phone call!

[Elliott laughs.]

Like—she like leaves—she leaves the restaurant to take this fucking phone call and both of them leave the table and it’s like, you can’t leave your fucking idiot husbands at Buca de Beppo!

[Elliott laughs.]

00:34:49 Elliott Host They’re gonna eat all the shit!
[Through laughter] Yeah! They’re gonna finish it! There’ll be none left and that’s expensive! *[Laughs.]*

00:34:51 Crosstalk Crosstalk **Dan:** Uh, to be fair—

Stuart: They’re gonna get it all over your children! *[Laughs.]*

[Elliott laughs.]

00:34:55 Dan Host To be fair, her children are horrible meddlers, but Diane Keaton also, uh... treats it like—this is the sitcom-iest plot. Because for reasons that... y’know, maybe if I’m—y’know, maybe if I was an older, uh... uh, mother of adult children I would, uh, think differently? But I’m like, why aren’t you just talking to your children about what’s going on in your life? You feel the need for the whole movie to hide your, uh—

00:35:21 Crosstalk Crosstalk **Dan:** —new relationship.

00:35:22 Elliott Host **Elliott:** Oh, no. No, Dan—
Dan, as the son of two parents who often don’t tell me things about their personal lives that you’d think would be useful for me to know, I can speak to that.

00:35:31 Crosstalk Crosstalk **Elliott:** Which is—I believe that part.

00:35:33 Dan Host **Dan:** Yeah, but—
But she’s not just, like... not thinking about it. Like, she’s actively hiding it away. Like, she makes up a lie to run off with this guy and then doesn’t answer her phone as they get increasingly worried about her!

00:35:45 Crosstalk Crosstalk **Elliott:** Hey—You’ve got to—

00:35:47 Elliott Host **Stuart:** I mean, that’s—
—hide your love away, Dan. Sorry. I yelled hey—
[Dan laughs.]

00:35:52 Stuart Host —for that—just for that joke when it was really rude. *[Laughs.]*
And the thing is, like... I dream of a day when like a hunky, drunk
Arizonan pilot takes my dad away.

00:36:06 Crosstalk Crosstalk *[All laugh.]*
Stuart: But that’s for different reasons. *[Laughs.]* Yeah.

00:36:08 Elliott Host **Elliott:** It’ll happen, Stu! It’ll happen. Just—
Just—ya gotta make sure he gets out there. Also, uh, your parents
are still married, I believe?

00:36:13 Stuart Host Yeah. I mean, my mom could go too. She’s chill.

00:36:17 Elliott Host *[All laugh.]*
Your mom is very cool. You do have a very cool mom. Uh—so—
Mary Steenburgen calls an emergency book club. This—this is the
part I didn’t believe. She goes, I have to call an emergency book
club so we can figure out if sex spanking is a thing. ‘Cause this
book has got me all turned inside out. You have to fly back now.
And, uh, she and Craig T. Nelson have a dance lesson from their
very stern dance teacher. And he is not enjoying it. Uh, so Candice
Bergen, meanwhile, she goes to the vet with her cat. The doctor
refers to it as a lethargic pussy. And we’re like, yeah, yeah, we get
it. Okay. Uh, she has an elderly cat. And... uh... we already
mentioned that Andy Garcia hits on Diane Keaton while playing on
her fears of flying and being a creepy stalker dude. Uh, they have
another book club scene and, uh, Diane Keaton is like—uh... oh,
no, wait. That’s later on. Sorry. I have to go into my notes here that
we’re 27 minutes into the movie and this was when Danielle quit
watching. When my wife walked away and said—I can’t take any
more of this movie. *[Laughs.]*

00:37:07 Crosstalk Crosstalk **Stuart:** Yeah. She was hoping for them—

00:37:08 Stuart Host **Dan:** I—I hope—
—to spend more time talking about the books, right?

00:37:10 Crosstalk Crosstalk **Dan:** Well—

00:37:12 Dan Host **Elliott:** Yeah, yeah.
I will say that the movie is, like... one of the times that the movie
works better than others? Is... when they’re all together at book
club because then you get to see these great actors, like,
interacting? Uh, I mean other than like there were some parts
where like I was annoyed at the movie’s, like, script because it was
just, like—let’s reiterate exactly what’s going *[though laughter]* on
so.
[Elliott laughs.]
The slowest members of the audience will understand exactly
what’s happening. But... but the interplay was good.

00:37:38 Stuart Host And a lot of the scenes just feel like delivery systems for these women to... uh, walk from one well-appointed snack spread to the next?

00:37:46 Elliott Host *[Elliott laughs.]*
Yes. It's—I mean, this is—this is in that very—in that very Nancy Meyer vein of like, uh, it's a certain sort of pornography about beautiful kitchens and the ease of having everything that you want at your fingertips at all times?

00:38:00 Dan Host I actually have a voice memo from Audrey about this book club that I feel like this is the time to play. So I'm gonna just, uh... pump up my volume on this and, uh, here—here ya go. Uh... now.

00:38:11 Clip Clip **Audrey:** Book Club? I think it's more of a wine club! Am I right?

00:38:17 Dan Host Alright. So that was the—that was the zinger.

00:38:18 Stuart Host 00:38:20

00:38:20 Elliott Host That more of a wine club? You said?

00:38:21 Dan Host More of a wine club.

00:38:23 Elliott Host I mean, most book clubs it feels like to me are excuses to drink with your friends. But like, in a structured setting? It's a way—I mean, a book club is just—is just a way to force you to get together with your friends regularly so you don't lose track of them. Right?

00:38:34 Crosstalk Crosstalk **Dan:** Like this podcast!

Stuart: Yeah. It's not some little—like, yeah.

Elliott: Like a podcast.

00:38:37 Stuart Host Like this shitty podcast we've been doing forever.

00:38:42 Elliott Host *[Multiple people laugh.]*
Uh, anyway. Now we're gonna enter into what I call the “dating sequence.” Where everyone goes on dates! Diane Keaton goes on a date with her pilot, tells him the story of her first kiss, which also involves a man grabbing—a—when she's a teenager and a teacher grabbing her head and then planting a kiss on her? Which she calls very romantic, but which felt like—again—like a story where I was like, that's not an okay story. That's—that sounds creepy, too.

00:39:05 Stuart Host And she—she tells that story when they're out at dinner at a table that is very far away from the edge of this, uh, outdoor seating area.

[All laugh.]

00:39:21 Elliott Host Like, I've been to outdoor restaurants. They kinda pack 'em in there so they can maximize the space. But no dice at this one! *[Laughs.]*
No, no. Well, you know, it's a movie. They had camera equipment and stuff probably. Uh, the others have goaded Candice Bergen into online dating. She finally joins. She sets up a profile with a picture of her with a face mask on for some reason. Like, one of those nighttime face masks.

00:39:34 Dan Host Well, not for some reason. She can't figure out how to operate the app. So she takes an accidental picture of herself.

00:39:41 Elliott Host Okay. That's fair. Uh, I'm just gonna—I'm gonna skip ahead a little bit and just say that she goes on this—let's—well—I'll—you know what? I'll just say very briefly: Mary Steenburgen, she tries to seduce Craig T. Nelson with her old waitress uniform. She looks amazing. And he is so much more interested in his motorcycle.

[Dan laughs.]

He is not interested in it. Uh—they try to buy, uh, Candice Bergen a sexy dress and she seems to be unable to put dresses on? She tries to put it on over her clothes? Which makes no sense to me. Like, or maybe it's just a very elaborate kind of Spanx undergarment that she's wearing that looks like a full suit of clothes under her dress? And uh, and this is important for later—Jane Fonda slips Mary Steenburgen—in her hands, not to use—gives her a Viagra pill to slip to her husband later. Because as she says, a lumberjack is happiest when he has wood.

00:40:28 Stuart Host
00:40:30 Crosstalk Crosstalk

[Through laughter] Oh my god!

Elliott: *[Laughs.]* I'll leave it to you guys to untangle what that means.

Stuart: Holy shit! Oh, God!

00:40:33 Dan Host

Dan: Now, is that—

Is that true, lumberjacks? If there's lumberjacks listening, tell us if you're happiest when you have wood. Because to me it seems like that—y'know, your job. Maybe you like it and maybe you don't. But uh, y'know. Write in!

00:40:44 Elliott Host

But I mean—I feel like if there's—I mean, no wood means no work. You know.

00:40:47 Crosstalk Crosstalk

Elliott: So that's—so I assume that's part of it.

00:40:49 Dan Host
00:40:53 Elliott Host

Dan: That's true. But I'm not—

I'm not necessarily at my happiest when I'm at work, Elliott.

Very good point. Very good point. In fact, I would say you're at your unhappiest, which would make it difficult if, say, someone was trying to supervise you and get you to do some work!

00:41:01 Crosstalk Crosstalk

[Dan laughs.]

Elliott: But I wouldn't know what that's like! *[Laughs.]*

00:41:04 Dan Host
00:41:06 Elliott Host

Dan: I always did my *[though laughter]* goddamn work.

Don't fuck with me.

So—but—let's skip ahead to where—the date. This is a real slice of Dreyf. She's got—Stuart, why don't you set the scene for this one? Since I know you're raring to talk about Richard Dreyfuss's indelible, iconic persona. As George.

00:41:18 Stuart Host

Okay. So they're like in a restaurant? And uh—

[Multiple people laugh.]

00:41:32 Elliott Host

George—George seems like a normal guy. Like, he doesn't seem like... y'know, he has, uh, he has a Brooks Brothers shirt on. And, uh... yeah! It's a nice little date, you know? *[Laughs.]*

They have a really pleasant first date. But for some reason, it's written so that Candice Bergen's character thinks this is a disaster at every moment? It's like, they're both nervous. They get over it. They talk with ease and calm. By the end of it, they kiss. She kisses him and then they have sex in the back of her car! And—

00:41:49 Crosstalk Crosstalk

Dan: Yeah!

Stuart: Uh-huh.

00:41:50 Elliott Host —the lesson she gets from that is: I do not wanna see this man ever again and I'm just gonna date other people now. Which makes no sense to me.

00:41:58 Dan Host Yeah. I don't know what happened there. Like, there—I—I wonder if there was something cut from the movie? I have no idea. The whole movie I'm just like—whenever they went back to Candice Bergen I'm like, why aren't you dating Richard Dreyfuss? *[Through laughter]* You had a good date!

00:42:08 Elliott Host Well I'll tell you why. 'Cause she goes back home and she's got more messages. And the first one we see is from—you guessed it!—Wally Shawn.

00:42:14 Crosstalk Crosstalk **Elliott:** Oh, yeah!

00:42:15 Stuart Host **Stuart:** Oh man!

00:42:18 Elliott Host Some—some man candy! One, please!
Somebody's not having dinner with Andre tonight because he's taking Candice Bergen out for a date!

[Dan laughs.]

And they—it was—the moment I saw Wallace Shawn, I was like—thank you, movie. Yes. This is exactly what I needed right now. Is to know that a little bit of this movie's budget went to paying Wallace Shawn so that he could write, like, the most scathing, like, unpleasant like wonderful play about how modern society is built on the back of exploited workers and bloodshed? I'm like—it makes me very happy to know that *Book Club* has—has contributed to that in some way by employing him. Uh, Diane Keaton. She runs off from her family. She makes an excuse and says that her house was robbed and she has to leave. But she doesn't fly home—she flies to her pilot's house! And this is when we first realize that he's probably a millionaire 'cause he has an enormous house? Um, and he takes her for a ride—

00:43:02 Dan Host He invented some plane thing, right? That's his deal?

00:43:05 Elliott Host He invented some kind of engine that—

00:43:06 Stuart Host Oh, maybe.

00:43:06 Elliott Host That has less drag or something? I don't know.

00:43:09 Stuart Host He, uh—yeah. It's like, uh, like a Tuscan villa. *[Long pause.]*

00:43:11 Dan Host Yeah.

00:43:12 Stuart Host Right?

00:43:12 Dan Host It's nice. I mean, it's not in Tuscany, but it's in the style *[though laughter]* of such a thing.

00:43:17 Elliott Host It's an Arizona villa. And he takes her in a little prop plane and she's like, no, no, no, I'm scared! But she takes him—he takes her in it. And this is when it's like the most like a *Fifty Shades of Grey* movie? Because the whole scene is just—just crane—just helicopter shots of Arizona desert and then shots of them in the cockpit going like, wow! Look at that! Whoa! Like... and the whole point of the movie is—oh, well life is wonderful if you're rich and have your own plane and can fly around whenever you want. So. Very *Fifty Shades of Grey* in that particular. Um, and she says—hey, my marriage actually died a long time—oh, I forgot to mention, she's a widower. Diane Keaton. Her husband died last year.

00:43:50 Crosstalk Crosstalk **Elliott:** And she says—

Dan: She's a widow.

00:43:53	Crosstalk	Crosstalk	Elliott: She—oh—oh, sorry. She’s a widow. That’s right. Hey, you know, well maybe she’s—
00:43:55	Dan	Host	Dan: A widower would be a gentleman. Wow. This is a—
00:44:00	Stuart	Host	This is a <u>two</u> correction, uh, show for me! This is great.
00:43:59	Elliott	Host	Wow! Wow. Dan. You’re on top of—the world has been turned topsy-turvy! Uh—actually—what if I—can I defend myself and say that I was saying “She’s a widow...errr!”
00:44:08	Dan	Host	Could be! Could be.
			<i>[Elliott laughs.]</i>
00:44:10	Elliott	Host	No. She’s a—
00:44:10	Dan	Host	Let’s rewrite history!
			<i>[Multiple people laugh.]</i>
00:44:12	Elliott	Host	<i>[Through laughter]</i> Sure. Okay. Uh—uh—Abraham Lincoln lived. Can we rewrite it that? And the dinosaurs are still around.
00:44:19	Dan	Host	Yeah. And Trump didn’t win. Alright. Let’s go.
00:44:21	Elliott	Host	Now guys, in <i>Duck Tales</i> they never did rewrite history, did they?
00:44:25	Dan	Host	No. They solved occasional mysteries.
00:44:29	Elliott	Host	Yeah.
00:44:29	Dan	Host	Uh—
00:44:30	Elliott	Host	And I would say life wasn’t really a “duck blur.”
00:44:33	Dan	Host	No. Was it like a hurricane, though? In Duckburg. Specifically.
00:44:38	Elliott	Host	Okay. <i>[Laughs.]</i> That—uh—so she says, uh, my—
			<i>[Stuart laughs.]</i>
			—my marriage died long before my husband did. Which is a cruel thing to say! Um... uh-oh! Let’s get back to Candice Bergen because while waiting for her date with Wallace Shawn—which I have to assume is, like—how many—that’s everybody’s dream. Right? Is to have a one-on-one time with Wallace Shawn?
00:44:56	Stuart	Host	Yeah.
00:44:56	Elliott	Host	Or is it just mine?
00:44:58	Dan	Host	I mean, he’s a lovable guy! You know? And—it’s—I think this movie missed a beat by not having, uh... Alicia Silverstone interact with him in a <i>Clueless</i> reunion.
00:45:06	Elliott	Host	Oh, that would’ve been wonderful! Yeah. That would’ve been great. Um—uh—while she’s waiting for him, she runs into her ex-husband and his much-younger fiancé! Uh, because... they live nearby? I—I—the whole thing, I was so confused by her relationship with her family members? She has a son who she seems to have almost <u>no</u> relationship with? Um—and—
00:45:26	Stuart	Host	He certainly doesn’t show up in the movie until the very end!
00:45:29	Crosstalk	Crosstalk	Dan: Well, and this scene, too, like—
			Stuart: And when he does show up—
00:45:31	Stuart	Host	—he looks like the guy from <i>Love on a Leash</i> when he’s a man.
			<i>[Elliott laughs.]</i>
00:45:34	Dan	Host	Yeah. Well also— <i>[Laughs.]</i>
00:45:36	Elliott	Host	Not when he’s a dog. <i>[Laughs.]</i>
00:45:37	Dan	Host	Also in this scene, uh—
00:45:38	Crosstalk	Crosstalk	Dan: —Candice Bergen—

00:45:40 Dan Host **Stuart:** Had to clarify.
—Candice Bergen seems to be learning for the first time? That her ex and her son are having a joint engagement party? And I'm like, okay. Even if you're like not talking to your ex, like, you should *[though laughter]* know this from your son, probably. That he's having an engagement *[though laughter]* party.

00:45:54 Elliott Host I mean, it seems like she has really cut herself off in a big way from her family. Her son calls and says he's getting engaged, and... she seems to be surprised even that he's in a relationship. Like, it really feels like she is—I mean—

00:46:08 Crosstalk Crosstalk **Elliott:** —there's more—

00:46:09 Stuart Host **Stuart:** Yeah. She's like—
But you're a dog!

00:46:13 Crosstalk Crosstalk *[All laugh.]*
Dan: Only during the day!

00:46:15 Elliott Host **Elliott:** He's like, you know—
[Laughs.] Mom, my love is on a leash now!

00:46:17 Dan Host I wanna say that we thought that the, uh, much-younger girlfriend, uh, was a real scene-stealer. Uh, she had a really funny reaction in a later scene that I—I wanna highlight. But also, the way she's like just overly friendly to everyone and does like a little bent-over hug, uh, as she's meeting them, uh, was pretty funny, I thought.

00:46:35 Elliott Host So you're saying—this is, uh, I believe this is Mircea Monroe? Is her name?

00:46:38 Dan Host Yeah.

00:46:38 Elliott Host And, uh—

00:46:38 Dan Host She's been in a lot of stuff, uh, but mostly, y'know, one shots on TV.

00:46:43 Elliott Host Yeah. Apparently—according to Wikipedia, she was in a movie that was a parody of Judd Apatow movies that I've never heard of before. But anyway. Uh—so—the—she—so—the—Wallace Shawn shows up. And Candice Bergen is like, uhh, this is weird! Wallace Shawn, Ed Begley, Jr., and Cheryl, the fiancée, proceed to have a very pleasant, normal conversation! There's nothing weird about it. No one is awkward. Even when Wallace Shawn mentions that he's a DJ in addition to being a doctor—he has a great line where he's like, I'm Doctor Dan. You can just call me Dan. That's my name. Or something like that. It's—he has a funny—he introduces himself as a doctor—or Doctor Derek. He's like, I'm Doctor Derek. But you can just call me Derek. Which is a funny line to me? But—the—everything seems to be going super pleasantly, but what she decides is—too embarrassing. Gotta deactivate my Bumble account—

00:47:29 Crosstalk Crosstalk **Elliott:** It is time to—

00:47:31 Elliott Host **Dan:** I think the—
Whatever's going on downstairs? Gotta shut it down.

00:47:34 Dan Host I think the implication here is that... y'know, Ed Begley, Jr.—her ex-husband—shows up with this, like, hot young... uh... fiancée. And then—

00:47:44 Crosstalk Crosstalk **Elliott:** Yeah! And she shows up with Wallace Shawn! The—which is—like—even better! Like, every—everyone's dream!

Dan: —Wallace Shawn shows up! *[Laughs.]* Well I—you don't have to tell me!

00:47:50 Dan Host
00:47:56 Crosstalk Crosstalk
Stuart: Yeah, dude!
You don't have to tell me. Can't--tell Candice Bergen. *[Laughs.]* That she should be lucky. To be with Wallace Shawn.
Elliott: She should be so lucky. One—

00:47:59 Dan Host
00:48:02 Elliott Host
00:48:03 Crosstalk Crosstalk
Dan: The brilliant—brilliant Wallace Shawn.
Hilarious. Y'know. Who'll—
One of the pillars of the New York theater community?
Elliott: Yeah. And like—scene-stealer?

00:48:04 Stuart Host
00:48:06 Elliott Host
Stuart: And she was worried she would like lose herself—
—in the passion, y'know?
[Through laughter] Yeah.

00:48:07 Elliott Host
00:48:09 Crosstalk Crosstalk
[All laugh.]
I guess that's probably what—
Elliott: It was a real—

00:48:08 Stuart Host
Stuart: Could be like a *Wild Orchid*—
—or *Wild Orchid 2* situation.

00:48:11 Elliott Host
00:48:12 Crosstalk Crosstalk
[Dan laughs.]
Yeah. Or like a—
Elliott: —9-1/2 *Weeks* or something.

00:48:13 Elliott Host
Dan: Two shades of blue!
Yeah. *[Laughs.]* It was a—she was ready to be a real *Shades of Grey* thing and she'd suddenly be—just be a creature of pure—pure lust. Okay. Um... Jane Fonda, she has a date with Arthur—Don Johnson—uh, she manages to take a moment to debunk a popular reading of a Robert Frost poem. And then they fall asleep together. With her tickling her arm and then listening to a full album all the way through. The fantasies that they shared with each other—
Elliott: —on the tape.

00:48:35 Crosstalk Crosstalk

00:48:37 Dan Host
Dan: That Robert Frost thing—
—reminded me. Early on there's a, like, joke about how, uh... y'know, someone's... uh, vagina is not getting attention? And they say—they reference a cave of forgotten dreams? The Herzog documentary?
[Elliott laughs.]
And I was like—what a weird line to be *[though laughter]* in this movie!

00:48:53 Elliott Host
Elliott: *[Laughs.]* It's a fairly obscure—it's not—I mean. Werner Herzog is—is—I guess—much better known now than he once was. But that's not one of his better-known movies! Right? I mean, it's a recent movie of his. But.

00:49:02 Dan Host
Dan: And this is the most, like, widely-pitched—as you say—sitcom-y, uh, comedy. *[Through laughter]* So to have that in there, like—

00:49:08 Elliott Host **Dan:** Okay. How'd that make it through all the drafts?

00:49:10 Stuart Host **Stuart:** So—so they shoulda—they shoulda—
They shoulda—the reference shoulda been *Grizzly Man*, then is what you're saying.

00:49:14 Dan Host Yeah. *[Laughs.]*

00:49:15 Elliott Host *[All laugh.]*
[Through laughter] So—yeah. I mean—

00:49:18 Crosstalk Crosstalk **Elliott:** —the only way— *[Laughs.]*

00:49:20 Elliott Host **Dan:** My genitals are a real *Grizzly Man*. *[Laughs.]*
I wish—and that would lead to a hilarious waxing scene. Sure. I wish they'd gone further with that then? Now all I can think of is a scene where they're—they've picked, like, a Calvino book for the book club? And they're like, I'll tell you, my life has a nonexistent night! Ugh! Tell me about it! People act like my vagina's invisible city! Y'know.

00:49:37 Dan Host I thought you were gonna— *[Laughs.]*

00:49:39 Crosstalk Crosstalk **Dan:** *[Through laughter]* I thought you were gonna go, like—

00:49:41 Dan Host **Elliott:** If on a winter's night a traveler showed up at my house—I thought you were gonna go with more Herzog. I thought you ere gonna be, like—little Dieter needs some sex, if you know what I mean! *[Laughs.]*

00:49:49 Elliott Host *[Elliott laughs.]*
[Through laughter] Or like—*[inaudible]*—it's, I could use a wrath of God down here!

[Dan laughs.]

00:49:55 Dan Host Where's my gyre? *[Laughs.]*

00:49:57 Crosstalk Crosstalk Uh. Yeah.

Elliott: Uh. Hilarious. Yes.

00:49:59 Dan Host **Dan:** Encounters at the end of the world!
Um—okay.

[Elliott laughs.]

00:50:04 Elliott Host Let's move on, I guess.
Encounters at my end... of the world!

00:50:06 Dan Host *[Laughs.]* Yeah.

00:50:07 Elliott Host Uh, now I'm trying to think of what—no. And now I'm trying to think of other Werner Herzog. Even—

[Dan laughs.]

I'll tell ya! Even dwarves start out small. I'd take that right now.
But—

[Dan laughs.]

Okay. So, uh... they—she—she leaves it. And, uh... Diane Keaton's kids call the police to track her down. They track her

phone to the pilot's house, where she falls off the aforementioned inflatable swan into the pool. It's... it's all so charming. Uh, as— as—uh—I think has been mentioned on it—for the previous episode of the podcast, Andy Garcia falls in the pool and my first thought is—oh no! His phone!

[All laugh.]

Um... Mary Steenburgen finally puts that Viagra in Craig T. Nelson's beer and he is not happy about it—as I wouldn't be! Also! If my wife did that to me.

00:50:48 Crosstalk Crosstalk **Stuart:** Oh, you don't like being assaulted?

Dan: *[Inaudible.]*

00:50:50 Crosstalk Crosstalk **Elliott:** No. *[Laughs.]* I don't like being drugged.

Dan: That's what I'd do.

00:50:52 Elliott Host Uh—they get pulled over on the way home and the lady cop makes him stand up. And then she lets him go so that they can go have sex. But they do not have sex!

00:50:58 Crosstalk Crosstalk **Elliott:** Instead they argue in the house—

Dan: Well, she gives a funny—

00:51:01 Dan Host A funny little wink where she's like, y'all have a good night! And she goes into, uh, Mary Steenburgen and she's like, and you have a good night! And winks at 'em. And I—y'know. It's a good performance.

00:51:10 Elliott Host I guess so. And—but—they have an argument where—which was kind of a—strangely real argument to me?

00:51:15 Dan Host Yeah!

00:51:15 Elliott Host It felt—where Craig T. Nelson's like, ever since I've retired, I kinda don't know who I am. And I need to figure out who I am and my relationship to my life and my own body. And this is—and you putting this pressure on me is not helping. And... then he walks away and bumps his dick into the wall and goes, ow!

[All laugh.]

00:51:30 Dan Host Well, yeah, they're having this serious argument and throughout the entire argument you can see this huge tent in his pants.

[Elliott laughs.]

Uh—which I—I'm ashamed at— *[though laughter]* like, the amount that I did find that funny. The contrast between the two. I—I wanna say, like... maybe we can rate the movie's, uh... storylines at the end? But this was my personal favorite of the storyline? That Mary Steenburgen, Craig T. Nelson, won, uh, because it felt like it had a certain amount of actual emotional honesty. Like, I had an idea of who both of the characters, uh, involved were supposed to be? And what their, like, feelings were? Uh... y'know, I mean, I like Mary Steenburgen a lot anyway.

00:52:09 Stuart Host And you get a sense of what he was packing downstairs, you know?

[Elliott laughs.]

00:52:12 Dan Host Yeah! A lot, apparently!

00:52:13 Crosstalk Crosstalk **Elliott:** I mean, that's—there's a reason he's the coach!

00:52:18 Elliott Host **Dan:** That was a huge boner through a—through some khakis! Mm-hm. I mean, they're—it's—uh—not to—not to *Poltergeist* too much, but it's heeere! *[Laughs.]*

[All laugh.]

00:52:28 Dan Host Uh, what's some other Craig T. Nelson stuff? Uh, *The Incredibles*—talk about Mr. Incredible!

[Elliott laughs.]

00:52:31 Elliott Host *[Through laughter]* There ya go. Okay. Great. Uh, and that's the Craig T. Nelson bit. That "T" stands for "tent!" In his pants!

[All laugh.]

00:52:38 Stuart Host I—I'd Turner that Hooch!

[All laugh.]

00:52:41 Crosstalk Crosstalk **Elliott:** *[Through laughter]* No, he's not in that!

00:52:44 Stuart Host **Dan:** *[Through laughter]* Is that—

00:52:46 Crosstalk Crosstalk I thought he was the bad guy in *Turner and Hooch*!

Elliott: Oh, is he? Maybe. I don't remember.

00:52:48 Elliott Host **Dan:** Was he? Is he Action Jackson?

[Stuart laughs.]

00:52:51 Dan Host I mean, he is now! But uh—okay. Wasn't—Whoopi Goldberg Action Jackson? No, that's Jumpin' Jack Flash.

[Elliott laughs.]

00:52:55 Elliott Host Although, again this Jack Flash is jumping.

[Dan laughs.]

00:53:03 Crosstalk Crosstalk Okay. Stuart and Dan both looking up Craig T. Nelson's credits on their phone—

Dan: Uh. Yeah. Craig Nelson was—

00:53:05 Dan Host **Stuart:** Oh, yeah!

00:53:09 Elliott Host —in *Action Jackson*. Uh, but Jackson was Carl Weathers.

00:53:10 Crosstalk Crosstalk Oh, oh. **Elliott:** So was Craig T. Nelson the bad guy in that, too?

00:53:13 Dan Host **Stuart:** Yeah, no shit. *[Through laughter]* I'm sorry, Stuart. That I didn't know about Action Jackson.

00:53:16 Elliott Host Oh, although Craig T. Nelson, he did do the voice of a monster with a huge boner in *Flesh Gordon*. *[Long pause.]*

00:53:23 Dan Host What?

00:53:24 Stuart Host Wow.

00:53:24 Elliott Host Yeah! So he's coming back to—he's coming back to his roots!

00:53:27	Crosstalk	Crosstalk	Elliott: That was early on in his career!
00:53:29	Elliott	Host	<p>Dan: Full circle! Hold on. Let me double check that. To make sure I'm not misremembering it. <i>[Long pause.]</i> Uh, just google Craig T. Nelson Flesh—uh, yeah! <i>Flesh Gordon</i>, Craig T. Nelson as the monster.</p> <p><i>[Stuart laughs.]</i></p> <p>There's this kind of like stop-motion animation monster. With a big—with a big penis and he does the voice of it. So you know what? HE—so when they said, he, are you ashamed about doing this role? He was like, I'm going back to my roots. And they said, please, no more penis puns. Uh—So anyway. Uh... but the—so they're upset. And she says, okay, fine. You don't have to dance with me at the charity dinner. And Diane Keaton says to Andy Garcia, I have too many responsibilities with my kids. I can't be in a relationship with you. And Jane Fonda is like, I—this is too much pressure, me and Arthur. I can't believe I fell asleep next to a man! I've had sex with lots of men but I've never slept next to one. I can't handle this. And as mentioned, Candice Bergen is like—Wallace Shawn? Too overpowering. I'm a—I'm a beast when I'm around him! I just can't control myself. I become an animal. So I gotta stop doing this. So the book club—everyone's at their act two nadir? And Diane Keaton says, y'know what? I'm moving to Arizona. Not for the pilot, but to be babied by my kids. This is gonna be my last book club. And it's like, oh no! You can't break up the book club! You've been meeting for forty-some-odd years! Ever since you first read <i>Fear of Flying!</i></p>
00:54:42	Dan	Host	Yeah.
00:54:42	Elliott	Host	Uh, which is ironic because she <u>does</u> have a fear of flying, but that's not really what the book <i>Fear of Flying's</i> about.
00:54:48	Dan	Host	<i>[Through laughter]</i> No. I did think, like, did she pick it up thinking like it was a self-help thing? Or...
			<i>[Elliott laughs.]</i>
00:54:54	Elliott	Host	<p>What?</p> <p>Um, they sit around and drink together and they kinda snipe at each other? About their life problems? And then they're, y'know what? They say, we have to read book three. That's the only way we can get out of this! And they cry together. And my note here says—they all go forward with their lonely lives. Um, Arthur, he confronts Jane Fonda and he says hey, I love you. And she just kinda brushes him off. Gives him the cold shoulder. And uh, Candice Bergen, she goes to her son-slash-husband's—it's two different people—they're not the same person—this is, uh, not that kind of movie. Her, uh, her son—</p>
00:55:22	Crosstalk	Crosstalk	Elliott: —and husband's—
00:55:24	Elliott	Host	Stuart: Oh, yeah. The engagement party.
00:55:25	Stuart	Host	<p>Their engagement pool party. And—</p> <p>At one point, she gives a speech and you're like, are we about to hear her give a speech about a character we don't know at all? Uh, and she gives a speech while standing next to a surfboard that has "This is Art" written on it?</p>

[Elliott laughs.]

00:55:40 Crosstalk Crosstalk Which was very confusing.
Dan: I—I kinda— *[Laughs.]*

00:55:41 Elliott Host **Elliott:** *[Through laughter]* That was—I think—
I think that was meant to be an example of the kind of crazy things
that this young woman is bringing into her ex-husband's life.

00:55:46 Dan Host Yeah. I kinda like the speech she gives, 'cause I think it—it has,
like... y'know, like—*[Sighs.]* Uh, for a movie that is as sitcom-y, it
has, like, some general—genuine, uh, wisdom and heartfelt content
and most speeches like this in movies end up being more about the
person who's giving them than the people she's supposed to be
giving the speech about? But in like a really obvious way? And this
played the thing—I think—it went down the line kinda nicely. Where
it is, like... clearly this is influenced by like the lessons she has
learned over the movie? But she is still making it about them rather
than herself.

00:56:27 Elliott Host Now what's the—give me the gist of the speech. I know she talks
about how love is a thing you have to create or something? What
was it? Something about love.

00:56:34 Dan Host Uh, something that, y'know, uh... is given meaning only by the
people who are meaning it and like, it takes bravery. I don't know. I
just remember... I don't remember it *[though laughter]* Elliott.

00:56:44 Crosstalk Crosstalk **Dan:** I just remember my emotional response to it.

Stuart: Yeah. He's sticking a tattoo on himself or something!

00:56:48 Elliott Host **Elliott:** I mean—that's true—yeah. *[Laughs.]*
Okay. I thought maybe he *Memento*'d it. I don't know. Now, the
uh—I was—when I first saw her dinging her glass to make a
speech? I was like, uh-oh. I know what happens when someone in
my family gets up to make an unannounced speech. This is gonna
be bad. It is time for the—for the grievances to be aired. But no! It
was a nice speech. All about love. Um... the next afternoon, Jane
Fonda is depressed. She couldn't even get up and get dressed, and
the other book clubbers I guess they couldn't get her on her phone,
so they—their book club sense was tingling and they knew that their
friend was in trouble. They just show up and she's like, ohhh, I said
no to Arthur and now I'm—feel terrible! And they're like, you have to
go after him. Run to the airport! They go, his flight is leaving in an
hour. Go get him! And it's like, she's never gonna make it to the
airport in an hour. That's crazy!

00:57:31 Crosstalk Crosstalk **Elliott:** He's already past the security gate!

00:57:33 Stuart Host **Stuart:** And you know—
And the, like, rush to the airport thing doesn't have the same weight
it kinda used to? Because like... you can like text 'em on the fucking
phone now.

00:57:42 Elliott Host *[Dan laughs.]*
[Elliott laughs.] That's true.

00:57:42 Stuart Host Like, while he's like, on the plane you can FaceTime with this ass.
[Laughs.]

00:57:47 Dan Host *[Elliott laughs.]*
 00:57:49 Crosstalk Crosstalk And you can only make it as far as security. But like—I—I—
Elliott: Yeah. I mean, I will say that—

00:57:51 Elliott Host **Dan:** There are a couple of things I do want—
 This did—this didn't have the—this didn't have the tense stakes that
 the run-to-the-airport scene in *Little Italy* had. Which is saying quite
 a lot.

00:57:57 Crosstalk Crosstalk **Elliott:** But Dan, you were gonna say—

Stuart: Well, but she like—

00:57:59 Stuart Host **Dan:** Yeah. I do—I do—
 She like owns a hotel! She can just fly to fucking New York and see
 him there!

00:58:03 Crosstalk Crosstalk **Dan:** There's a couple things—

00:58:05 Dan Host **Stuart:** *[Inaudible]* pizza!
 —I wanna say about this scene. Number one, I feel like it
 illuminates one of the big problems with the movie, which is, like, it
 comes to life more when they're all together? And they're
 together... very rarely? And this is one of the few times they're
 together not just for book club? They're like, doing a thing? Which is
 supporting Jane Fonda? Uh, number two—

00:58:23 Crosstalk Crosstalk **Dan:** —I liked this—

00:58:26 Elliott Host **Elliott:** They say—they're like—they're like—
 Help her get dressed! Dress her up in something sexy! Everything
 she owns is sexy! And then they put her in... kinda like the kind of
 standard blue dress that I would imagine a waitress in the '70s
 wearing? In like, uh, like a *Alice Doesn't Live Here Anymore* or
 something like that? I'm like, this is not the—the most provocative
 thing that they—you could've thrown on her. Again. I want this to be
 about the erotic awakening of these—

[Dan laughs.]

00:58:46 Dan Host —four women. And it's disappointing me that it's not. But Dan. You
 were saying.
 Uh... I also think that, like... so—throughout the movie, I feel like
 Jane Fonda's storyline gets sort of short-changed the most? I kind
 of—like—

00:58:54 Elliott Host Yes.

00:58:54 Dan Host Uh, and I'm also sort of—throughout the movie—baffled by, okay.
 Like, what is her deal? Like, she keeps—they—everyone keeps
talking about how she's, like... afraid of commitment but there's,
 like, it's just sort of spoken about. And this is the first time I sort of
get what's going on. Like, she is pushing Don Johnson away
 because she is afraid... she's too afraid of losing him again to even
 give it a chance. Uh, particularly as an older woman who is scared
 that like, he will lose interest and just run off with someone younger.
 And Jane Fonda's, y'know, a great actor and she like really sells
 this. And I have to admit, guys—like, I started crying at this point.
 And I think it's because— *[Laughs.]* I think it's because, like... one
 thing that connects with me—I don't know why!—is someone later
 in life sort of making an emotional *[though laughter]* breakthrough.

00:59:53 Stuart Host And, uh, she's opening herself up. To... uh, something scary! And I was like— *[though laughter]* I was genuinely crying watching this. Is that—is that kind of what you're doing right now by revealing this emotional honesty to us?

00:59:58 Crosstalk Crosstalk **Dan:** Well, I'm tearing up a little bit.

01:00:00 Dan Host **Stuart:** You're opening yourself up? I—there's a—there's another part that, uh, also made me cry? I think it was primed to cry because I was already crying from this scene. But uh, I'll tell you when we get to it.

01:00:07 Elliott Host Okay. Wow. Dan! I didn't—I had no idea it had such an emotional impact on you and I'm really happy that, uh, that you managed to get around to watching the movie! This morning!

01:00:17 Dan Host *[Stuart and Elliott laugh.]* What—are you talking about? When have I never—I mean, like, I've fallen asleep during movies before.

[Elliott laughs.]

01:00:24 Elliott Host But I always watch them! *[Laughs.]* Um, so— *[Laughs.]* The, uh—so I wanna hear about the other scene that's gonna make you cry. Anyway. They, uh—she—uh, she goes after him and she rushes to catch Arthur at the airport. But she fails to catch him there. Meanwhile, at—it's the talent show at the charity dinner. And Mary Steenburgen is like, I'm just gonna dance without my husband. I'm gonna do my old little kid tap-dance routine to “Red, Red Robin.” But the wrong song starts playing! It's Meatloaf's—which Meatloaf song is it? Is it “I Will Do Anything For Love”?

01:00:49 Crosstalk Crosstalk **Elliott:** Or is a different one?

01:00:50 Dan Host **Dan:** “I Would Do Anything For Love.” And the guy backstage, when she's like, this is the wrong song! Is the most comical, like, *[goofy voice]* “I don't know! I don't know how to work this—”

01:00:55 Crosstalk Crosstalk **Dan:** “—CD player!”

01:00:57 Elliott Host **Elliott:** And everybody is like— Everyone's like, she's dancing to Meatloaf?! And she's making it work! And it's like, as if this is crazy. As if what she's doing is insane. And yet somehow she's managed to do it. And then—who shows up? Craig T. Nelson. And I'm not sure... if it was like that he put the wrong song on, on purpose for this? Or he just managed to show up? But I think he—does he ride his motorcycle into the room?

01:01:18 Dan Host Uh— *[Laughs.]*

01:01:19 Crosstalk Crosstalk **Elliott:** Or does he just run in? Okay.

Stuart: I think that's—I think you were imagining that.

01:01:21 Dan Host **Dan:** Uh— *[Laughs.]* I think you just imagined it that way— —because he runs in with his motorcycle helmet on and a leather jacket—

01:01:24 Crosstalk Crosstalk **Elliott:** That must be it. I was like—

Dan: —and he, like—

01:01:26 Elliott Host **Stuart:** Yeah.
01:01:27 Crosstalk Crosstalk 'Cause it coulda been a—
Elliott: It could been a—a—

01:01:27 Stuart Host **Stuart:** It's—it's—
01:01:29 Crosstalk Crosstalk It's like improv shorthand for— *[Laughs.]*
01:01:30 Elliott Host **Dan and Elliott:** Yes.
It coulda been a tip of the hat to the scene in *Rocky Horror*, where Meatloaf rides his motorcycle into the room! But they didn't do that, I guess.

01:01:36 Dan Host And this was the other time I cried. Not because, like, it wasn't, like—I mean, like this is utterly predictable that he would show up for her big moment. But they had done the work. Again, like I feel like this is the most emotionally grounded one? That I'm like, aww! Like... they're reconnecting! That's nice!

01:01:50 Stuart Host Yeah.
01:01:51 Elliott Host I mean, but this is the kind of story that would usually take up about... nine to ten minutes of a twenty-two minute sitcom.

01:01:57 Dan Host Yeah. Sure.
01:01:57 Elliott Host Rather than a feature film.
01:01:59 Stuart Host I get it. It was—it was pretty emotional for me because, y'know... that was a great song playing and it just made me think about how Meatloaf is a climate change denier, and, uh—

[Elliott laughs.]

01:02:10 Dan Host —it's hard to appreciate his—enjoy his music anymore. *[Laughs.]*
Yeah. Well.

[Elliott laughs.]

01:02:15 Stuart Host I mean, you also have to ignore Craig T. Nelson's *[though laughter]* political views, too.
01:02:15 Elliott Host *[Through laughter]* Oh, yeah.
Yeah. I remember we used to play that clip on *The Daily Show* a lot when he was on Fox and he said—I was on welfare! I was on food stamps! Nobody had—offered me a handout! *[Laughs.]* It was like—*[though laughter]* hold on a second! *[Laughs.]*

[Dan laughs.]

01:02:36 Crosstalk Crosstalk Like, but uh—the... uh... and—and they are so turned on that they rush home to have sex on his motorcycle. I mean, they're rushing home on his motorcycle? I don't know where they had sex?
Elliott: Maybe it was just on the motorcycle?

01:02:38 Dan Host **Dan:** They probably had sex...
—on the motorcycle. 'Cause for Craig T. Nelson, that would be a threesome at that point. He loves that motorcycle.

[Elliott laughs.]

01:02:43 Elliott Host I guess so. Do you think he—she got irri—we don't see the scene. But do you think maybe she got irritated that he was lavishing so much attention on the motorcycle and not at her?

01:02:52 Dan Host *[Through laughter]* What do you mean we didn't see that scene? That was the whole fucking—

01:02:54 Crosstalk Crosstalk **Elliott:** We didn't see them having sex, Dan!

01:02:57 Dan Host **Dan:** Oh, not the—we didn't see the threesome. No. We didn't see—

[Elliott laughs.]

01:02:59 Crosstalk Crosstalk Craig T. Nelson, uh—
Elliott: Oh, Dan, what—did you see the—did you see the—unrated cut—

01:03:02 Elliott Host **Dan:** *[Through laughter]* —speaking of—speaking of *[inaudible]* tail pipe—
—of *Book Club* that I wasn't aware of? *[Laughs.]*

01:03:04 Dan Host *[Dan laughs.]*
Yeah. *[Laughs.]* I—I felt—I fell asleep watching this and, uh, *Crash* came on the TV afterwards?

[Elliott laughs.]

01:03:13 Elliott Host And like I just merged them in my mind. Oh. Fair. Fair. What—and what channel was this that was playing both of these movies?

01:03:17 Stuart Host *[All laugh.]*
Yeah. Dan—Dan was reading, uh—

01:03:19 Dan Host The cognitive dissonance channel!

01:03:21 Stuart Host *[Elliott laughs.]*
Dan was reading a *Penthouse Magazine* and fell asleep on a Sorayama painting.

01:03:26 Dan Host *[Dan laughs. Elliott joins in.]*
Yeah.

01:03:27 Elliott Host Dan was watching the Cognitive Dissonance channel, or—CDC. Dan, that's not the CDC you're—

01:03:31 Crosstalk Crosstalk **Elliott:** —supposed to be getting your virus information from!
[Laughs.] Um—

01:03:36 Elliott Host **Dan:** Oh no! *[Laughs, then sighs.]* Okay. Jane Fonda, she goes back to her hotel. Hey, guess who's there waiting for her? It's Arthur! He didn't get on the plane. He needed her! They kiss. Uh, and Diane Keaton, she's with her daughters eating pizza in Arizona, and this is one—I was like, it's just the three of them eating pizza at a table. And I couldn't help but think, like, where is the rest of their families? Like, their grandma just showed up. Why are their kids and husbands not there for dinner?

01:03:57 Crosstalk Crosstalk **Elliott:** It was very strange to me.

01:03:59 Stuart Host **Stuart:** The husbands—
The husbands are, like, I'm assuming out in the yard drinking from a bowl and eating slop.

[Elliott laughs.]

Uh—

01:04:05 Elliott Host *[Dan laughs.]*
Is that your—is that what married life *[though laughter]* is like for you, Stu?
01:04:09 Stuart Host What I like about this scene is when one of the daughters goes, does anyone want a piece of pizza? And my wife audibly groaned at the term “piece of pizza.”

[Elliott laughs.]

And then Alicia Silverstone lifted up the slice of pizza in her hand and goes—I already got one!

01:04:28 Dan Host *[All laugh.]*
Uh, that’s a—that’s a little story in miniature, y’know? There’s *[though laughter]* a setup and a resolution.
01:04:33 Elliott Host *[Laughs.]* Act one? There’s pizza. Act two? The—the question goes out—is there pizza? Act three. I don’t need pizza, thank you.
01:04:40 Crosstalk Crosstalk **Stuart:** But that’s the thing—
01:04:42 Stuart Host **Dan:** I already have it.
That’s—that is—that is the—her daughters proving that they don’t need, uh, they don’t need their mom in their lives anymore.

[Elliott laughs.]

Because they can provide their own pieces of pizza.

01:04:50 Elliott Host *[Dan laughs.]*
I mean, that wasn’t—that wasn’t really the—I think the lesson was more that she doesn’t need them to take care of her, but.
01:04:55 Crosstalk Crosstalk **Elliott:** I guess you’re right.
01:04:57 Stuart Host **Stuart:** She doesn’t need—
—to provide pieces of pizza for their hungry mouths.

01:04:59 Elliott Host *[All laugh.]*
Now— *[Laughs.]* Now— *[Laughs.]*
01:05:01 Crosstalk Crosstalk **Elliott:** Now how would this map onto the—

Dan: She doesn’t need to chew them up like a bird. *[Laughs.]*
Regurgitate. *[Laughs.]*

01:05:05 Elliott Host **Elliott:** Now how is this map onto—
—a Dan Harmon story circle?

[All laugh.]

Okay. They’re in a zone of comfort. They have their mother with them. Then there’s a problem—pizza! Uh, eventually they—they meet the goddess, who I assume in this case is Diane Keaton, and by the end they are back where they started—that zone of

comfort—but they’ve learned a lesson, which is that Diane Keaton needs to go live her own life. She—for some—I don’t remember what it is that causes the—her to finally snap? Maybe it’s the—

01:05:28 Crosstalk Crosstalk **Elliott:** Maybe it’s them saying “piece.” *[Laughs.]* Them saying “piece of pizza?”

Stuart: It’s the fucking “piece of pizza” shit! *[Laughs.]*

01:05:32 Elliott Host **Dan:** Well—

01:05:36 Crosstalk Crosstalk And she goes, hey. Stop taking care of me. I have my own life to live and I’m not done living yet.

01:05:38 Dan Host **Elliott:** And she drives to U-Haul—

01:05:40 Crosstalk Crosstalk **Dan:** They’re telling her that she shouldn’t have—
—driven all the way down herself.

01:05:42 Elliott Host **Dan:** She coulda killed someone.

Elliott: Oh, right. Right.

Yeah. ‘Cause—‘cause she’s such a—‘cause she’s such an old person driver. And she drives her U-Haul over to the pilot’s house, and he’s like, what’s this? And she’s like, my overnight bag. And it’s like, jk! I’m—I’m moving in. I live here now. I’m a squatter. *[Laughs.]*

[All laugh.]

This is just like—this is just like *The Servant*. I now live here. This is my house. I take—I control it. And, uh... Candice Bergen? Guess what? She reactivates her online dating account and reconnects with George. Richard Dreyfuss.

01:06:05 Dan Host Which I—like, she swipes on him? And they match? And I’m like, wait. They matched before. *[Through laughter]* What the fuck is going on? Why?

01:06:13 Elliott Host Well we thought he might—he might’ve changed enough since that date that they—that they don’t match anymore?

01:06:17 Crosstalk Crosstalk **Dan:** Well, no! They would—I mean, I guess sometimes Bumble connections, uh, like—

01:06:22 Dan Host **Elliott:** I mean, you have to assume also that she has—

01:06:28 Elliott Host Uh, run out over time? But I don’t think it’s been long enough time in the world of *Book Club* for that to have happened.

01:06:30 Crosstalk Crosstalk I mean, at this point also you could assume that she could just call him.

Elliott: They probably exchanged phone numbers.

01:06:32 Elliott Host **Dan:** Yeah, exactly!

01:06:36 Elliott Host Yeah. Uh, but guys? Uh... the next thing is, uh—
They exchange more than that, you know what I mean?

[Elliott laughs.]

01:06:39 Dan Host No, I don’t. Explain it, Stuart.

01:06:41 Elliott Host *[Through laughter]* Can you—can you explain that in clearer terms?

01:06:43 Stuart Host Okay. So imagine—

[Multiple people laugh.]

—life is like a piece of pizza.

01:06:47	Crosstalk	Crosstalk	Dan and Elliott: <i>[Through laughter]</i> Okay. <i>[Laughs.]</i>
01:06:50	Elliott	Host	Yep.
01:06:51	Stuart	Host	And life begins... when one piece of pizza and a pepperoni... are you following me?
01:06:57	Elliott	Host	Okay. Kind of.
01:06:58	Dan	Host	I mean, my mom always said life is like a box of chocolates. So this is very confusing to me.
01:07:01	Elliott	Host	Yeah. So, wait—are you talking about a piece—a piece of pepperoni is what you’re talking about. Right?
			<i>[Multiple people laugh.]</i>
01:07:05	Dan	Host	A piece of pepperoni?
01:07:06	Stuart	Host	A single piece. Yeah!
			<i>[All laugh.]</i>
			A pizza pepperoni!
			<i>[Dan laughs.]</i>
01:07:09	Elliott	Host	A single piece of pepperoni and a single piece of pizza. Yeah?
01:07:12	Dan	Host	Hmm.
01:07:13	Stuart	Host	Uh, what’s the next step of this podcast?
01:07:15	Elliott	Host	Okay. Then a piece of sauce—
			<i>[Stuart laughs.]</i>
			—is probably involved. Right?
01:07:18	Dan	Host	No, the credits is the next step.
01:07:20	Elliott	Host	Then there’s—then—and then during the credits, there’s this little scene where we see the ladies recreating their old fake photo. Uh, of how they were posed in a bar together. And, uh, that’s it! They’re—they’re in the book club still, I guess.
01:07:32	Dan	Host	I thought that for sure there were gonna be some bloop, but there were no bloop.
01:07:35	Elliott	Host	There were no bloop! You know why? ‘Cause they’re such flawless professionals that they got <u>every</u> line right on the first take! And so there ya have it! Four ladies. They read <i>Fifty Shades of Grey</i> . They realize what’s wrong with their lives and they take <u>minimal</u> steps to do the obvious. To, uh, achieve success and satisfaction. <i>Book Club</i> , won’t you?
01:07:53	Stuart	Host	Yeah.
01:07:53	Dan	Host	Uh... yeah. Okay. Well—
01:07:56	Stuart	Host	It seemed like they had it all! And now they do.
			<i>[Elliott laughs. Dan joins in.]</i>
01:08:00	Dan	Host	The end.
01:08:02	Elliott	Host	<i>[Through laughter]</i> They—that’s the slogan on the posters! “They thought they had it all... and now they do!” <i>[Laughs.]</i>
01:08:07	Dan	Host	Mm-hm.
01:08:07	Elliott	Host	“ <i>Book Club!</i> ”
01:08:08	Stuart	Host	Yeah. I mean, do you think the tagline of this movie should’ve been, like... “Join the Book Club!” or— <i>[Laughs.]</i>
01:08:14	Elliott	Host	Well, the—the tagline was, “The next chapter is always the best.”
01:08:17	Dan	Host	Oh!

01:08:18 Elliott Host So it's the next chapter in their lives!

01:08:20 Stuart Host Oh, that's cool.

01:08:21 Crosstalk Crosstalk **Dan:** I mean, that is categorically—

01:08:23 Dan Host **Stuart:** *[Inaudible]* Don't work—
—untrue. Like, it's not always the next chapter that is the best, but sure. Why not.

01:08:28 Crosstalk Crosstalk **Stuart:** I mean, it's optimism.

01:08:30 Elliott Host **Elliott:** Uh, wow.
Dan, with the nihilistic view of reading!

01:08:32 Crosstalk Crosstalk **Elliott:** Hey! Stop that book right now!

01:08:34 Elliott Host **Dan:** No, I'm not—
This chapter is probably the best and the next chapter probably sucks!

01:08:36 Dan Host Look, the next chapter could be the best. But let's not—make any assurances. Let's not write any checks our butt can't cash here.
[Laughs.]

01:08:43 Elliott Host Uh, Dan, why is your butt cashing your checks?

[All laugh.]

Dan, when I said—I said you needed to get someone to have power of attorney, not power of buttorney! I think you misunderstood.
[Laughs.]

01:08:53 Dan Host *[Dan laughs.]*
Ugh. Doesn't even sound alike. Anyway.

[Elliott laughs.]

01:09:06 Stuart Host *[Through laughter]* Let's go onto final judgments! Is this a good-bad movie, a bad-bad movie, a movie you kinda liked? Uh... I gotta admit, I *[though laughter]* kinda liked this movie. Like—
Wowwww!

01:09:07 Dan Host —it is not—

01:09:07 Elliott Host I mean, it made you cry twice, Dan. I think you liked this movie.

01:09:10 Dan Host Yeah. The movie... here's my take on the movie. This movie works in spite of the script and direction? *[Laughs.]*

01:09:19 Elliott Host What? This—that pull quote on the poster is now “This movie works! -Dan McCoy, *The Flop House*.”

01:09:23 Dan Host *[Dan laughs.]*
Like, it works entirely on the fact that... this is—these are old pros. They're great. Like, you love seeing them interact. You love seeing them in a movie. And it just proves that, like... there should be more movies, uh, featuring...

01:09:38 Elliott Host “There should be more movies!” says Dan McCoy.

01:09:41 Dan Host Oh God!

[Elliott laughs.]

It proves that there should be more movies featuring... older characters. Featuring older actors. Uh, specifically older women. Because, like... if this movie... can... squeak by and... work on me,

uh, in—with bad material, imagine the same cast with good material! *[Laughs.]*

01:10:01 Stuart Host Yeah.

01:10:02 Dan Host That's my take.

01:10:05 Stuart Host Imagine if it was the Best, uh, *Exotic Marigold Hotel*. You know?

01:10:08 Dan Host *[Through laughter]* Yeah.

[Elliott laughs.]

01:10:12 Elliott Host Instead of the Mediocre Exotic Marigold Hotel!
Uh, Dan, I'm gonna—I'm not gonna go so far as to say it's a movie I kinda liked, 'cause I didn't like it. But I will call it a good-bad movie, in that—throughout the movie, I just kept being like—alright, movie. Like—like, I couldn't—the movie was so, like... exactly what I thought it would be? In a way that I found, uh, comforting I guess? But it also just—every time I was watching I was like, there's a whole world of cinema out there—and I'll call it cinema!—that I don't see normally and that most of America sees. And like... it's good for me to recognize that! But also, like—this is a pretty dumb movie. I—*[Laughs.]* I can see watching it and just groaning with people.

01:10:46 Crosstalk Crosstalk **Elliott:** It's not the kind of movie—

01:10:47 Elliott Host **Dan:** Okay. You—
—where you're gonna like be making snide comments. But you're gonna groan at it.

01:10:50 Dan Host Could you say that in a more coastal elite way, Elliott? *[Laughs.]*

01:10:53 Elliott Host I can't! I'm a coastal elite! I watched it. I watched it in a condescending way. I mean, I don't know if I'd say coastal elite 'cause my mom, who also lives on a coast, I think would love this movie.

01:11:01 Dan Host Yeah.

01:11:01 Elliott Host But I guess it's more of a generational condescension. I will say this, Dan. Just looking at it right now—looking at the ages of these women in the movie—Mary Steenburgen you can tell is the youngest of them. Jane Fonda, I didn't realize—according to Wikipedia—is 82 years old! And she looks amazing in the movie.

01:11:17 Crosstalk Crosstalk **Dan and Stuart:** Yeah.

01:11:18 Crosstalk Crosstalk **Elliott:** Everyone's talking about Jennifer—

01:11:20 Elliott Host **Stuart:** Jane—Jane Fonda's amazing.
Everyone was talking about J. Lo at 50—Jane Fonda at 82 is, uh, much more impressive. And she's, like—the—you'd never for a moment do I not buy that she is a—an incredibly, like, sexually active and attractive woman! And I think that's fantastic!

01:11:32 Crosstalk Crosstalk **Dan:** I both—

01:11:34 Stuart Host **Stuart:** And she's also been, like—
She's also been, like, putting up with bullshit for so long. *[Laughs.]*

01:11:38 Elliott Host Yes.

01:11:38 Dan Host I both—I both agree with you, Elliott, and am glad for her and *[though laughter]* think that we probably shouldn't spend much time, uh, talking about these women's, uh, looks.

01:11:48 Elliott Host Dan, I'm—I want to celebrate the beauty of these women! I'm just saying that beauty is ageless!

01:11:53 Dan Host Okay. Uh, Stuart, what do you have to say?

01:11:55 Stuart Host So I'm gonna say this is, y'know, uh... there's stuff going on in the world right now and the idea of watching a movie that has, like... basically no, uh, tension or... drama or thrills? It's kinda comforting right now?

[Elliott laughs.]

01:12:12 Elliott Host So—
It was—it was good to watch a movie where—if everything went wrong for these characters—they would be fine.

01:12:18 Stuart Host Yeah. It's not like the—the other movie I was watching, uh... that I've been watching, uh, spread out over the last couple days. Uh, I saw *The Devil*, which is horrible and violent.

01:12:28 Elliott Host Oh, yeah! That's a—that's a rough movie!

01:12:30 Stuart Host Yeah. Uh—but it's—y'know, it's still great. But um—

01:12:33 Elliott Host It's really good! But it's—yeah. That's—that's a—that's a—

01:12:35 Stuart Host That's the—let's say polar opposite of the movie we're talking about.

[Elliott laughs.]

01:12:39 Dan Host Um—
Yeah.

01:12:40 Stuart Host Uh, so I—

01:12:40 Elliott Host I think that's fair. Yeah.

01:12:43 Stuart Host I'll go as far as to say, like, it's kinda—it doesn't necessarily fall under the like good-bad criteria? Uh, but... it isn't necessarily—like, I'm not mad at it. So it's kinda in-between good-bad and movie I'm fine with. *[Laughs.]*

01:12:58 Dan Host Uh... okay!

[Elliott laughs.]

01:13:01 Elliott Host *[Through laughter]* “Move I'm fine with.” I'll allow it, says Judge Wellington.

01:13:05 Music Music Light, up-tempo, electric guitar with synth instruments.

01:13:09 Promo Clip *[Ocean sounds in the background.]*

Speaker 1: *[Piratey voice]* Ahh. There's nothing quite like sailing in the calm, international waters on my ship, the S.S. *Biopic* (*bi-AH-pic*).

[Ship's horn toots.]

Speaker 2: *[Piratey voice]* Avast! It's actually pronounced... “BI-oh-pic.”

Speaker 1: No, ya dingus! It's “Bi-AH-pic!”

Speaker 2: Who the hell says that? It's “BI-oh-pic!” It comes from the words “biology”—

Speaker 1: It's the words for “biography” and “picture!”

[Boat horn honks.]

Speaker 2: If you—

Dave Holmes: Alright, that is enough! Ahoy! I'm Dave Holmes; I'm the host of the newly-rebooted podcast formerly known as *International Waters*! Designed to resolve petty—but persistent—arguments like this! How? By pitting two teams of opinionated comedians against each other with trivia and improv games, of course! Winner takes home the right to be right.

Speaker 1: What podcast be this?

Dave: It's called *Troubled Waters*! *[Boat engine revving, driving off.]* Where we disagree to disagreeeee! *[Voice trails off into the distance.]*
[Cheering crowd.]

01:14:00 Promo Clip

Danielle Radford: Mmmacho man, to the top rope!

[Thump!]

Danielle: The flying elbow! The cover!

[Crowd cheering swells.]

Speaker 2: *[Distant; impact on each word]* One! Two! Three!

[Ding ding ding!]

Danielle:: We've got a new champion!

Music: Excited, sweeping music.

Lindsey Kelk: We're here with Macho Man Randy Savage after his big win to become the new world champion! What are you gonna do now, Mach?!

Hal Lublin: *[Randy Savage impression]* I'm gonna go listen to the newest episode of the [Tights and Fights](#) podcast, oh yeah!

Lindsey: Tell us more about this podcast!

Hal: *[Continuing impression]* It's the podcast of power, too sweet to be sour! Funky like a monkey! Woke discussions, man! And jokes about wrestlers' fashion choices, myself excluded! Yeahh!

Lindsey: I can't wait to listen!

Hal: *[Continuing impression]* Neither can I! You can find it Saturdays on Maximum Fun! Oh yeahhh! Dig it!

[Music fades out.]

01:14:48 Dan Host

Letters is our next thing. Normally we would have some, uh, sponsors here. Originally this was gonna be in sort of the MaxFun Drive zone? So there's nothing scheduled. Uh, but, uh, and I wanna—but I do wanna take this moment—

01:15:00 Elliott Host

I could talk for a while again about how attractive I found all of the women in the movie.

01:15:03 Crosstalk Crosstalk **Dan:** Uh—

01:15:06 Stuart Host **Stuart:** Yeah! I mean—
That’s been kind of working so far, right?

01:15:08 Dan Host *[Elliott laughs.]*
Uh, let’s—no. I—I do wanna, uh, take this moment, uh... to say...
um... I—I think it will surprise no one to know that the Toronto show
has been cancelled, as has that entire film festival. Um...

01:15:21 Elliott Host Mm-hm.

01:15:22 Dan Host But we hope to be past this pandemic—as everyone does—uh,
soon and we hope to be back out on the road, uh... entertaining
folk.

01:15:32 Crosstalk Crosstalk **Dan:** And entertaining ourselves. *[Laughs.]*

01:15:34 Elliott Host **Elliott:** Obviously, the—
The—the big worry about, uh, the—this pandemic is not when is
The Flop House gonna get back on the road? But, uh... it is
something that we will do when the time is ready.

01:15:43 Dan Host Yeah. Uh, but let’s move on to letters! Uh, this first one is from Eli!
Who writes—uh,

“Howdy, Floppers!”

Um, I’m gonna skip over this part where he tells us that we’re great.
And go on to... the question, which is—

01:16:04 Stuart Host He probably doesn’t feel that way any more after listening to this
episode anyway.

01:16:08 Elliott Host *[Elliott laughs.]*
He thinks I’m a creep. He thinks Dan is rude to people who write in
letters. And he still likes to!

01:16:13 Dan Host Yeah. But Eli writes—I mean, that’s the usual way it goes. Eli
writes, uh,

“With the success of *The Purge* TV show, what movie have you
watched for the podcast that you would turn into a TV show?
Hopefully it doesn’t take two years for this email to be read. ROCK
in the USA. Eli—” y’know, he got his—he got his jabs in at the end
even though he was nice to us before!

01:16:34 Elliott Host He gotcha—well, I don’t know he was nice to us. You—you
described it, but I didn’t get to hear it.

01:16:37 Crosstalk Crosstalk **Elliott:** ‘Cause you deemed it—you deemed it not worthy!

01:16:41 Stuart Host **Dan:** Y’know, it was about helping him through a rough time or
some—some nonsense. *[Laughs.]*
Yeah. I feel like I’ve been watch—I’ve watched a couple of, uh,
series that are based on movies. I just watched, uh, the *High
Fidelity* series on Hulu. Which is basically just like a slight palette
swap—

[Elliott laughs.]

—and I don’t—I don’t—I don’t quite buy some of the choices, like, I
don’t really buy... Zoe Kravitz as this like unlucky-in-love jerk. Uh,
because, y’know, she’s, y’know *[though laughter]* one of the most

beautiful women in the world. So that's weird. Um—but the, uh—and then I also watched *The Outsider* on HBO. And in both cases it—uh—which I guess isn't based on a movie, but it feels like a horror movie just strung out into ten episodes. And I feel like in both cases they just took material that would normally make one movie and they're like, how can we turn this into... a ten-episode series? Uh, for good and bad. Like, I mean... uh... y'know, like, stretching things out let you add a little more depth. Uh, and so what I'm going to—the way I'm going to answer this question is—uh, looking back at our recent movies, I think they should make a TV show out of *Pottersville*. Uh, turn it into a 30-minute, uh, long sitcom.

[*Elliott laughs.*]

01:17:53	Elliott	Host	Thank you!
			And what—now, tell us a little bit about how they would do that. Is it—is it a long-running—is it, like, a—a long-running thing about Bigfoot or is there a new adventure every week?
01:18:01	Stuart	Host	Uh... I would say... it's a 30-minute long sitcom. It is—the Bigfoot thing stays there. That is a consistent running thing in the show.
01:18:13	Elliott	Host	Mm-hm.
01:18:13	Stuart	Host	Uh, there's no arc. Each episode can be taken <u>entirely</u> separate from the other episodes.

[*Dan laughs. Elliott joins in.*]

			Yeah, like—like you're trapped in this, uh... like, this endless cycle of <i>Pottersville</i> Christmas, uh—
01:18:27	Crosstalk	Crosstalk	Stuart: —Bigfoot hysteria.
			Elliott: So it's always Christmas in every episode.
01:18:30	Stuart	Host	Yeah. Yeah, yeah, yeah.

[*Elliott laughs.*]

01:18:33	Dan	Host	Okay. Alright. Yeah, alright.
01:18:35	Crosstalk	Crosstalk	Dan: So it's kinda like—
			Elliott: And so, like, when it—and it's about—
01:18:37	Dan	Host	A series of, uh, 30-minute Hallmark movies.
01:18:40	Stuart	Host	Yeah. Kinda.
01:18:42	Crosstalk	Crosstalk	Stuart: Yeah. But it's—it's—
			Elliott: Yeah, but there's kinda like a little bit of <i>Twin Peaks</i> about it.
01:18:45	Stuart	Host	Yeah. There's certainly a little bit of <i>Twin Peaks</i> about it.
01:18:48	Dan	Host	Siri, uh, for some reason picked up, uh... “A series of 30-minute Hallmark movies” and thought that was a thing that I wanted information about? I guess? It just turned on. Yeah. Uh—I was gonna say—
01:19:00	Crosstalk	Crosstalk	Dan: I know this is a—I know this is—
			Elliott: And so—so—what—so is it—
01:19:02	Elliott	Host	Is it—so every—wait. I just wanna—about <i>Pottersville</i> . So it's—it takes place at the store, I assume?
01:19:06	Crosstalk	Crosstalk	Elliott: Like, Michael Shannon's store is like the central set?
			Stuart: Yeah, yeah, yeah. That's—that's the—

01:19:08 Stuart Host Yeah. Of course. That's the main set.
01:19:11 Elliott Host And now is he—is it—continuing on from the movies, was he now in a relationship with Judy Greer? Or is he still married to Christina Hendricks?

01:19:17 Stuart Host It's—I mean, it's gonna start all the way at the beginning. Right?
01:19:20 Elliott Host Oh, okay. So it's—
01:19:22 Stuart Host So he's—he's gonna begin married—in some episodes he'll be married to Christina Hendricks. In other episodes he's—

[Elliott laughs.]

—going to be dating Judy Greer and you don't know how he got from point A to point B.

[Multiple people laugh.]
[Through laughter] Okay. That's—that's fair.
01:19:31 Elliott Host You can't tell if you're like somebody just took the episodes and like
01:19:33 Stuart Host shuffled 'em like a deck of cards?

[Elliott laughs.]
[Through laughter] Yeah. Now—Stuart—why are you—
01:19:39 Dan Host **Dan:** —doing this—
01:19:41 Crosstalk Crosstalk **Stuart:** There's no—like, there's no—

Elliott: So—no—
01:19:43 Stuart Host There's no path. Like—

[Elliott laughs.]
01:19:44 Crosstalk Crosstalk **Stuart:** —and there is some—some places where there's like—

Elliott: So—so every—every—
01:19:46 Stuart Host There's a character with a broken arm in one episode and then in a completely different episode he breaks his arm, but it doesn't track with the marriage and the other plot lines.
01:19:54 Crosstalk Crosstalk **Stuart:** So you're like, what is happening? *[Laughs.]*

Elliott: So—so you—
01:19:56 Elliott Host So this is no traditional sitcom. If I can—if I can interject. A traditional sitcom, there's an assumption that the episodes take place in some sequence. One after the other. Even the—something like *The Simpsons*, there's either slow development over time or it's just, well, this was another day. What you're suggesting is a radical new invention of the sitcom, where each episode takes place in an alternate reality from a previous episode. Where it's the same characters and situation but they're in a slightly different place. And because they're existing in a parallel dimension, there is no sequencing.

01:20:24 Crosstalk Crosstalk **Elliott:** There's no—continuity.
Dan: Wait. I thought—I thought—

Stuart: Well it's almost like—
01:20:26 Stuart Host It's almost like each element in the—in the... the story—whether it's physical, like, set decoration items? Or people's lives? Those are in completely different trajectories at any given time.

[Elliott laughs.]

01:20:41 Crosstalk Crosstalk So you don't know what point in Pottersville you're at.
Elliott: So—so the first—the first ten minutes of each episode—

01:20:44 Elliott Host **Dan:** Yeah. It's less of a—it—
—is more just getting your bearings of like what's going on in Pottersville in this episode.

01:20:48 Stuart Host Yeah. The first 25 minutes, you're like—

[Dan laughs.]

01:20:50 Elliott Host What is happening?
Well, the first 25 of the 30-minute show.
01:20:52 Stuart Host You're trying—you're trying not to vomit because your mind is just—

[Elliott laughs.]

01:20:56 Crosstalk Crosstalk You're trying to—
Stuart: —the pattern recognition of it is just so hard.

01:20:59 Dan Host **Elliott:** You're just reeling!
So you're saying it's less about... like, alternate realities. More like Pottersville has come unstuck in time. But individual elements of it may be like differently unstuck in time.

01:21:09 Stuart Host Exactly.
01:21:10 Crosstalk Crosstalk **Elliott:** You're—you're suggesting you're—

Stuart: Dan—Dan—Dan gets it perfectly. Elliott!

01:21:13 Stuart Host **Dan:** Yeah.
I don't know what your problem is! *[Laughs.]*

[Dan laughs.]

01:21:15 Elliott Host So—no—I—you're—I just—
01:21:15 Crosstalk Crosstalk **Elliott:** I'm impressed with—

01:21:19 Crosstalk Crosstalk **Dan:** I mean, I get it; I don't quite understand the creative choice you're making. *[Laughs.]*

Elliott: No, no, he's—he has picked the—

01:21:21 Elliott Host **Dan:** *[Through laughter]* Like, why. But.
He has—if this is a radical reinvention, the normal purpose of a sitcom is reassurance? It's slight education, which is then led to a catharsis of return to the norm? But what he's suggesting is instead a sitcom that aims for the opposite objective, where it unsettles the viewer and in fact leaves them teetering on the brink of madness—

01:21:39 Crosstalk Crosstalk **Elliott:** —as they try to make sense of how this experience—

01:21:42 Elliott Host **Dan:** And there is no norm!
—squares with the past experiences!

01:21:43 Dan Host Yeah.

01:21:45 Stuart Host Yeah. I mean, luckily, uh, this pitch worked pretty well when I yelled it at Michael Shannon when we were crossing each other on the street—

[Dan laughs.]

01:21:54 Crosstalk Crosstalk —in my neighborhood the other day! [Laughs.]
Elliott: At least six feet apart.

01:21:56 Dan Host **Dan:** Seems like a complex idea—
—to get across just yelling to Michael Shannon as you're crossing
past each other.

01:21:59 Crosstalk Crosstalk **Elliott:** I mean, I—it's—

Stuart: Yeah. I was like, [shouting] Hey! Hey! *Pottersville*, but crazy!

[Elliott laughs.]

Dan: [Through laughter] Oh, okay. [Laughs.]

01:22:06 Stuart Host **Stuart:** And he just nodded and he's like—yup.
Gave me a thumbs up.

01:22:09 Elliott Host I mean, *Pottersville* the movie is already a little crazy. So he
probably thought you said *Pottersville* was crazy.

[Dan laughs.]

01:22:14 Stuart Host And not— [Laughs.]

01:22:15 Dan Host Yeah.

01:22:23 Stuart Host I don't—I don't think that's him greenlighting the series, though.
[Through laughter] Necessarily. Stuart. I think he might just be, uh,
indulging, uh, what he assumes is a fan.

01:22:27 Dan Host I don't know. It seemed like the behavior of an executive producer
credit.

01:22:29 Elliott Host Okay. Uh... I don't know if—

01:22:34 Dan Host I mean, the—the president of HBO Max was walking with Michael
Shannon at the time and also gave you a nod, right?

01:22:34 Stuart Host Yeah.

01:22:40 Dan Host Yeah! Yeah, yeah. [Laughs.] HBO Max. Is that the HBO that's like...
like a little bit too hot for comic book stans?

[Elliott laughs.]

01:22:41 Crosstalk Host Yeah.

01:22:43 Elliott Host **Dan:** It's Maximum.

01:22:44 Dan Host **Elliott:** No. It—
It's what?

01:22:45 Elliott Host It's maximum!

01:22:52 Dan Host Yeah, yeah. It's the maximum HBO. It's—it's—but, uh—I think this
is a great idea. Uh, Dan, what were you gonna do? What show
were you gonna make out of a movie?

01:22:59 Crosstalk Crosstalk Uh, well I won't talk at length 'cause nothing can top that. I was just
gonna—like, this is a bit of a cheat, because this is a movie like that
we—

01:23:01 Dan Host **Dan:** —enjoy—
Elliott: Based on a TV show?
No, this is a movie that we enjoy and, uh... we did as a special
episode. But, y'know, a *Tango & Cash* TV show? I would love to get

the original stars back as, uh, an ageing Tango and Cash. Y'know. Just, adventures every week!

01:23:14 Elliott Host Not to—not to reveal too much—this is something that, uh, a former, uh, podcast guest—Brendan Hay—and I have talked about before. And, uh, and looked into. And the rights to that movie are so mixed up. That, uh—

01:23:26 Dan Host Oh, wow.

01:23:26 Elliott Host That we—it was—but it was something that we were genuinely thinking about developing and pitching [*though laughter*] was the Tango & Cash TV show!

[*Dan laughs.*]

01:23:32 Dan Host Oh, wow!

01:23:33 Elliott Host Uh, and I'll just say—I would make a TV show out of *Book Club*—they already did it! It's called *Golden Girls*. Boom. We're there.

01:23:38 Dan Host Alright. Well, there's one more, uh, letter. I think—

01:23:41 Elliott Host Oh, oh wait! I would also say—I was considering maybe a TV show of *Valerian and the City of A Thousand Planets*? But that would kinda just turn into *Babylon 5*, right?

01:23:50 Dan Host Yeah. [*Long pause.*]

01:23:51 Crosstalk Crosstalk **Dan and Stuart:** Uhhh—

01:23:53 Stuart Host Yeah. Probably.

01:23:54 Dan Host So there's, uh, one more letter. It has no question but it's a delightful anecdote. It's from David, last name withheld. And David writes—

01:24:03 Elliott Host So not my—wait. So is it—well, let's just hear it. We'll—we'll see.

01:24:07 Crosstalk Crosstalk **Elliott:** It's not the David I'm thinking of. Is—

Dan: It's not—it's not your brother.

01:24:09 Elliott Host It's not my brother. Okay.

01:24:11 Dan Host Okay.

01:24:13 Stuart Host Is it David Duchovny?

01:24:15 Dan Host It is David Duchovny.

[*Elliott laughs.*]

You guessed it.

01:24:15 Stuart Host Okay.

01:24:16 Crosstalk Crosstalk **Dan:** Uh—David Duchovny—

Stuart: He's the [*inaudible*] debts.

01:24:18 Crosstalk Crosstalk **Dan:** Writes— “While *Mr. Payback* has come up—”

Elliott: It's ironic because—

01:24:21 Elliott Host —on *Red Shoe Diaries*, people were writing to David Duchovny. But now he's writing to us!

01:24:24 Dan Host Mm-hm. [*Clears throat.*]

01:24:26 Dan Host Yeah. Wait— [*though laughter*] right now, I'm starting with the letter to. Uh—

“While *Mr. Payback* has come up several times before on your show, I didn't realize until the discussion on your *Verotika* episode that none of you had actually seen it. I've not only seen *Mr. Payback* in theaters—”

01:24:41 Crosstalk Crosstalk **Elliott:** Whoa! [*Laughs.*]

Stuart: I am Mr. Payback! *[Laughs.]*

01:24:44	Dan	Host	Dan: I've seen—
01:24:46	Elliott	Host	<i>[Through laughter]</i> I've— Please. Mr. Payback is my father! Call me John Payback.
01:24:50	Dan	Host	<i>[Dan laughs.]</i> Uh...
01:24:56	Elliott	Host	“I have not only seen it in theaters; I've seen <u>every</u> branch of the interactive movie <u>in</u> the theater—”
01:24:57	Dan	Host	Wow. “And I did it by ruining the film for everybody.” Uh, he explains, “I was working at a place where one of the theaters had to be converted to an all- <i>Mr. Payback</i> cinema.”
			<i>[Elliott laughs.]</i>
			“The large—”
			<i>[Dan laughs.]</i>
			“The large controller armrest and the new-for-the-time digital projector meant that the theater could not be used for anything else.”
01:25:15	Elliott	Host	Oh wow.
01:25:16	Dan	Host	“And we had to keep screening the half-hour-longer film for six weeks even though—”
			<i>[Elliott laughs.]</i>
01:25:20	Crosstalk	Crosstalk	Dan: “—there was hardly anyone ever in it.”
			Elliott: <i>[Through laughter]</i> Six weeks!
01:25:23	Crosstalk	Crosstalk	Dan: Uh... “We had an employee—” Yeah.
01:25:28	Elliott	Host	Elliott: Anyone in the theater. Not hardly anyone in the movie. ‘Cause the <u>movie</u> —it’s—it featured Christopher Lloyd. Eddie Deezen. Lots of people were in the movie! And of course, Billy Warlock as Mr. Payback.
01:25:36	Dan	Host	Yeah. Uh, “We had an employee screening before it opened. We all knew it was doomed right from the start—but the bad movie fan in me got the idea of trying to watch <u>all</u> the paths! So for the first week, I would slip into the theater with the five or so patrons watching it and just go along with them. Then I made a discovery—the voting mechanism did not work properly. Rather than letting—”
			<i>[Elliott laughs.]</i>
			“—each seat vote once, Mr. Payback counted each time the button was pressed as a vote. Once I discovered this, I began stuffing the ballot box in <u>all</u> of the <i>Mr. Payback</i> screenings so I could see the bits of the movie I hadn’t watched yet. People would be sitting alone in that theater and I’d come in the back and vote a dozen times on the part I wanted to see. I wonder how many of those people left thinking that the <i>Mr. Payback</i> voting was as rigged as <i>Mr. Sardonicus</i> . 25 years later, the only thing I remember about <i>Mr.</i>

Payback as a movie was that the biggest celebrity they could get for it was Frank Gorshin. Keep on flopping! David, Last Name Withheld.”

01:26:35 Elliott Host I mean, Frank Gorshin’s a pretty big star. Right?

01:26:38 Dan Host Uh... *[Laughs.]* For us, maybe. *[Through laughter]* I don’t know. Uh, that—that’s a charming tale! Of, uh, cruelty towards others. *[Laughs.]*

01:26:46 Elliott Host I just really love that... the theater had to make such an investment in *Mr. Payback*.

01:26:52 Stuart Host Yeah.

01:26:53 Elliott Host Like, that was an all-in risk. And if it had paid off? They’d be—look like geniuses!

01:26:58 Dan Host They would’ve been paid back! It’s, uh... it was gonna be the future of cinema *[though laughter]* Elliott!

01:27:02 Elliott Host It was. Gonna be the future of cinema. I—so—have you guys ever seen an interactive movie that you really liked. Like, that worked for you. ‘Cause I feel like every now and then they try it. Like, they had that *Black Mirror* episode. And I feel like when I see a movie I don’t wanna have to make choices? I wanna be, like, in the world the filmmaker’s creating and I wanna see where they take me? But maybe—do you guys feel differently? Do you like having a sense of control over the narrative?

01:27:24 Dan Host I mean, has—I—I feel like videogames have taken over that space. Right? And I’m not—

01:27:29 Elliott Host Ahhh!

01:27:29 Crosstalk Crosstalk **Dan:** —really much of a—

Elliott: That’s a fair point.

01:27:31 Dan Host A game-player. So I—I wouldn’t know. But.

01:27:33 Stuart Host You wouldn’t describe yourself as a game boy?

[Dan laughs.]

01:27:37 Dan Host *[Through laughter]* I would not.

01:27:40 Stuart Host Okay.

01:27:41 Elliott Host But Dan, you were so into Gamergate at the time! You said that ethics in game journalism was really important, right?

01:27:45 Dan Host *[Sighs.]* God. Why do you slander me every episode? *[Laughs.]*

[Elliott laughs.]

01:27:47 Elliott Host Dan. I’ve been such a creep in this episode. I just gotta make someone else the bad guy.

01:27:51 Crosstalk Crosstalk **Dan:** Gotta lean into it. Okay.

Elliott: For once.

01:27:53 Elliott Host Yeah.

01:27:54 Dan Host Um... guys—

01:27:55 Elliott Host That was a great story. Thank you, David, for writing it.

01:27:58 Dan Host Let us, uh, move along to the last segment, where we recommend movies that we, uh... watched recently or not-so-recently that you should, uh... y’know! Why not check ‘em out. Maybe—maybe you’re—y’know, self-isolating! Uh, and you gotta fill the hours! Who knows? Um... I’ll go first. So... I will admit. That this may be, uh, a very specific reason I liked this movie. I, uh...

01:28:27 Crosstalk Crosstalk **Elliott:** Are you gonna recommend *Book Club*?

Dan: —had take—

01:28:30 Dan Host Yeah. No. I had taken part of an edible to deal with the anxiety of our current world? And... it kicked in—

01:28:37 Crosstalk Crosstalk **Dan:** —right when I—

01:28:39 Elliott Host **Elliott:** You—you mean—
You—it—wait. Dan. You mean a piece of an edible.

01:28:41 Dan Host *[Stuart laughs.]*
Uh... I don't get—oh, yeah. Um—

01:28:43 Elliott Host It's a callback!

01:28:46 Dan Host Yeah.

01:28:46 Elliott Host Remember?

01:28:47 Dan Host Uh— *[Laughs.]*

01:28:48 Crosstalk Crosstalk **Elliott:** Earlier?

01:28:48 Elliott Host **Dan:** Go on.
The piece thing?

01:28:49 Crosstalk Crosstalk **Dan:** Yeah. I remember.

01:28:49 Elliott Host **Elliott:** Hey, Dan.
Dan. Give piece a chance—a piece of pizza, that is!

01:28:53 Dan Host *[Through laughter]* Okay.

[Elliott laughs.]

01:28:55 Stuart Host Um—
Don't fucking steal my bit!

01:28:57 Elliott Host *[Elliott laughs.]*
It's stolen; it's mine now.

01:28:59 Crosstalk Crosstalk **Elliott:** I'm the Milton Berle of this bit!

01:29:02 Dan Host **Dan:** So the— *[Laughs.]*
So the edible kicked in right when I, uh, happened across the very beginning of *Tommy* on television and I had never watched *Tommy*. And, uh, oh boy! Y'know. If you *[though laughter]* happen to be in that situation, where, uh, you are both mildly stoned and just want something that will wash over you and you don't have to think about that much, uh, *Tommy* will fit the bill because it is a crazy, uh, rock opera by The Who about a... uh... kid with psychosomatic, uh, deaf-dumb-blindness who becomes a pinball wizard, as we all know—

01:29:33 Stuart Host Wait.

01:29:33 Dan Host —and then becomes kind of a messianic figure? Uh—

01:29:36 Stuart Host Is this the—is this the movie with Chris Farley and David Spade?

01:29:40 Crosstalk Crosstalk **Elliott:** Yes. Exactly. Yes.

01:29:42 Crosstalk Crosstalk **Dan:** No, that's *Tommy Boy*.

01:29:44 Dan Host **Elliott and Stuart:** Ohhhh.
This is the one with Oliver Reed *[though laughter]* who cannot sing, and Ann-Margret, who can. And, uh... it is directed by Ken Russell, the master of crazy, excess, and bad taste. And it just explodes all over the screen and, uh... I will say, I don't know whether the, uh... it was just like a weird... erring on the channel I was watching? The vocals were mixed so low in the explosive Who, uh, soundtrack that I, y'know, they might as well not have been singing? So I turned on

the, uh, closed captions? That may be something you need to do. But, uh... it's just a sensory overload. So if you're in the mood for that, it's crazy and, uh, weird and fun and... uh... yeah. *Tommy*. Cool.

01:30:32 Stuart Host
01:30:33 Elliott Host
01:30:34 Crosstalk Crosstalk *Tommy Boy*.
Stuart: Mm-hm.

Dan: Yeah.
That's gonna leave a mark. Anyway.
01:30:36 Dan Host
01:30:38 Stuart Host Uh...

[Elliott laughs.]

I'm gonna recommend, uh... a movie starring—one—Elijah Wood! Called *Come to Daddy*. It's a movie about a young DJ who—
01:30:51 Dan Host
01:30:53 Crosstalk Crosstalk No.
Stuart: —it—is attempting to—

Dan: Well, yeah. He is a DJ.
Sorry. I thought you were—
01:30:54 Dan Host
01:30:56 Crosstalk Crosstalk **Dan:** —making up some crazy—

Elliott: Dan—Dan, why are you—
Dan, why are you real-time fact-correcting Stuart's recommendation?
01:30:56 Elliott Host
01:30:58 Dan Host *[Through laughter]* I'm sorry! Sorry. Go on. Sorry. I apologize.

[Elliott laughs.]
01:31:01 Stuart Host So he's a—

[Dan laughs.]

—young DJ and he wants to reconnect with his, uh, biological father who he has never had a relationship with.
01:31:11 Crosstalk Crosstalk **Elliott:** Wait, wait, wait.

Stuart: And does not know.
01:31:13 Elliott Host Dan, can you—can you verify that for me?
01:31:16 Dan Host Yes. Sorry. I can verify this. Yeah.
01:31:18 Elliott Host Okay, thank you.
01:31:20 Stuart Host Um—and of course, this reunion does not go... uh... exactly as he had hoped. And... it's a weird thriller that starts strange and then spirals into... weirder and darker places than you would expect. And it turns into a real showcase for a lot of fun character actors. Uh, it's a fun and gross and, uh... yeah! Funny! Check it out! *Come to Daddy*.

01:31:44 Dan Host Yeah. It—it ha—it was kind of—it like I feel like it has like the vibe—it's a Canadian-New Zealand, uh, coproduction? And it has—

01:31:53 Crosstalk Crosstalk **Dan:** —some of that—

Stuart: Yeah. It's got that vibe.
01:31:55 Dan Host It's got that crazy vibe—sorry. I shouldn't say "crazy" so much.
01:31:57 Crosstalk Crosstalk **Dan:** It's got that—

Elliott: Oh, it's the—the guy who—
01:31:58 Elliott Host —did *The Greasy Strangler* made it. Oh, okay.

01:32:00 Dan Host Yeah. It's—it's got that weird vibe, uh... it's like a much... stranger... uh... goofy version of like a Jeremy Songne, uh, thriller. I feel like.

01:32:13 Stuart Host Yeah. I can see that.

01:32:15 Dan Host Uh... sorry. Elliott. What were you gonna say?

01:32:18 Elliott Host Oh, nothing. I have my recommendation if you guys are ready. If you—

01:32:21 Dan Host Yeah, please!

01:32:21 Elliott Host If you're done—if you're done providing the Pinocchios for Stuart's—for Stuart's recommendation.

01:32:27 Dan Host *[Dan laughs.]*
Oh, god. The frustration is coming out right at the end of the episode!

01:32:31 Elliott Host *[Elliott laughs.]*
Uh, I'm gonna recommend two movies. One of them might be a little on the nose. And the other one is more of a comfort food movie. So a movie that I saw recently that, uh, I liked more than I thought I would. But which may not be the right one for a movie right—for people right now—is, uh, a movie called *The World, The Flesh, and The Devil*. This is a movie from 1959 starring Harry Belafonte and Anger Stevens and Mel Ferrer about a kind—a, uh—it's an end-of-the-world movie where Harry Belafonte, for a while, thinks he is the last person left on earth. There is, uh, there's been use of some kind of atomic poison? That's wiped out most of humanity. And the strange thing about this movie is we never see any bodies? They seem to have all disappeared and a lot of it is Harry Belafonte trying to... make his way thinking he's the only person there and then finding a woman alive in New York and trying to figure out how to kind of like shake off the... like... limits he feels from where his place was in the previous society. And the thing that I found really interesting in this movie that they don't play with as much as they—I would've liked? Is the idea that... he doesn't necessarily want to return to the way life was before. Because for a black man in America in the 1950s, it might be better for him to now be on his own and self-sufficient and in control of his surroundings rather than part of this institutional culture in which he can never have everything he wants and is always gonna be kind of a second-class citizen. So they do a little bit with that in it that I found really fascinating. And eventually turns into kind of like a weird, uh, love triangle that is not super successful. But. If you don't wanna watch a movie about most of the people in the world dying—which I understand is not the thing you might wanna watch right now—I would also recommend one of my favorites: *The Music Man*! Uh, we recently got a record player and hooked it up in our house and we got my wife's parents' old record collection and my son has been crazy about the soundtrack to *The Music Man* and we've been listening to it a lot lately. And it just reminds me what a, like, for me feel-good movie that movie is? I love the songs in it. It's really bright and colorful. The dancing's great. The performers are really great. And... I just really love it! So if you want something that's just gonna make you feel good, I'll recommend *The Music Man*! If you want something that, uh, is gonna tap into your anxieties, then perhaps *The World, The Flesh, & The Devil*.

01:34:41 Dan Host There's some line—line readings that Robert Preston gives in that that I find so funny. Like... he—he—he just knows what he's doing.

01:34:49 Elliott Host I—the only thing I will say about *The Music Man* is there's one song in it—you can probably guess which song it is—that I do not like. It's "Shipooopi." The, uh—the song that is basically about, like, if a girl's not interested in you just keep pressing your case and eventually you'll win her over? And I don't like that song. I both don't like it as a song and I think it's gross. But otherwise? I like the rest of the movie a lot!

01:35:08 Dan Host Yeah. Well, guys... I think this was fun! *[Through laughter]* It's nice to see—

01:35:13 Crosstalk Crosstalk **Dan:** —other human—other human faces! *[Laughs.]*

01:35:16 Dan Host **Elliott:** Well, think about it, Dan, and see how you feel later!
It's nice to see, uh, *[though laughter]* people out in the world.

01:35:20 Stuart Host Yeah. I mean, y'know, I've been sick for a couple of days and... I just thought, like... if I'm gonna go, y'know... I want to be telling dumbass jokes about *Book Club* with you guys.

01:35:31 Dan Host Yeah. Yeah.

01:35:31 Elliott Host Yeah. Yeah. I think, uh... it's nice that we can still, uh, use modern technology to interact with each other? And, uh, I had a lot of fun talking with you guys about *Book Club* and I apologize again for my comments about the incredibly attractive stars of *Book Club*.

01:35:48 Dan Host *[Multiple people laugh.]*
Alright. Uh, y'know. Do the usual stuff. Go to MaximumFun.org. Find other podcasts you might like. Uh... Look, they're pretty busy right now, I assume. So you don't have to like—

01:35:59 Crosstalk Crosstalk **Dan:** —review or tweet about us, but.

01:36:02 Elliott Host **Elliott:** I—I would say—normal—
Norm—yeah. Normally we'd say, like, write us a review or tweet about us? I would say, like, right now? Take that energy. Use it to take care of yourselves. To take care of your families. And like do what you can to help other people. If you see someone who needs help, help 'em as best you can. Don't worry about us. We'll be okay for a little bit. But—but keep—but also, if you get the—if people are like, hey, what podcasts should I listen to? Like, mention *The Flop House*. But otherwise, like... focus on helping other people and taking care of yourselves. And not on pumping us up.

01:36:26 Dan Host Yeah. Be safe.

01:36:27 Stuart Host And if you're, uh, a MaxFun, uh, member? We just put up some new bonus content! So. You can check that out!

01:36:33 Dan Host Well. I guess that's it! *[Laughs.]*

01:36:36 Crosstalk Crosstalk *[Elliott laughs.]*
Dan: Thank you for, uh—

01:36:40 Dan Host **Elliott:** *[Through laughter]* Another classic *Flop House* ending!
[Laughs.]
[Through laughter] Yeah. Thank you for being with me, guys. And thank you for being with us, listeners. Uh, until next time—I've been Dan McCoy.

01:36:45 Stuart Host I'm Stuart Wellington!

01:36:47 Elliott Host And I'm Elliott Kalan.

01:36:50 Dan Host Bye!!!

01:36:51	Music	Music	Light, up-tempo, electric guitar with synth instruments.
01:37:18	Speaker 1	Guest	MaximumFun.org .
01:37:20	Speaker 2	Guest	Comedy and culture.
01:37:22	Speaker 3	Guest	Artist owned—
01:37:23	Speaker 4	Guest	—Audience supported.