

Digital Disability Podcast 4 Audio.mp3

00:00:00 - 00:00:07 Welcome to the fourth digital disability film Podcast with Miro Griffiths I was
00:00:07 - 00:00:12 wild and myself pulled up The three doctors was I like the course on DH. We're
00:00:12 - 00:00:18 gonna be talking about two films Persist Spur Specifically today Pain and Glory
00:00:18 - 00:00:23 Almodovar's movie from last year and tell me that you love me Junie Moon
00:00:23 - 00:00:31 from 1970 Classic from the era on DH So let's start with Junie. Made me really
00:00:31 - 00:00:35 start with Mira. What did you think of Jeannie Mai? Yeah, I like I quite
00:00:35 - 00:00:41 enjoyed it. Ah, I think it was. It was unendurable watch. I think I raised some
00:00:41 - 00:00:47 really interesting excuse Ah, about the kind of intersection of off disability and
00:00:47 - 00:00:53 sexuality also disability and violence and the room Monday on the A. Creating
00:00:53 - 00:00:58 impairment as a way of punishment potential will. We can explore a little bit a
00:00:58 - 00:01:02 little bit further on. There's also that question around what brings people
00:01:02 - 00:01:07 together because you have three central characters moving living together and
00:01:07 - 00:01:14 how that plays out. And I think it raises questions off solidarity and what's the
00:01:14 - 00:01:17 purpose of coming together? And how do people understand commonality in
00:01:17 - 00:01:23 the shared experiences of either impairment or indeed how that then manifested
00:01:23 - 00:01:28 in society through the experience of disablement. But I am not quite quite
00:01:28 - 00:01:36 enjoyed it. Really, Allison, What did you think now? I was quite surprised. I
00:01:36 - 00:01:41 hadn't really heard of it before. Murals just used excessive nothing, Paul. Oh,
00:01:41 - 00:01:47 did you all right? Yeah, I haven't I haven't heard of it before. Um, although I
00:01:47 - 00:01:53 think I had, but I didn't really know what was Esso. I was really astonished to
00:01:53 - 00:02:00 find that we're back in 1970. We already knew quite a lot of the answers about

00:02:00 - 00:02:06 about better disability representations, which is not to say it with perfect, um,
00:02:06 - 00:02:12 book of the fact that we're back in 90 70 we could we could do to mirth in juice
00:02:12 - 00:02:22 at Nero on DH have, um, three proactive, dissed able people are people with
00:02:22 - 00:02:28 impairment actually choosing to live together on that. We could actually inside
00:02:28 - 00:02:36 a comedic where, but glendon issues of sexuality into that on DH and have lots
00:02:36 - 00:02:43 of other nuances around the differences between impairments. Ah, expectations
00:02:43 - 00:02:48 of disabled people, the relation of the relationship of disabled people to the
00:02:48 - 00:02:52 benefits system. All those things kind of came out now. Andi just kept thinking
00:02:52 - 00:02:56 . Why could we do this in 19 seventies? Kept coming to your mind all the time.
00:02:56 - 00:03:03 And then then just decades of also rude bitch. Sorry, not know quite. But I just
00:03:03 - 00:03:07 thinking, you know, it's a bit like what? Some freaks again thinking. But we
00:03:07 - 00:03:12 were doing this nearly 100 years ago. Moved in in 1970. I said it is not perfect.
00:03:12 - 00:03:17 There were problems with it, but I find it really into turning really engaging.
00:03:17 - 00:03:25 Really quite surprised, I thought was really fun. Film to watch. Yeah, look,
00:03:25 - 00:03:31 Well, I tell you, I enjoyed it, too. I've waited a long time to see this. I've had it
00:03:31 - 00:03:34 a while because I think it's on from the sink Streaming services. But I read
00:03:34 - 00:03:39 about because it's a lot of Preminger film and not a Preminger makes very odd
00:03:39 - 00:03:46 strange films by and large that up there are often political intent and insight.
00:03:46 - 00:03:50 And Otto Preminger, for example, is the guy broke in theory along with
00:03:50 - 00:03:55 published the blacklisting off the kind of Communists thing in the house of
00:03:55 - 00:04:01 Unamerican activities. Buck, I think it's very interesting to think of it as a
00:04:01 - 00:04:07 companion piece to something like the rating moon of the ever seen writing
00:04:07 - 00:04:15 mein. Either of you? No, which in America was cooled long ago tomorrow

00:04:15 - 00:04:19 which again is baffling is what I'm doing, which is a Bryan Forbes. Phil made
00:04:19 - 00:04:26 it fundamentally exactly the same times American men now on. And then it, ah
00:04:26 - 00:04:30 that it has the similarities in the sex that the two main characters have sex.
00:04:30 - 00:04:36 Someone does basically the result, which has got bizarre. But the British film
00:04:36 - 00:04:42 very much is about the institutions, homes for disabled people on DH, it
00:04:42 - 00:04:47 legitimate British, one very interesting, and I think it may be worth that way.
00:04:47 - 00:04:52 Actually look at that film another time, but I think it's fascinating, but it's got
00:04:52 - 00:04:55 some really good stuff. And it was the filmmaker Mike Down Mike down to
00:04:55 - 00:05:00 Clockwork Orange. It's the complete opposite of all that could be. But I I
00:05:00 - 00:05:05 thought that Genie Moon was way ahead of its time, actually, although it does
00:05:05 - 00:05:10 have elements of other films. So, for example, the men Marlon Brando, they
00:05:10 - 00:05:15 become Americans to have a kind of a coloured genealogy off progressive
00:05:15 - 00:05:19 cinema in relation to social issues, which I think is quite interesting, and this is
00:05:19 - 00:05:25 very firmly placed in that in that kind of civil rights moment that I think that
00:05:25 - 00:05:30 made it very fascinating, very interesting. Otto Preminger was part of that. You
00:05:30 - 00:05:37 know, he was a Jew who left Nazi Germany, for example, et cetera, And so he
00:05:37 - 00:05:43 did understand kind of political notions of identity and oppression, and I think
00:05:43 - 00:05:48 that comes across. But I think it has a lot of really good stuff in it. You know?
00:05:48 - 00:05:54 I agree with you, Alison and merrily it has problems, take moments. And, of
00:05:54 - 00:06:00 course, the other thing is, is it's incredibly dated. It's very difficult daughter
00:06:00 - 00:06:05 film. There's some heroes where you can almost get like 19 forties films. You
00:06:05 - 00:06:10 don't. You can almost You don't notice that they're black and white in 1940
00:06:10 - 00:06:14 should get over that, but there's a There's a kind of specific area can write mid

00:06:14 - 00:06:20 fifties to mid seventies, where they are all so dated because they try and include
00:06:20 - 00:06:25 music of the era. They have a certain type of performance that actually affect
00:06:25 - 00:06:31 how your whole sear and then this suffered from that. But it is about seeing it
00:06:31 - 00:06:35 all this time as well. So it is fascinating. So what would you? What would you
00:06:35 - 00:06:41 say is the key problems before we come to a really good things about Allison? I
00:06:41 - 00:06:48 think I think one of the things she says is all is kind of also its weakness in that
00:06:48 - 00:06:55 definitely is an agenda that Teo turn things on DH even though I welcomed it,
00:06:55 - 00:07:01 for example, we do have I mean way have the issue of six sexuality, which
00:07:01 - 00:07:09 didn't quite well in that it become its its a kind of That's a storey, that girl's butt,
00:07:09 - 00:07:18 I suspected when the forgotten and am now was it many the black one Buddha
00:07:18 - 00:07:24 who? Julia admitting Hospital comes to the house, and it was almost like it was
00:07:24 - 00:07:30 about the tick box being played a silly with When they go, they go on holiday
00:07:30 - 00:07:36 on on the black, commended in it. It's almost like it was a bit of annulment of
00:07:36 - 00:07:42 make sure all the bases of cord and I think that was Tue may reasonably obvious
00:07:42 - 00:07:47 , and I mean, maybe he didn't do that, but it felt a bit like that was that was
00:07:47 - 00:07:51 going on at the same time. I welcome that because it's like black desirable
00:07:51 - 00:07:56 woman. How often does that happen? Very, very, very rarely. Eso having
00:07:56 - 00:08:01 said that, you must still care the faults. And I'm going back to the best bits out,
00:08:01 - 00:08:08 I think sticking with the fault. I think the culture after who was quite fascinated
00:08:08 - 00:08:16 by, um was that epilepsy? I don't want to do a spoiler. They'll go where?
00:08:16 - 00:08:22 Imette's boilers. All right. Okay. Uh, I'll just just goes. No need for him to die
00:08:22 - 00:08:31 . That was really good made for him to die. Why does no need for it? The
00:08:31 - 00:08:37 narrative on? Naturally? Because I thought it was a really good representation

00:08:37 - 00:08:43 off, if you like. Disabled woman vote. She was very strong. Ah, very guarded

00:08:43 - 00:08:48 in their own trust, going into relationship again, which I think would be

00:08:48 - 00:08:55 reasonable after what had happened to her. Arthur, dying at that point, kind of

00:08:55 - 00:09:01 left me with a reading briefly, but fielding a zoo disabled woman that she was

00:09:01 - 00:09:08 gonna have end up settling for Mario. The fishmonger? Yeah. I mean, that

00:09:08 - 00:09:13 was a really real let down into the phones. All know, surely she is not married,

00:09:13 - 00:09:16 not those things in your marrow? No, no. She was going to end up with the

00:09:16 - 00:09:22 fishmonger. That's inevitable. Well, I think it's also because money at the end,

00:09:22 - 00:09:26 when he picked up the dog, he says, You're like me no matter what. Tell me

00:09:26 - 00:09:34 that's gonna be, I think for ah, for Liza Minnelli. I love looking at the trivia, so

00:09:34 - 00:09:39 I love that sort of. So many people are lovely sermon Eli's performance and it

00:09:39 - 00:09:44 was so emotional. It is because our mother have just topped herself in London.

00:09:44 - 00:09:49 No as she was making it, and she saw Boggle the emotion to it, which, which

00:09:49 - 00:09:54 is just nothing, because the Otto Preminger was banned from the town for doing

00:09:54 - 00:10:01 the nude scene in this cemetery without telling anybody. So that didn't go down

00:10:01 - 00:10:07 well either. On they tried Teo that was deserving. I thought we rented horror

00:10:07 - 00:10:11 film territory at that point and then, although it was also the most cinematic,

00:10:11 - 00:10:17 perhaps aspect of the film as well. Sorry interrupted, you know, and I'd say the

00:10:17 - 00:10:23 film is embracing the Mastic, but that that scene is cinematic, but yeah, Then it

00:10:23 - 00:10:31 swerved into a different phone. It felt for me What? Well, about time, Captain

00:10:31 - 00:10:36 Memory with you on your choice. But I thought, What on earth is being sent to

00:10:36 - 00:10:43 walk just after that particular scene? No, Really funny, because our territory

00:10:43 - 00:10:48 on Otto Preminger was a terribly humiliating director as well. So James Coke,

00:10:48 - 00:10:53 a fishmonger. He said he'd never worked with him again. And Liza Minnelli

00:10:53 - 00:10:58 said he'd never with him again because he humiliated them regularly. That was

00:10:58 - 00:11:02 his tactic as a director and probably as a character on, in fact, changed Coco.

00:11:02 - 00:11:08 Indeed, more movies with him. But Liza Minnelli did. S o you know, it's

00:11:08 - 00:11:14 funny because I I'm sorry I didn't have a problem with him dying in the sense

00:11:14 - 00:11:21 that that's typical of a film. I think it didn't step out of its kind of narrative.

00:11:21 - 00:11:31 Khun confines and I didn't I don't get it. The hell that's not sex for the first done

00:11:31 - 00:11:41 dust era were all lucky to still be alive. I thought the whole point to me. I feel it

00:11:41 - 00:11:46 wasn't really over, but I thought he was going to die from the beginning.

00:11:46 - 00:11:53 Actually, I stumbled. There was no reason for him being or spell, which, if

00:11:53 - 00:11:59 you think about it. Why is this bloke in hospital? But that was just so I took

00:11:59 - 00:12:04 that he he had a He had something version of epilepsy that meant he would die.

00:12:04 - 00:12:10 Eso, I think. And he added to that emotion and I didn't mind those kind of, you

00:12:10 - 00:12:14 know, fairly cliché Garrett structured so that I don't have a problem with that.

00:12:14 - 00:12:19 And of course I was. There's a great family guy, Peter Gryphon, but we're

00:12:19 - 00:12:24 going to see a movie and they say the title when they said that because the toilet

00:12:24 - 00:12:29 filled because his last words are Tell me that you love me. Can you make a

00:12:29 - 00:12:37 good film? My Peter Gryphon moments, which was I think it really funny. Uh

00:12:37 - 00:12:46 , I I thought I thought the black stuff. The black characters were actually very

00:12:46 - 00:12:55 specifically to enable the audience to contextualise with civil rights notion for

00:12:55 - 00:13:02 disabled people and gay people. So I think it was it was kind of like over and in

00:13:02 - 00:13:05 your face, but I think there's a there's a line in it when they're leaving the posh

00:13:05 - 00:13:10 hotel when he said, when he tries to get in the building, tears it up and he says,

00:13:10 - 00:13:17 You know, we're all black as far as I'm concerned. That's one of the think

00:13:17 - 00:13:22 Blacks Blacks have to stick together, isn't it? Yeah, Andi, I thought the whole

00:13:22 - 00:13:27 point is his America was understanding. Civil rights are a particular group in

00:13:27 - 00:13:31 the media. Andi. It was sort of saying, You know, look, there's the's groups as

00:13:31 - 00:13:37 well and it's just a za prickles on again. It's a very political film, and again that

00:13:37 - 00:13:42 that's interesting for the era S O mirror. What do you think? Come back to you

00:13:42 - 00:13:47 ? Yeah, that's my time. When you said to kind of separate out the problems and

00:13:47 - 00:13:53 the positives of its crack, I think it seems what Alison was alluding to It mixes

00:13:53 - 00:13:57 up its problems in with its in its with its progressiveness. I think I won hand,

00:13:57 - 00:14:03 and I was thinking, aside from the beginning, that question of what they gained

00:14:03 - 00:14:08 from from coming together in terms of the commonality and I suppose it in one

00:14:08 - 00:14:14 way it it doesn't necessarily challenged that notion of normality because you're

00:14:14 - 00:14:19 validity comes from them coming together. Absolutely. What they find that

00:14:19 - 00:14:24 that kind of the solace comes from trying to assimilate into everyday life and

00:14:24 - 00:14:31 and brush over some of the aspects ofthe oppression modulation leaks that they

00:14:31 - 00:14:34 experienced, you know. So, for example, the next door neighbour, I thought

00:14:34 - 00:14:38 was quite interesting the way that here he sees them as inferior. He deceived

00:14:38 - 00:14:45 them almost as, ah att. A disgusting look upon. And yet that doesn't that's not

00:14:45 - 00:14:49 really resolved, other than just pointing, pointing a finger to it, saying It's it's

00:14:49 - 00:14:55 there happens that was a little bit problematic for me as well as I suppose is also

00:14:55 - 00:15:00 something off. His character was interesting because I thought it typified that

00:15:00 - 00:15:06 notion off being a disabled person in a residual welfare regime. Which is of

00:15:06 - 00:15:11 course, what America is an idea of the stigma associated with excessive love,

00:15:11 - 00:15:17 not wanting Tak city at all, not wanting to conform to the expectations of what,
00:15:17 - 00:15:25 um, what is wrapped up in trying to Teo rely upon on welfare on you can see
00:15:25 - 00:15:30 that again, you know, in his notions of trying to gain employment, definitely
00:15:30 - 00:15:35 trying to gain employment criticising warrant for being inactive tryingto almost
00:15:35 - 00:15:40 create ah, sense of hierarchy of worth and value, which I thought was which
00:15:40 - 00:15:43 was quite interesting and would be would be unjust would be interesting to you.
00:15:43 - 00:15:47 Well, that I think a little bit. You mean we're all we're all freaks. They don't try
00:15:47 - 00:15:53 and steal the show. That line was a great line with exactly Yeah, absolutely. I
00:15:53 - 00:15:56 thought I was as granted. That also filled the character of Gregory the land. The
00:15:56 - 00:16:03 land lady was interesting as well. You're that kind of that fixation off voyeurism
00:16:03 - 00:16:09 and curiosity off assuming that impairment effects are associated with with the
00:16:09 - 00:16:13 mind. And therefore, if you think positively, you can get your wheelchair and
00:16:13 - 00:16:20 run around. I don't know. So I decide that. Interesting Good. When she when
00:16:20 - 00:16:25 she Soon as she meets Aah! Judy's character. It's what happened to you, that
00:16:25 - 00:16:29 kind of question around this figure. Different then we war, innit? Yeah, but
00:16:29 - 00:16:32 why you? Well, to use a Surely you can walk. Have you really tried out
00:16:32 - 00:16:36 enough? And then, with our face almost a moment of relief when she meets
00:16:36 - 00:16:40 him, it's like, Ah, no, thank goodness you look normal. I thought that was that
00:16:40 - 00:16:45 was really, really significant part of the way in which we understand difference
00:16:45 - 00:16:50 on the way in which we tolerate difference as well. Yeah, Yeah, Nice. That
00:16:50 - 00:16:54 That was one of the strongest things to me that started off with which, after the
00:16:54 - 00:17:01 after the scene, where she made more med Warren Wall kind of disappeared.
00:17:01 - 00:17:07 But until then, I thought, This is a really powerful film in there, eh? Kind of

00:17:07 - 00:17:11 corresponds to some of those things that rose my Garland Thompson said about
00:17:11 - 00:17:16 about kind of passive and active staring and all that kind of thing. And in some
00:17:16 - 00:17:20 ways, it was quite refreshing to people's skin. Sold that she was being really up
00:17:20 - 00:17:27 front about our stains, rather than rather than kind of insinuations that things
00:17:27 - 00:17:30 like that. But then, of course, once mixing work, it kind of becomes
00:17:30 - 00:17:36 something else. And then it kind of dropped from my concerns that, yeah, I
00:17:36 - 00:17:41 think I think also in terms of problem that I think most of my problems came
00:17:41 - 00:17:43 from the cinematography and the way it was filmed. So, you know, the kind of
00:17:43 - 00:17:47 , um, you know, revealing the bat and abandoned Taking off the bandage is to
00:17:47 - 00:17:52 reveal the scarring. Yeah, they they attempt to hide the disfigurement on DH,
00:17:52 - 00:17:56 then then reveal a crescendo moment in front of a mirror, which then
00:17:56 - 00:18:01 immediately goes back to a cave. A sense of longing for Minnelli. Think about
00:18:01 - 00:18:05 when it happened. But it starts with me, are longing for exploration, of
00:18:05 - 00:18:09 sexuality, of having a good time off having of having freedom. And I thought
00:18:09 - 00:18:14 that was that was my main problems with the kind of Yeah, the cinematography
00:18:14 - 00:18:18 aspect of it and I thought is also quite interesting. A lot of time when you know
00:18:18 - 00:18:24 he was trying to have fun, always trying to kind of gain confidence. There was
00:18:24 - 00:18:29 a guy I found their way was the hiding of the disfigurement. You know, when
00:18:29 - 00:18:35 you see a dancing with author in the bedroom, you're when whenever she's on
00:18:35 - 00:18:41 the camera, it's It's the the was Yeah, it's aside that hasn't been burned by I Yeah
00:18:41 - 00:18:47 , go. I think that it's so sometimes I think that undermines the the really
00:18:47 - 00:18:51 excellent point. Those trying to be made in the film again. I think that doesn't
00:18:51 - 00:18:54 necessarily come from the script of the Storey. It comes possibly from the way

00:18:54 - 00:18:59 it's being intended, but I think you're being unfair in the sense that. I think I
00:18:59 - 00:19:03 could see what you're saying. And I know that that's what film does anyway,
00:19:03 - 00:19:07 So I did not, You know, you could say it shouldn't be that. But actually, this is
00:19:07 - 00:19:10 the seventh, so I don't have a problem with that. But equally until that was
00:19:10 - 00:19:15 about the character as well. Always wanted to show you her good side and was
00:19:15 - 00:19:21 rooted in a kind of self height that was culturally constructed. And so I thought
00:19:21 - 00:19:26 that was very good insight into a character that about always trying to just show
00:19:26 - 00:19:31 that night but in the scar to the chest of whatever on the dancing. And so I didn't
00:19:31 - 00:19:35 I thought I thought that was a little bit better than you're giving it credit for
00:19:35 - 00:19:38 things. I think it was intentional. And I don't think it was, I think was an
00:19:38 - 00:19:44 insight into the character of that notion of, you know, the self height that so
00:19:44 - 00:19:51 many of this go through have whatever. And so I didn't ever. But I loved the
00:19:51 - 00:19:56 rich woman trying to make the walk. See, I thought that was because it said so
00:19:56 - 00:20:00 much because it was about money. It was about wealth and it was about Shaarei
00:20:00 - 00:20:06 . I'll give you the money if you could be normal on DH. That was a kind of
00:20:06 - 00:20:11 perfect caps elation of the notion of Carrie, of rich people throwing money and
00:20:11 - 00:20:14 stuff to make it go away. They don't have to see it. What they want to see is
00:20:14 - 00:20:20 kind of normalise versions of that on and thrown in with religion. Because it
00:20:20 - 00:20:26 was all of that cross as well. Yeah, and also my like I also thought I probably
00:20:26 - 00:20:29 you know, doing this now because if you're thinking about it in the context of
00:20:29 - 00:20:35 the current welfare regime, but also that notion of conditionality and punitive
00:20:35 - 00:20:41 Andi and punitive actions that come from being displeased with now come. So
00:20:41 - 00:20:44 you know, the idea that she's got extreme wealth, you know, she said, the

00:20:44 - 00:20:48 cross is worth \$100,000. You can give a conditional that you can have it if you
00:20:48 - 00:20:52 can walk. But when when he when he fails the test, which obviously he would
00:20:52 - 00:20:57 fell. And I was hoping that this was gonna be a moment where you just we
00:20:57 - 00:21:01 gained the ah, the ability to walk. But when But when I was 20 when the
00:21:01 - 00:21:06 displeases Gregory Yeah, the Penis of sanctioning, of throwing away the
00:21:06 - 00:21:11 money, destroying the item. So there's no no longer hey to him. And of course
00:21:11 - 00:21:13 , the question would be where I actually have you intended to give him the
00:21:13 - 00:21:17 money. Just given the money. Yeah, yeah, again. Is that kind of wrapped up
00:21:17 - 00:21:21 with the kind of punitive sanctions with reflective of today's decide everything
00:21:21 - 00:21:25 about welfare regime in the way in which we give Social Security? It's wrapped
00:21:25 - 00:21:29 up in meetings on condition that a cause is wrapped up in in punitive sanctions,
00:21:29 - 00:21:34 which ah, holy, not justifiable test. The state throws billions and billions down
00:21:34 - 00:21:40 the drain. No use whatsoever. Just going back to the just got back the beers,
00:21:40 - 00:21:44 though I thought that was quite an interesting selection of scenes because yeah,
00:21:44 - 00:21:49 well, as Warren is developing a relationship with a common car name kind of
00:21:49 - 00:21:57 the person who works in the hotel, you see how accessibility and access needs
00:21:57 - 00:22:02 start become embedded within their relationship and it becomes a sense of an
00:22:02 - 00:22:05 ordinary relationship. Okay, Yes. You have to be carried around because of the
00:22:05 - 00:22:09 inaccessibility of the environment, you start to see how that it becomes an
00:22:09 - 00:22:14 ordinary part of their relationship develops. You have people who don't
00:22:14 - 00:22:17 necessarily stare that people don't actually question when he's integrating with
00:22:17 - 00:22:21 his with his friends, social networks. But then also I thought was interesting
00:22:21 - 00:22:26 because, as that's developing, you dangle the moment where his the person who

00:22:26 - 00:22:31 is forming alliances with comes over to instead Are you know, sitting in that
00:22:31 - 00:22:36 sitting in the sofa, you look like a normal almost. And I thought I didn't really
00:22:36 - 00:22:39 understand that kind of a Connexion between those Mr Boys girls. On one hand
00:22:39 - 00:22:45 , I thought it was tryingto demonstrate how ordinary life convey if we if we if
00:22:45 - 00:22:50 we embed accessibility and access needs and on acceptance of difference. But
00:22:50 - 00:22:54 then also to kind of reduced, background like question of Are you doing that?
00:22:54 - 00:22:58 So you can pass is available. It isn't that I thought that was quite good in the
00:22:58 - 00:23:02 sense that it wasn't him saying it was someone else. It was a non second person
00:23:02 - 00:23:07 saying on actually, to some extent, it doesn't matter what you do, you're gonna
00:23:07 - 00:23:12 be interpreters is being doing that by normal people who want to validate the
00:23:12 - 00:23:18 notion of normal. So I thought that was quite good. I was very impressed.
00:23:18 - 00:23:22 Actually, it was much better than I imagined. It would be again, having
00:23:22 - 00:23:28 watched long ago tomorrow the rating move. Not too long, which we will dio
00:23:28 - 00:23:33 in a future one. But I think I thought there was very little wrong with it, Really
00:23:33 - 00:23:38 . Actually, I think my biggest problem, I think. I think that's one thing actually
00:23:38 - 00:23:43 , that would refer to I think this is often true when you look when your gender
00:23:43 - 00:23:51 and impairment is that the interesting stuff you're talking about about work and,
00:23:51 - 00:23:57 you know, shame on DH. The liberal idea ofthe lotions took that Minelli
00:23:57 - 00:24:02 wasn't in an Ingalls tends to turn extension. You know, the whole thing about
00:24:02 - 00:24:09 her impairment was about the way she looked on how how that she almost had a
00:24:09 - 00:24:14 spoiled identity is a woman. Well, the kind of work and shame discloses largely
00:24:14 - 00:24:20 around a masculinity indisputable, which costs remember, it's 19 seventies isn't
00:24:20 - 00:24:26 surprising. But, you know, I think I think it's quite good in illustrating that we

00:24:26 - 00:24:31 take a look. COIs of kind of disability issues without looking at our genders into
00:24:31 - 00:24:36 time within them. But I think that come back. The thing I thought was slightly
00:24:36 - 00:24:39 problematic, and I think you can probably twisted interpretation of it to make it
00:24:39 - 00:24:48 less problematic was the fact that you had interpreted, to some extent, the Jesse
00:24:48 - 00:24:53 character as guy. But I think that was breaking on. Then. The key thing is, he
00:24:53 - 00:24:59 has sex with a woman, and you see it now. But what? What what What are we
00:24:59 - 00:25:04 doing here? You know, I You could say it was playing with our perceptions of
00:25:04 - 00:25:08 what we presumed to be gay and non gay, but equally he was then surprised
00:25:08 - 00:25:11 that he'd had sex with a woman and say there was a whole thing about Is it
00:25:11 - 00:25:15 trying to validate and legit make kind of, like by trial and all this kind of thing.
00:25:15 - 00:25:19 And I think it became became That's when I thought, God, you're trying to get
00:25:19 - 00:25:24 absolutely everything in here, you know? Yeah. And that became, You know,
00:25:24 - 00:25:30 when you start to legit, might fishmongers, you know, you're on a different. I
00:25:30 - 00:25:35 appreciate the biting they did feel, except if I didn't feel quite real. Yeah, it
00:25:35 - 00:25:41 didn't it didn't It didn't suit what you'd been led to know on. Then it just saw to
00:25:41 - 00:25:47 the extent that then it undermined it. Validate that bisexuality undermined what
00:25:47 - 00:25:56 you had tried to see for the era. Yeah, so I thought that that was fascinating. I I
00:25:56 - 00:26:00 did. I thoroughly enjoyed it and I could have some classic lines. I thought it's
00:26:00 - 00:26:04 got example coming backto why he died. Actually, he stopped taking his
00:26:04 - 00:26:08 medicine, so he didn't want to be medicalized. And again, I thought that was
00:26:08 - 00:26:12 quite a step on. That was one of the reasons I presume he died because he
00:26:12 - 00:26:20 stopped taking his medicine. And so I quite like that agency that it gave that
00:26:20 - 00:26:27 character to do that with the consequence that, you know, he didn't want to be

00:26:27 - 00:26:32 ah, numbed and his character and his song taking away from through
00:26:32 - 00:26:37 medicalisation Even if that shortening that life on what then when you compare
00:26:37 - 00:26:41 that with recent builds such as several lines Babel, where the whole redemption
00:26:41 - 00:26:46 of the culture is through beginning to take his medicine again. Yeah, I like to
00:26:46 - 00:26:51 say from the beginning, with can come backwards, you know? And I think I
00:26:51 - 00:26:58 did. I really enjoyed that. That notion of the agency that they all had and I
00:26:58 - 00:27:02 thought entered nice things. So, for example, I think even even the cottage,
00:27:02 - 00:27:08 But again, that was very much prying with that American ideal. It was that
00:27:08 - 00:27:16 ideally white picket fence bungalow s cottage. That is the American dream on.
00:27:16 - 00:27:23 Actually, it was a little bit this year it was doing, uh, you know, And they had
00:27:23 - 00:27:27 to They had to work together to create the accessibility, you know, putting
00:27:27 - 00:27:32 down pallets and and planks to make it say getting. And I thought the garden
00:27:32 - 00:27:36 was awful and they had constructed something out of this thing that everyone
00:27:36 - 00:27:41 else is gone. And I thought it I thought it was It was exceptionally good,
00:27:41 - 00:27:48 actually. Ah, and you bring them? Yeah, I s o I think. Was there anything else
00:27:48 - 00:27:54 that's gonna look at me? Notes should remake it. Yeah, but you wanted to
00:27:54 - 00:28:01 survive at the end. I could feel given to killing him and not be back at the bank.
00:28:01 - 00:28:09 I This is so I feel so you mentioned something earlier mirror that you want to
00:28:09 - 00:28:15 talk about just completely gone. Earlier today I thought there was the roughing
00:28:15 - 00:28:20 up of impairment with sexual violence and abuse. I thought was quite
00:28:20 - 00:28:26 interesting. The idea of taking action to cause the disfigurement a za way of
00:28:26 - 00:28:30 harming somebody, I think, almost thinking about impairment, becoming a fall
00:28:30 - 00:28:35 of punishment on the way to illustrate Dublin's control. I thought that was a

00:28:35 - 00:28:41 really fascinating way off, demonstrating want handouts. He is done to provide

00:28:41 - 00:28:46 a backup to its tail carriage because you need to know you know how how the

00:28:46 - 00:28:52 impairment is has developed on how it becomes a prominent in the individual's

00:28:52 - 00:28:58 lives. But the same time, the way in which the impairment is is ah manifests, I

00:28:58 - 00:29:04 thought was really interesting there. Andi clickers. They didn't do that to the to

00:29:04 - 00:29:10 the guy in the wheelchair. They solve skirt over that in a way that they hadn't

00:29:10 - 00:29:15 with Liza Minnelli's character, because I don't think they actually tell you how

00:29:15 - 00:29:20 he ended up in the woods. He got shot in some big way, any clean that I

00:29:20 - 00:29:25 thought was quite good being bought up by a gay father. Ah, within a kind of

00:29:25 - 00:29:31 commune thing of I thought again, very, very six things and again it was gloves

00:29:31 - 00:29:36 by Interesting, quite radical for it. Zero. I got a really good sub sorry line.

00:29:36 - 00:29:40 Actually, one thing we didn't mention also was when he has texted idea to the

00:29:40 - 00:29:45 hospital people in the first person I found that was a really strong scene. When

00:29:45 - 00:29:50 he's telling them he's telling them of this idea for them to live together. I mean,

00:29:50 - 00:29:55 in some ways it was not very simple, but we get a really strong sense of the

00:29:55 - 00:30:01 sounding up to professional and medical dispenses of impairment disability of

00:30:01 - 00:30:09 the stage plus, and I'm not sure it worked perfectly well. But it was incredibly

00:30:09 - 00:30:15 critical of the notion of institutions from from the kind of feeble minded, as they

00:30:15 - 00:30:21 call him in, quotes the first with epilepsy in his home. There's lots of flashbacks

00:30:21 - 00:30:28 or kind of contemporaries ations off him now and then with a ll the grey faces.

00:30:28 - 00:30:37 Ah, I didn't I didn't really think that that worked Well, they his discussed grey

00:30:37 - 00:30:43 faces, the greyness of those characters. I thought you don't really need to do

00:30:43 - 00:30:49 that. I thought it reeked of trickery that that didn't and then he was betrayed by

00:30:49 - 00:30:54 the woman who did the lunches. He wants to bring him in, be nice to him just
00:30:54 - 00:30:58 so they could humiliate me more so in love that it was absolutely critical that
00:30:58 - 00:31:03 institutions are wrong. You know, marginalisation segregation does is wrong
00:31:03 - 00:31:08 and counterproductive. I just thought the kind of the technical thing of having
00:31:08 - 00:31:14 them off great faces just seemed really bizarre. You're great faces and red
00:31:14 - 00:31:24 lipstick because the cook had red lipstick faras woman one presents. I also wish
00:31:24 - 00:31:28 I thought of all those cards you interested? But I thought the way that people
00:31:28 - 00:31:33 respond to our carriage was interest. Because you also get the issue of off on
00:31:33 - 00:31:38 how once you respond to see Asians, I feel outspent fascinating because when
00:31:38 - 00:31:44 he ah, when he wants a job, he offered to give it back to his old place on his
00:31:44 - 00:31:47 friends that are gonna, you know, Yeah, I give you jobs tomorrow if you if I
00:31:47 - 00:31:51 could. But it's theocracy and higher management that besides those things,
00:31:51 - 00:31:57 obviously also deployed Tio Tio Ah diminished responsibility. But it's also I
00:31:57 - 00:32:02 thought was interesting was I think e I think brought it being is problematic. But
00:32:02 - 00:32:08 that idea of well, you know, to minimise the significance of his compartment,
00:32:08 - 00:32:11 which is what he's trying to do A way through the film, I think is trying to
00:32:11 - 00:32:17 trying to minimise his impairment, to try to get on and put Spain's inside. But
00:32:17 - 00:32:22 then you know that that statement off, um, off what to do when somebody is
00:32:22 - 00:32:27 having a seizure is quite interesting When so when you go back to his old
00:32:27 - 00:32:30 colleague work, his colleagues said, Oh, you know, my own cars of all time.
00:32:30 - 00:32:35 We just ignore them on because money is having what looked like the the heart
00:32:35 - 00:32:40 chambers are received in the bedroom on Junior comes in, and she immediately
00:32:40 - 00:32:44 just ignored him and started talking about Purple Curtain Alicia pulling the

00:32:44 - 00:32:48 bedroom. I told them there was there was something in nine and how how
00:32:48 - 00:32:53 people think about impairment and how to respond to either impairment needs
00:32:53 - 00:32:58 on the manifestation of impairment on perhaps the other society. You know, we
00:32:58 - 00:33:04 tend to assume that just by ignoring difference, we are in a way, trying to
00:33:04 - 00:33:12 include somebody, which, of course, any more to be said on that, I just guess
00:33:12 - 00:33:15 actually, I thought the opening scene in the house bill was, was one of my
00:33:15 - 00:33:19 favourite scene cutting it. It took the juxtaposition between the 2.2 doctors I
00:33:19 - 00:33:22 thought was consciously you had that although he was being quite dismissing,
00:33:22 - 00:33:27 you had the one doctor who arrives late but Russia's sandwiches, the way I
00:33:27 - 00:33:32 cheat, usually. But you rushed in and says It's not talking about wellbeing.
00:33:32 - 00:33:35 And although it's a bit dismissive, he doesn't really listen to what people saying
00:33:35 - 00:33:40 like minutes situation at the beginning. Yeah, that strip supposed with the
00:33:40 - 00:33:44 senior doctor who who comes and treats juniors and objective the point of
00:33:44 - 00:33:48 curiosity with A with a collection of doctors around them with a kind of
00:33:48 - 00:33:53 specimen to observe. I thought Minnie's line was credited with the idea of I
00:33:53 - 00:33:58 think, what she said. She said something like, Um yeah, geese around a pond,
00:33:58 - 00:34:02 just kind of waiting for their opportunity to take what they want from the
00:34:02 - 00:34:07 situation, you know, which is what is most useful to them as medical
00:34:07 - 00:34:10 professionals like Well, that was that was really something as well. And I
00:34:10 - 00:34:15 thought, I also know that kind of final plane from bank. Yeah, I think Listen,
00:34:15 - 00:34:19 to. But what about you saying you can see how the family is trying to establish
00:34:19 - 00:34:23 the importance of challenging and resisting things? And I think I think that is
00:34:23 - 00:34:31 also typified in in having Pete Seeger in the opening and closing. Yeah, sure, I

00:34:31 - 00:34:35 was really perfect in the beginning of Why? What is it? What's the significance
00:34:35 - 00:34:39 of that? And then I thought, Well, the way I have interpreted it Maybe because
00:34:39 - 00:34:43 you see Pete Seeger being part of that kind of resistance movement and writing
00:34:43 - 00:34:48 songs about the importance of civil liberties and someone, is it a way of of
00:34:48 - 00:34:53 using that as a point to try to illustrate the importance of trying to challenge the
00:34:53 - 00:34:57 statement quoted Challenge how how things were starting to be, Yeah, but
00:34:57 - 00:35:04 itwas bizarre. And to be honest, I if I didn't know anything about the film, and
00:35:04 - 00:35:08 I wasn't watching for this reason, I probably put off and switch our topic, went
00:35:08 - 00:35:15 home with it so long It was just strange, but equally well. I hear you did it
00:35:15 - 00:35:19 cause Bob Dylan refused to do it. Yeah, which I thought was quite interesting,
00:35:19 - 00:35:26 but I call it again. It was that again. That problem of it's dated, You know,
00:35:26 - 00:35:31 quite a few films of that kind of early seventies have those moments, you know
00:35:31 - 00:35:36 that that's my era. I grew up in the seventies and watch lots from the seventies,
00:35:36 - 00:35:40 and there's a lot of hopeful shit like that happens. But I didn't quite like the song
00:35:40 - 00:35:47 . Actually, I think I'll like grain. And I thought it was about, you know, the
00:35:47 - 00:35:52 whole human experience is about being human is being in. And it was gonna
00:35:52 - 00:35:58 generis eyes that to the whole of human, eh? Andi, I think it did construct the
00:35:58 - 00:36:06 whole notion ofthe that society constructs these things that enhance pain and
00:36:06 - 00:36:12 don't I mean, I can tell that, but I think I think it would probably have mislaid a
00:36:12 - 00:36:18 lot of people after that. I think we went to it wanting torture Bill, I I think I
00:36:18 - 00:36:24 don't think I think for the average viewer, whoever that is, it would be choice
00:36:24 - 00:36:28 special, different sold. I don't think I don't think, even though the content, the
00:36:28 - 00:36:35 lyrics, everything do talk about constant, it'll it doesn't kind of It's quite jarring,

00:36:35 - 00:36:39 I think, with with actually the narratives of the film. I think we I think it was
00:36:39 - 00:36:43 probably one of those things of the era, and it did. And that was the beginning,
00:36:43 - 00:36:50 that whole hero off off the soundtrack album, which I think is quite interesting
00:36:50 - 00:36:55 and and so that the music will come out first. It promotes the film. You get a
00:36:55 - 00:37:00 name. They, you know, preys pretty Elvis Presley. You didn't have that in
00:37:00 - 00:37:07 films at all, particularly on until I don't. I just wish he bought when walking
00:37:07 - 00:37:11 through the town. So I had some link toe as opposed to some random forests
00:37:11 - 00:37:16 you know, well past the hospital or some contextualising thing I would have
00:37:16 - 00:37:19 done that would have done that would have done it. And it was just really
00:37:19 - 00:37:23 bizarre that he was randomly till country. Some would say it was just like Right
00:37:23 - 00:37:29 , Okay, Uh so Well, let's move on. I think we're all saying people should see
00:37:29 - 00:37:33 that one. I think that's what we're saying. Oh, yeah, sure, It's fascinating. It's
00:37:33 - 00:37:37 interesting. He's got a lot of things and Onda Geun one. We'd look what we
00:37:37 - 00:37:42 will look at the raging moon fight long ago tomorrow, not next time with one
00:37:42 - 00:37:51 off that fast. So let's move on to your choice, Allison. Ha ha ha. Pain and
00:37:51 - 00:38:00 glory. Or, as it's called in French or Spanish Doll. Oh, eee, Gloria. 1919
00:38:00 - 00:38:05 2019. Come over, then. I think it's an Almodovar movie. That's all you need
00:38:05 - 00:38:09 to sign. Really? And he doesn't even give his first night now. And the Alma
00:38:09 - 00:38:14 Devil. Maybe so. I will lie east on this one, Allison. Uh, well, east on this
00:38:14 - 00:38:21 one. Well, I'm not much of sex appeal to you to upset. Obviously, we're We're
00:38:21 - 00:38:26 anxious on whether you like Teo on whether we have to say I I love. Although I
00:38:26 - 00:38:31 have to say I saw it on the Big Storey and I watched it on the little spoons this
00:38:31 - 00:38:36 time. And of course, given the beauty off his films, it was no, The servants

00:38:36 - 00:38:42 foods has been on the big screen, so I'll start with that on some people. Um, I
00:38:42 - 00:38:46 don't particularly want to get into it, but I might just speak would say Well,
00:38:46 - 00:38:51 why? This one is in particular disability ical, but a somebody who has s and has
00:38:51 - 00:38:57 chronic illness and pain. A lot of the time my I was blown away when I first
00:38:57 - 00:39:03 saw this bill, because I I think maybe I'm trying to remember an adoption. The
00:39:03 - 00:39:11 second time I was blown away the first time. I think it was because, um
00:39:11 - 00:39:19 because it kind of embedded all the pen and the weather impacted his The main
00:39:19 - 00:39:27 character. Salvador's experience off the world on of his own life. It was kind of
00:39:27 - 00:39:32 in big and badly within all the storeys. It wasn't that storeys went contingent
00:39:32 - 00:39:37 upon it. It was just always there. Andi, I think that's what got me where
00:39:37 - 00:39:44 because you could see how it informed how informed his life. You could see in
00:39:44 - 00:39:49 the kind of artistic on DH philosophical reflections on his life. And now how
00:39:49 - 00:39:58 that affected is is art on DH? I just found it actually really empowered that
00:39:58 - 00:40:03 somebody who has the kind of issues I have in particular but also as a storey
00:40:03 - 00:40:09 with itself to think, was very cleverly told, bringing two narratives kind of inter
00:40:09 - 00:40:15 world and quite a surprising, surprising way off so cinematically I found it
00:40:15 - 00:40:23 really just just beautiful on DH. Yeah, I find it hard to find problems with it
00:40:23 - 00:40:29 apart doesn't agree with me. But yeah, I don't mean to go ahead. Tell me how.
00:40:29 - 00:40:34 No, I'll say us. I'll start by having my comments that while I won't start the
00:40:34 - 00:40:42 second off, you obviously is. I consider it to be an impairment movie. Now
00:40:42 - 00:40:47 that would normally be something one would be critical off in the sense that if
00:40:47 - 00:40:51 it's masquerading as being about disability and some kind of political element in
00:40:51 - 00:40:55 the sense that I saw. Junie Moon is a purely political film, isn't it? It's a

00:40:55 - 00:40:59 disability film. It's about disablement, the politics of disablement. It's what
00:40:59 - 00:41:04 that's about. This is a mayor impairment that doesn't weaken in any sense
00:41:04 - 00:41:11 whatsoever because it is what it is, and it does it gloriously and brilliantly. I
00:41:11 - 00:41:19 don't think it was about any political element of that in the sense that it was
00:41:19 - 00:41:25 about the very personal experience of pain on DH and how that affects your life
00:41:25 - 00:41:29 in your psychology. And I know there's an element of disablement in that
00:41:29 - 00:41:35 disability, but actually I think of it more. I do very clearly See, this is as a film
00:41:35 - 00:41:42 about impairment on how it affect every element of your life as as an emotional
00:41:42 - 00:41:47 experience, so but I did. I thought it was excellent. I think what L'm Esteban is
00:41:47 - 00:41:52 very, very good at is because people think of cinema and cinematic as being
00:41:52 - 00:41:58 about large spaces, investors and landscape. And I think what what what makes
00:41:58 - 00:42:04 out would've are such a great filmmaker is to create the cinematic view in very
00:42:04 - 00:42:10 confined spaces like great art, great paintings, Caravaggio of those Gun of
00:42:10 - 00:42:16 things, use of light. You know the memory of him and his mother in the train
00:42:16 - 00:42:21 waiting room, for example, is very. It's very confined. It's very limited, but
00:42:21 - 00:42:26 cinematically absolutely beautiful. Even within the cave, that's all there as well
00:42:26 - 00:42:31 . But again, it doesn't end up being about vistor's of off this. The whole site go.
00:42:31 - 00:42:36 It's about the interiors, and they're all in there. So that's I suppose that's what I
00:42:36 - 00:42:41 would start to say. You want to come back, Allison. I'm sorry, Mirror. I
00:42:41 - 00:42:46 disagree with you quite soundly. I think it is a disability for my not profits and
00:42:46 - 00:42:51 Pam of film, and I think we're back to lots of those kiddie bets around
00:42:51 - 00:42:57 impairment. This indiscipline stick on disability on DH. You know, personally
00:42:57 - 00:43:03 that this matters to me as well. I think I think I'm office them. Well, hopefully,

00:43:03 - 00:43:08 obviously I'm well aware of the difference. You know, between impairments,
00:43:08 - 00:43:16 defects, for example, on DH disability, a social pressure, but a somebody as
00:43:16 - 00:43:22 somebody who's a pain in the world off the is one of the biggest. It's not the
00:43:22 - 00:43:26 only problem for me, but one of the biggest problems I find the normal civil
00:43:26 - 00:43:32 world I'm gives your theory and particularly hole. I find this challenge is all
00:43:32 - 00:43:39 those those issues of of normal ways of being on DH. There's not many
00:43:39 - 00:43:44 environments. I feel country, you know, clearly we all have lots of issues
00:43:44 - 00:43:48 wrong, that mind you probably very different from yours. But I found the
00:43:48 - 00:43:54 normal world in many ways very impressive in ways that people can't say as
00:43:54 - 00:44:03 much s o for me that that that turns out in this, particularly with his choice to
00:44:03 - 00:44:10 actually start taking heroin, because I think when you when you kind of look
00:44:10 - 00:44:15 like you're supposedly non disable on, do you have that amount of pain? Quite
00:44:15 - 00:44:20 often you don't get to consumers is so I think it's very subtle in some ways the
00:44:20 - 00:44:26 opposite journey moon. But I think in many ways it's exploring aspects of
00:44:26 - 00:44:33 disablement. The really silt is they're not very not very clear, but, like I said,
00:44:33 - 00:44:37 deeply embedded in ideas of normality and how normal bodies work. So I just
00:44:37 - 00:44:42 great No, no, no, no. I'm going to stop you talking Myra's well, you're saving
00:44:42 - 00:44:49 . I don't disagree with any of that. I think that's absolutely true. But I don't think
00:44:49 - 00:44:57 it takes it out off the personal or even into the political Teo to make it on,
00:44:57 - 00:45:03 because I think thiss absolute validity in that in itself. I don't think we I you
00:45:03 - 00:45:09 need to make it disability, you know, it doesn't mean it doesn't Andi can't be.
00:45:09 - 00:45:14 But actually there's nothing intrinsically wrong or weak about it being purely
00:45:14 - 00:45:19 what it is. And I didn't get that. I get what you're saying, and I think there are

00:45:19 - 00:45:23 elements that is trying to trying to break out of that. But I don't think it does,
00:45:23 - 00:45:29 and it keeps it in the very personal, absolutely brilliantly. I think the heroin
00:45:29 - 00:45:34 would have been an opportunity to expand it that kind of political, the political
00:45:34 - 00:45:38 concept of disablement in relation impairment a bit more, and I agree with you
00:45:38 - 00:45:43 about the normally, but it's normally in relation to impairment. I saw it on again
00:45:43 - 00:45:50 . It doesn't mean I'm right. You may be right, but I didn't get that from it. And I
00:45:50 - 00:45:54 suppose I would also say I don't think the audience will get it, either. On, I
00:45:54 - 00:46:01 think that's where Andi They won't have to fight to not get it either, if any gun
00:46:01 - 00:46:07 political element toe Andi I think one of the barriers to that is the fact that it and
00:46:07 - 00:46:13 it doesn't particularly dealing with it very well is the notion of class, power and
00:46:13 - 00:46:18 wealth. You know he has status. He is successful. He is wealthy on DH, so
00:46:18 - 00:46:24 that again stops it. That's no question in any particular sense, the processes of
00:46:24 - 00:46:33 that. What's the matter? Little memoir to an extent. Yes, yeah, on dso Andi, I
00:46:33 - 00:46:41 think in a way it's so personal, he almost it doesn't even it doesn't really leave
00:46:41 - 00:46:46 the head of the individual. It's almost like a single point of view piece. Ah, that
00:46:46 - 00:46:51 I think I get it. I do think it's absolutely brilliant, and I think it achieves
00:46:51 - 00:46:59 enormous things. What do you think? I think, you know, in terms of cycling,
00:46:59 - 00:47:03 most aspects of this embolism. I think that's where it lies. Sorry, I'll shut up.
00:47:03 - 00:47:07 Now, you don't know, but I want you to expand on that mirror. Is building up
00:47:07 - 00:47:12 for a lengthy speak? Expand on that for me? Well, I mean it in disability
00:47:12 - 00:47:16 studies, for example, that the house over the past couple of decades being with
00:47:16 - 00:47:24 Colin Thomas and don't, um you don't read so about about cycling, motion,
00:47:24 - 00:47:31 respects of disability and disablement, I think that sticks firmly in in some ways

00:47:31 - 00:47:36 , even though I would normally be very critical about disability or in Pam and
00:47:36 - 00:47:44 told, Um um, a very artful perspective. I think in some ways that that kind of
00:47:44 - 00:47:48 answer in, even even when you are the affluent and you have options that's
00:47:48 - 00:47:58 always is in decline, isn't it? It's that the cycle emotional aspect is still still that
00:47:58 - 00:48:05 problematic. But yeah, I think you know. But wreath work in cultural issues
00:48:05 - 00:48:09 were kind of partly brought trying to bring together all that stuff on disability.
00:48:09 - 00:48:17 Citizen impairments and I think that's where this lines. So I've disagreed that it
00:48:17 - 00:48:21 that it does that. But I think it's on again. This is the notion of how it's
00:48:21 - 00:48:26 interpreted as well. I personally didn't feel that I am a devil was doing that. I
00:48:26 - 00:48:32 think you can take that from it. Yeah, on. And I think that that that and in a
00:48:32 - 00:48:35 way I was a bit disappointed because I think Almodovar's movies are always
00:48:35 - 00:48:40 incredibly political. Actually, this isn't about politics that I would have liked a
00:48:40 - 00:48:46 bit more off. Ah, but again, is it za great? Moving me around now is your time
00:48:46 - 00:48:54 . You got 20 minutes, guys. No, I I I I don't I don't know. Let's now you know
00:48:54 - 00:49:00 why I position myself in the argument you've created But I think from a it was I
00:49:00 - 00:49:04 need more time to think about that. For May, I thought was really powerful
00:49:04 - 00:49:11 theme in the film was the significance of interdependency on the notion Off off,
00:49:11 - 00:49:16 relying on others as much as others rely on us in order to function on exists.
00:49:16 - 00:49:20 And I think that I was crying, chasing from a disability, studies sculler
00:49:20 - 00:49:24 perspective and all sides of disabled passengers. Well, because I was reflecting
00:49:24 - 00:49:30 on the notion of What is it that we're trying to achieve, recognising our
00:49:30 - 00:49:35 impairment on the way in which we exist in tried to participate in society and
00:49:35 - 00:49:40 much of the demands an activity. Right? Activism has been around

00:49:40 - 00:49:44 independence, which is often seen as self sufficiency. Yeah, that's kind of self
00:49:44 - 00:49:47 perseverance. And I thought what was really interesting in this film was that
00:49:47 - 00:49:52 notion of recognising the impulses of what others give us at different points and
00:49:52 - 00:49:57 whether it was recognising, ah, rebuilding relationship with somebody as a
00:49:57 - 00:50:05 pursuit of off um um, of taking, taking heroin in order to reduce the level of
00:50:05 - 00:50:09 pain, whether it was rekindling an old relationship with somebody to recognise
00:50:09 - 00:50:13 the value and the worth I think that we have in other people's lives. But
00:50:13 - 00:50:18 sometimes we don't acknowledge until much later in our lives are indeed about
00:50:18 - 00:50:21 you, you know, telling those storeys and building up relationships that we have
00:50:21 - 00:50:27 , whether it's with, you know, friends or with people who were trying to help us
00:50:27 - 00:50:34 . Ah, in the case of off of his p a or indeed ah kind of age, and I thought that
00:50:34 - 00:50:39 role was but for me that that kind of that notion of interdependency was really
00:50:39 - 00:50:44 central. That's why it's really, really important. And it made me question the
00:50:44 - 00:50:49 way in which we understand support in the way in which we understand. Ah
00:50:49 - 00:50:53 yeah, autonomy. And perhaps we need to. I mean, e don't know when it's
00:50:53 - 00:50:58 coming from his film, but it grounded that important off when we talk about
00:50:58 - 00:51:02 autonomy within within the lives of people with impairment in house conditions
00:51:02 - 00:51:07 on Broadway and brought it trying to respond to the experience of disabling
00:51:07 - 00:51:16 them. It's a question of Let's not let's not think of autonomy as self yourself.
00:51:16 - 00:51:19 Perseverance is actually about recognising the importance that we have on each
00:51:19 - 00:51:23 other all times. I think that's something that we need to try to build into our
00:51:23 - 00:51:27 narratives to illustrated to those who are disconnected with the worlds that were
00:51:27 - 00:51:33 that were cooking. Rosario couldn't breathe the more I think. Also, I think that

00:51:33 - 00:51:38 that between the social relations in the old Andi, I think the nice pic for me a
00:51:38 - 00:51:44 trial was that pending Teo the interdependency off off his emotional life with his
00:51:44 - 00:51:48 physical life. Don't think that interdependency kind of cultures ever us. Watson
00:51:48 - 00:51:56 . No, absolutely. I think it's also, I suppose, you know, a way of, um, of him
00:51:56 - 00:52:01 acknowledging how we reflect of ur life at different stages of the life course.
00:52:01 - 00:52:05 Yeah, and I think quite early on the film when you know when he gets help,
00:52:05 - 00:52:09 well, it started in the pool doesn't end and it kind of focus on the scarring. Then
00:52:09 - 00:52:13 it goes through a process of talking about his body in that you have that situation
00:52:13 - 00:52:18 where you meet. I don't know. You're supposed to be a journalist or something.
00:52:18 - 00:52:21 We meet that woman in the kind of cafe, and you're having a chat with a And he
00:52:21 - 00:52:25 talked about Ah, you know, the the way that film, the way that he understands
00:52:25 - 00:52:30 and interprets Ah, particular film. And she says, I think she says, you know,
00:52:30 - 00:52:34 it's It's your eyes have changed. The film hasn't changed again, and I think that
00:52:34 - 00:52:38 was quite powerful as well, that kind of notion of the way in which our
00:52:38 - 00:52:42 experiences off our bodies are on the way our bodies connect to our community
00:52:42 - 00:52:48 or the society and how the different experience that we have layer upon layer to
00:52:48 - 00:52:52 affect the way that we interpret ourselves and the way that our bodies function
00:52:52 - 00:52:56 and what is worth and what value on what is important in a way that we tried to
00:52:56 - 00:53:00 address the the the way that our bodies work, but also the way in which our
00:53:00 - 00:53:09 body fits into society. Yeah, I wouldn't argue with any of that. I just don't I
00:53:09 - 00:53:15 don't think it transcended the personal experience, particularly to make that
00:53:15 - 00:53:20 broader political things that that I would have wanted from it, that I was
00:53:20 - 00:53:25 disappointed that I am alive. I didn't make it, but actually it's about then seeing

00:53:25 - 00:53:30 it for what it is. And I still don't you know, if you remember, I don't do

00:53:30 - 00:53:37 academic anymore on too old and too indifferent to life. But I would like to hear

00:53:37 - 00:53:46 more on why Alice in particular, why you think it kind of it. Bridge those that

00:53:46 - 00:53:51 the thing between this will an impairment more. If you could say more about

00:53:51 - 00:54:00 that bridged bridge to the kind of like impairment slash disability kind of ideas

00:54:00 - 00:54:07 to become a moralistic kind of interpretation, what? I probably just repeat

00:54:07 - 00:54:13 myself. Actually, I think nothing wrong in repeating. You feel well, we'll hold

00:54:13 - 00:54:18 because I mean, like, like Mirror says the that this notion to defend us in the

00:54:18 - 00:54:26 relationships that counts. But this intertwining of that where the is, uh with

00:54:26 - 00:54:31 with the way experiences audience on DH and how that's affecting you know, is

00:54:31 - 00:54:38 depending on his descent into into possible heroin addiction of things. But I

00:54:38 - 00:54:43 don't I mean, clearly it's not. It's not quick come visit. It was never meant. It

00:54:43 - 00:54:49 was never meant to be great. Come. Ah, I don't know. There's lots of things

00:54:49 - 00:54:54 there isn't. It's clearly not a storey about a Pullman. He's suffering a lot of pen

00:54:54 - 00:55:00 on, but like I said, it just goes back to us. Those those things, like Nero said it

00:55:00 - 00:55:06 . It depends also to question normality on You know, I'm really sorry to say that

00:55:06 - 00:55:11 even in kind of the most political things about disability that ask Billy, who is

00:55:11 - 00:55:16 almost constantly in pain this often lots and lots of assumptions made about

00:55:16 - 00:55:24 about what what's happening. We think on what they can and can't do. So I

00:55:24 - 00:55:28 think in some ways, even though I can see that it loses some of those more

00:55:28 - 00:55:35 office disability things that were getting Crypt camp. I think it's quite

00:55:35 - 00:55:42 courageous in that it goes deep into how how Penn on Barry is our experience. I

00:55:42 - 00:55:46 think there is definitely, I think they're definitely carries that keeps showing up

00:55:46 - 00:55:55 in a tide pool. DeSanto Callison Point I think, perhaps for May, I think it
00:55:55 - 00:56:00 activated. I I'm all lean towards Alison's perspective, relying on perhaps that it
00:56:00 - 00:56:06 it doesn't emphasise or explored deeply the issues of the kind of politics off
00:56:06 - 00:56:10 disability. But I think it is there because you do see bits around where he talked
00:56:10 - 00:56:14 again today. It quick sentences on statements and more when it's kind of
00:56:14 - 00:56:18 reflecting on you, when you hearing the kind of internal one looks inside inside
00:56:18 - 00:56:23 his mind. But you have that year. There's this comments where he said, Yeah,
00:56:23 - 00:56:27 we sacrifice the body, too. Pursue ambitions, the idea of the body being
00:56:27 - 00:56:32 perceived possibly by others or in the ourselves, around the inadequacy of our
00:56:32 - 00:56:36 bodies on the way, or is it capable of functioning? Can we attend to
00:56:36 - 00:56:39 commitments even though about these may be deteriorating or may be
00:56:39 - 00:56:44 experiencing a considerable amount of pain from different areas as well. You
00:56:44 - 00:56:48 see that? You know the beginning, Gary. He's he's turning down a lot of off
00:56:48 - 00:56:53 requests or is being non committal to things, particularly in that space of where
00:56:53 - 00:56:58 you do seem quite lonely is trying to make sense of his body and and Onda
00:56:58 - 00:57:02 relationship. But he wants to have with medication or indeed ah, drugs in order
00:57:02 - 00:57:08 to alleviate some of the kind of pain. But I think that I think it brings the
00:57:08 - 00:57:15 question that notion of what you know, how we pursue our aspirations and our
00:57:15 - 00:57:19 ideas. Whilst recognising this significance of the weather, our bodies function
00:57:19 - 00:57:24 on DH for others as well. Pushing is insane ways to try to pursue things, even
00:57:24 - 00:57:29 though perhaps our body needs to have a certain level of support, all of it from
00:57:29 - 00:57:33 others, whether it's from medicine rather rich from surgery, as a way to try to
00:57:33 - 00:57:40 address the fluctuating needs of off the way that our bodies performance on DH

00:57:40 - 00:57:47 bond function, I again I don't need any of that. I think my problem again. I

00:57:47 - 00:57:50 don't see it as a problem I see it's a strength within the film. It doesn't pretend to

00:57:50 - 00:57:55 be anything other than there is, in my view is that I think you could I would

00:57:55 - 00:58:00 know why I would articulate is this. I think it doesn't particularly challenge the

00:58:00 - 00:58:05 notion of normally because of the way in relation to pain, in the sense that it

00:58:05 - 00:58:14 does have a hankering for pre pain on pain, a za more as a better lived

00:58:14 - 00:58:17 experience. And again, I'm not speak that That may well be true if you are in

00:58:17 - 00:58:25 chronic pain. But actually the nostalgia of it become so dominant in referring

00:58:25 - 00:58:30 the flashbacks to the mother on the childhood to the very stages of the mother.

00:58:30 - 00:58:36 Combined with the fact that it is a film about month in much God, this is awful

00:58:36 - 00:58:41 in much same life that You, Jenny Moon, is in, that it is about almost that Pete

00:58:41 - 00:58:49 Seeger song, The Mild Devil pain on all human experiences, his pain on.

00:58:49 - 00:58:55 Actually, you could argue the film is a metaphor. Physical pain is a metaphor

00:58:55 - 00:58:59 for all life, as paying from these lips experiences off the failures, the rejections

00:58:59 - 00:59:06 , the humiliations of his off his life prior with his mother. Long lost loves things

00:59:06 - 00:59:10 that didn't work out and that the body is a manifestation of all those

00:59:10 - 00:59:15 disappointing things, which would be a cliché in my view. I don't think it quite

00:59:15 - 00:59:18 does that because I think he's cleverer than that. But I think a lot of people will

00:59:18 - 00:59:22 see in that way or some people sit in their way, which I think makes the film a

00:59:22 - 00:59:30 little bit more problematic. I think this the but it's about that. That's why I want

00:59:30 - 00:59:36 to see it, for how I see that it is about a very personalised individual experience

00:59:36 - 00:59:39 because I think if you go too far down that road, you end up seeing as a

00:59:39 - 00:59:46 metaphor for a life lived, which is a life of pain, which is generic to all of us

00:59:46 - 00:59:50 and is a universal experience. Although I don't like the idea of universalism

00:59:50 - 00:59:57 myself. Ah, so, um, time myself, I've been not said, but I think with policing

00:59:57 - 01:00:02 the personal, I think I do feel sick. Other family is that that that Khatami's

01:00:02 - 01:00:07 problematic, but it's like for example, you know the fact that you seem to be an

01:00:07 - 01:00:15 increasing pain and reflect on him a kind of very, very sickly points, too. You

01:00:15 - 01:00:20 know the fact of how, um how much can we work as a film director as an artist

01:00:20 - 01:00:25 when much of his time is taken up with this much of, you know, as you said,

01:00:25 - 01:00:30 it's claustrophobic in the AA. Lot of it is inside either his present, their

01:00:30 - 01:00:34 surroundings. As beautiful as they are all the cabs or anything like that, it's very

01:00:34 - 01:00:41 much, huh? It kind of metaphor speaks off the limitations that were imposed on

01:00:41 - 01:00:49 him on you know, I think that that big questions of how much can he be in the

01:00:49 - 01:00:55 so called normal world on producing which costs again ous most of the films has

01:00:55 - 01:01:01 never has it Relevance to our current circumstances is how hopeful meccas

01:01:01 - 01:01:05 making films were with when they're when they're in isolation on when you

01:01:05 - 01:01:10 when you suffering a lot Sorry, Deuce s word. But when you have that much

01:01:10 - 01:01:16 pain, how how easy is it to work and be successful? And the fact that is not

01:01:16 - 01:01:22 there's a hint is not the successful is Iwas does does point to those why do issues

01:01:22 - 01:01:30 I think. But isn't there also an element in which the film and again it's a cliché

01:01:30 - 01:01:34 that his creativity comes out of his pain? Because he ends up making a film of

01:01:34 - 01:01:38 the Andes back to writing his back, creating exactly on that line? He doesn't

01:01:38 - 01:01:45 know if it's a comedy or a drama is if is a bit of a cliché in the sense of like the

01:01:45 - 01:01:52 tortured ised on again. Not that that's not true to some extent. And actually,

01:01:52 - 01:01:56 you know a LL Grey are that's come out of pain because if it touches the human

01:01:56 - 01:02:00 experience, the core human experiences pine to some extent inventions, various
01:02:00 - 01:02:06 forms. So I'm gonna end it, I think both digging missile. That's an interesting
01:02:06 - 01:02:12 point, but I just I think it raises the question of, you know, sorry to be dismal
01:02:12 - 01:02:18 about it. But for people who have been locked in their homes for the past five
01:02:18 - 01:02:24 years, with with things that mean that they can't go out with Rich due to get an
01:02:24 - 01:02:29 infection from all sorts of things, whether it's, you know, chronic fatigue, all
01:02:29 - 01:02:33 those type of things, you know, what about the artist imams that constitutional
01:02:33 - 01:02:38 what of the academics and everybody else as well. But how? You know, in the
01:02:38 - 01:02:42 art world, for example, what opportunities are that? I know this is a very
01:02:42 - 01:02:47 serious question. One that I've raised actually, in the real world as well is you
01:02:47 - 01:02:51 know, what about those really, really exceptional artists who who will barely
01:02:51 - 01:02:58 unable to get up out of bed. How do they actually, how did it actually present
01:02:58 - 01:03:01 that experience? You will, because that was, like, really important experiences
01:03:01 - 01:03:09 too. Probably the most important experiences. Ah, well, I want to hire
01:03:09 - 01:03:13 archives. Um, but having said that, it's like, you know what films talk about
01:03:13 - 01:03:22 that experience and I think this that's near. I'll agree with you. You don't ee ay
01:03:22 - 01:03:28 dio It's just ideo I think it does everything you say, But I'm just not convinced
01:03:28 - 01:03:34 that transcends that. That out of that into the next bit, which I think and ask you
01:03:34 - 01:03:41 a question. Yep. Quick camp all pain and glory D o pain and glory all the time
01:03:41 - 01:03:47 Go. I think that the help when the thing to me is his ama Davar is obsessed with
01:03:47 - 01:03:52 disability and impairment. He is he's makes so many films about it, you know,
01:03:52 - 01:03:57 it's always there, you know, he wrote the preface to a book about disability in
01:03:57 - 01:04:04 Spanish cinema as well. So he has all the understanding. I would say this is this

01:04:04 - 01:04:09 seemed a bit a little bit too personal to actually enable it to escape that. But
01:04:09 - 01:04:14 again, that's not a problem in the film, because I think the film is brilliant. You
01:04:14 - 01:04:18 know, I flicked through it again this morning, just a re familiars sort a while
01:04:18 - 01:04:25 ago. Andi is is worth feeling it two or three times. I think. Actually, I think the
01:04:25 - 01:04:30 kind of visualisation, the playfulness, the creativity, the backwards and
01:04:30 - 01:04:36 forwards, you know, the kind of notion of creativity as a human experience,
01:04:36 - 01:04:42 off off, pain and glory is just absolute genius. And I think he was a great
01:04:42 - 01:04:47 filmmaker, is just a shame. He put his money in bank accounts in the Cayman
01:04:47 - 01:04:52 Islands or the Panama, which which damaged his reputation both to me and
01:04:52 - 01:05:01 many other fans of his. I think I love the bits, particularly with his mother. You
01:05:01 - 01:05:06 know, he's old when she's old. Yeah, I think this is fairly good as well though.
01:05:06 - 01:05:11 Yeah, yeah, it's Ah, bomb Back, back, back And again that that was all a bit
01:05:11 - 01:05:16 too cinematic in the sense that it was very beautiful and kind of like, That was
01:05:16 - 01:05:22 the point. It was a kind of glossy version of the standard view of the past. Ah,
01:05:22 - 01:05:26 and but I thought this stuff with his elderly mother was just, you know, for
01:05:26 - 01:05:29 someone whose mother didn't like him, I thought that was brilliant. How you
01:05:29 - 01:05:34 made a what? A what a beautiful it wass could ask it because I'm just thinking
01:05:34 - 01:05:39 that people will listen to this. Might want to know that that preface which book
01:05:39 - 01:05:46 is it in? Because people might want to call them. Uh, okay, e, I've got no idea
01:05:46 - 01:05:54 . 2020 years ago, I looked at it. It was after life. Flesh can a triangular, I think
01:05:54 - 01:06:00 , and he would get a lot of stuff on this, But at that point, ah, but it. But again,
01:06:00 - 01:06:04 it's on. You know, it means that this guy knows his stuff, and and I thought it
01:06:04 - 01:06:11 was very refreshing to know in my view that anything it did that but it didn't try

01:06:11 - 01:06:16 on a Skype to be more political and that that made it much better in my view.

01:06:16 - 01:06:21 But it was made by someone who understood all of that on good contextual. Is

01:06:21 - 01:06:28 it so, Miro, Final word Ta I I found a new way to take my medication. I

01:06:28 - 01:06:36 usually do just Christian up and put into a line. I was inspired, and I I think it

01:06:36 - 01:06:40 was what I thought was crying critical. I get it. And it's something that made

01:06:40 - 01:06:46 me think of my, ah, teaching with disability students when we talk about the

01:06:46 - 01:06:51 role of medicine and the role of medical practitioners in their lives to

01:06:51 - 01:06:54 salespeople because, obviously, you know, superficially some people when

01:06:54 - 01:07:02 thinking about exploring the premise of disability Yeah, this is this is this from

01:07:02 - 01:07:07 days were kind of no familiar with the extent of our discussions with industrial

01:07:07 - 01:07:11 cities. The need jack reaction is So you're saying that you refusal sort of

01:07:11 - 01:07:14 medication and a sort of involvement with medical practitioners and because if

01:07:14 - 01:07:18 you go back to the writings of Oliver on Bonds and so on, the idea was it was it

01:07:18 - 01:07:22 was never about rejecting medicine, but finding the role of medication and

01:07:22 - 01:07:26 funds and rolling your propositions specifically and putting a parameter around

01:07:26 - 01:07:31 that in your life and not to allow that to blur into the line of then determining

01:07:31 - 01:07:36 your work in your value in society. And I thought I I I can't time for an

01:07:36 - 01:07:40 audience and not for maybe dispensaries, but one come through. But for me it

01:07:40 - 01:07:44 did because it was It was interesting when he was engaging with the doctors,

01:07:44 - 01:07:50 and when he was talking about the notion of of pain and recovering that he saw,

01:07:50 - 01:07:55 he saw what the role was for, say, surgery. You have to Tre Jesse's this Feige.

01:07:55 - 01:08:01 But I didn't intemperate as he was pursuing medicine in pursuing medical

01:08:01 - 01:08:06 treatment in order to cure him and take him to a position of of what he thought

01:08:06 - 01:08:11 was ideal in his life. He recognised the role of medicine, but it was about
01:08:11 - 01:08:15 having that determined on his own level so that he could decide, you know, the
01:08:15 - 01:08:20 parameters of his involvement with medicine and recovery to allow him to
01:08:20 - 01:08:24 pursue what his interests were on. Dwight's aspirations were so I thought that
01:08:24 - 01:08:29 was That was quite a few, but the best scene is Thean sing where the camera
01:08:29 - 01:08:37 pulls back. Hey says Cup and everything is artifice on bits. All the process off
01:08:37 - 01:08:42 lived experience that was That was fantastic. Yeah, Wass once it was wonderful
01:08:42 - 01:08:49 . They're wass and just appear visualisation of that was. And again it's a wall, a
01:08:49 - 01:08:56 chair on the floor and it's just fantastic. Absolutely brilliant. We'll end it there.
01:08:56 - 01:09:00 Thank you both. Everybody goes the season. If anybody wants to comments,
01:09:00 - 01:09:07 feel free. And, ah, next time we'll do another couple of films. Thank you.