

Episode 46 - Event Horizon: No Actual Boding

It's time for our Halloween Spooktacular Special! We watched and discussed the 1997 sci-fi/horror film Event Horizon, which has some incredible practical effects and solid performances, and is also very nearly scary.

DM: Kevin!!

CW/TW: violence, body horror, discussion of gross/graphic injuries

Spooky special music by [Kevin](#)

<INTRO MUSIC>

Kevin 0:00

Hello!

Lori 0:16

Hello!

Amy 0:17

Hello!

Haley 0:17

Howdy.

Kevin 0:19

And welcome to Hugo, Girl!

Amy 0:24

<Amy laughs> Hu-go-guy!

Kevin 0:24

Hugo, Girl! and Hu-go-guy, the podcast where we read Hugo award-winning books, and sometimes other things and sometimes movies, and sometimes movies that have not come anywhere close to the Hugo Awards <laughter>

Amy 0:39

Constantly ignored by the awards.

Lori 0:41
That's most movies.

Haley 0:42
That's true.

Kevin 0:43
That's true. This, I think, is extra far away. Today we're talking about Event Horizon, which I think we all like.

Amy 0:55
Oh, don't be so sure!

Lori 0:58
That segment comes at the end. <laughter>

Kevin 1:01
Anyway, wasn't trying to badmouth it too badly, but it was definitely a flop on its release that developed a cult following over time.

Lori 1:11
Who are you?

Kevin 1:12
I'm Kevin.

Lori 1:13
I'm Lori.

Haley 1:15
I'm Haley.

Amy 1:15
I'm Amy.

Lori 1:17
That's us. That's who we are. And Kevin is our special DM! <All: Yay!!> Because Kevin's our resident horror movie aficionado. And Amy is also a horror movie aficionado, I think.

Amy 1:29
Definitely less so than Kevin.

Haley 1:30

I like them a lot as well. But it's a secret.

Amy 1:32

But only haunted house movies.

Haley 1:34

Preferably! This is a haunted house in space, so it's right up my alley.

Kevin 1:37

Yeah, I was gonna get a little more into my background with this movie in particular, but I think I counted around 125-130 horror movies just on physical media. And obviously, have seen much more so, those are my bona fides.

Amy 1:52

Physical media." What's that?!

Haley 1:57

Like how the ship's log on the Event Horizon is a CD-ROM.

Amy 2:03

I had such a good time with what media we were using in 2047. I mean, they got paper books, they got analog watches, they got cigarettes in space.

Kevin 2:14

So do we have any pre-show corrections, reviews? Anything else?

Lori 2:19

I have a couple of reviews to share. These are older ones. Actually, they're not not super old. But they were shared on Twitter by our friend Lise Andreassen and, and they're on a podcast platform that I can't really seem to locate.

Amy 2:38

Is it in a hell dimension?

Lori 2:39

Oh, I found it after she told me. It's called Podcast Addict. And she took a screenshot and posted them because I guess she knew how much I would like to see them! So she left us a five star review, back in 2021. And it said, "A feminist view of the science fiction greats is perfect for me." <All: Aww!> And then there was another one that she included in the screenshot which was five stars from Lord of the Moon, who I believe is Raj, a listener who came to us from Octothorpe. And Raj says, "A feminist look at the best novel Hugo Award winners or whatever else the hosts want to talk about." (such as Event Horizon) "The three hosts are very engaging and the podcast is a huge amount of fun for any fan of SF literature." So thank you! <Amy: Thanks, Raj!> I also wanted to give a quick update about my grandma reading the Lady

Astronaut series as well. Those of you who heard me give the initial report may remember that my grandma was reading the first book, *The Calculating Stars*, and she had a lot of complaints. She does not like Elma. She was griping a lot about the book. She sent me some paragraph-long texts complaining about it. And then apropos of nothing, maybe a couple weeks ago, she said "by the way, I finished the series and I'm on my second readthrough, in the middle of the second book" for the second time <Amy: She hates it!> and she sent me some complaints. <Amy laughs> But she does like Nicole, the narrator of *The Relentless Moon*, and then she went so far as to make a prediction about what she thinks may happen in book four!

Amy 4:18
Did she ship somebody?!

Lori 4:19
Yes, she's shipping somebody! <laughter> But, listener, she does not, she does not like the books. They're environmentalist and social justice propaganda.

Amy 4:29
Too woke!

Haley 4:29
She's like, the food is horrible, and in such small portions! <laughter>

Lori 4:35
All right, that's all I have.

Amy 4:36
I started reading *Gideon the Ninth*, you guys, and I feel really happy because Haley and Lori read it a long time ago, and I finally feel like I'm in the club.

Haley 4:43
Haley was also Gideon for DragonCon.

Amy 4:45
That's right. Haley was Gideon for Dragon Con and she looked great!

Haley 4:48
I look forward to you finishing it, and then reading the next two books and telling me what they're about because I don't know.

Amy 4:52
Okay!

Lori 4:53
Kevin's reading *Nona* right now.

Haley 4:55

It's perfectly fine. I just don't know anything that's happening.

Kevin 4:59

Yeah. Reading Harrow, I definitely had to go back and constantly refer to Wikipedia. So much happens. And even Gideon, I enjoyed it, but I had trouble keeping all of the Cavaliers and Necromancers straight. Just remembering who they were, what they were doing.

Amy 5:19

I'm constantly going back to that part in the beginning, where you look at the little skull shapes and figure out who's in what house.

Haley 5:24

And I think when I started reading it, I was like, this is about Gideon. No, it's about 26 other characters, so you have to know them all.

Kevin 5:30

So far, my favorite part about Nona is that there are only three-ish characters. That's great so far. Okay, so today, like I said, we're talking about Event Horizon. This is a 1997 haunted spaceship movie directed by Paul W. S. Anderson. Not to be confused with Paul Thomas Anderson, of There Will be Blood, and other fame.

Lori 6:03

No relation to Kevin Anderson.

Kevin 6:10

So this was Paul Anderson's third movie. His first was a little British indie movie, which was also Jude Law's first movie. His second was a Mortal Kombat, which I have not seen, but -

Amy 6:24

I have.

Haley 6:25

It's fun.

Amy 6:26

It's very something. <Amy laughs>

Kevin 6:28

I never really bothered to. And so after the success of Mortal Kombat, he was given kind of studio carte blanche almost, he decided to do soldier with Kurt Russell, which I have also not seen. But then when production on that was delayed, he decided to do Event Horizon in the meantime. Okay, brief plot summary, is mostly set up in the opening crawl, which explains that

in the year 2040, an experimental spaceship the Event Horizon had disappeared on its maiden voyage. The movie is set seven years later, when the Event Horizon has suddenly reappeared in a decaying orbit around Neptune, even though it appears to be in atmosphere when thunder and lightning are required for atmospheric effect and in space when zero G is needed. A salvage team from the ship the Lewis and Clark is sent to recover the ship and rescue any crew that may or may not still be alive. Seconded to the team is the ship's designer Dr. Weir played by Sam Neill. Once they arrive at the Event Horizon, the crew is dead and mostly disappeared, despite readings of life throughout the ship. Turns out that Dr. Weir had invented an experimental gravity drive that opens a black hole for faster than light travel. The Event Horizon had traveled to places unknown and brought something back with it <Amy: dun-dun-dunnnn> leading to the death of the crew and putting the salvage crew in danger.

Haley 8:05

Truly!

Amy 8:05

Then hilarity ensues!

Kevin 8:10

Uh-huh!

Amy 8:10

The existence of a maiden voyage implies the existence of a crone voyage.

Maiden/mother/crone voyages. <laughter>

Lori 8:23

Not for this ship! <laughter>

Kevin 8:25

So we don't have any goodies from Goodreads. Are there any interesting bits from IMDB?

Amy 8:29

Yes! I would like to say that Roger Ebert, who gave this film two stars said, The screenplay creates a sense of foreboding, and after-boding, but no actual boding. <laughter> I found a review by Star Wars Disco. And it says, "Why do movie makers so often feel the need to interject fantasy and horror elements into an otherwise perfectly good science fiction movie?" <laughter>

Lori 9:08

Wait, what would the movie be about though? Just, "we flew around in space?" That movie exists!

Amy 9:15

And I liked this quote: "Concede for the sake of argument that Event Horizon is scary. Still, Bambi is far more suspenseful. One cares whether or not Bambi survives." <Amy laughs>

Haley 9:30

In 1997, a 14-year-old Haley would say, "Oh, this was gross. I love it!" I used to watch this on HBO. And it scared the shit out of me. It also came out around the same time as House on Haunted Hill. There's just like, a lot of blood in late 90s horror movies, and this was one of them. Scott Rosenberg from salon.com says, "It's as if any glint of subtlety has been swallowed by a black hole." <laughter> It's true.

Amy 9:59

I think 1997 Amy would have been into this movie, and then really really obnoxiously told you about Hieronymus Bosch. <Lori laughs>

Lori 10:08

Look out for Hieronymus Bosch in your kid's Halloween candy this year! <laughter>

I don't have any. But the reason is, that I cut my finger <laughter> while I was making dinner, and so then I couldn't do it. And it was bleeding everywhere.

Haley 10:22

Like Event Horizon.

Uh huh. It was just like that!

Amy 10:25

Did you tape a potato to it?

Lori 10:26

I didn't tape a potato to it, but I did bleed on the floor, and then my Roomba was heading toward it, and I couldn't think of what to do! So I was like, goalie-ing myself between the blood puddle and the Roomba. And then I was like, "Oh, I can just turn it off." So then I turned it off.

Amy 10:43

You were in a blood orgy hell dimension.

Haley 10:45

I would have put it on its back and then it would have been like a horseshoe crab. <laughter>

Kevin 10:49

Is that part of the Voight-Kampff test? "You come across a Roomba on its back. What do you do?" I found two, one of which is very long and full of humorous misspellings. But I'll just do the shorter one, which was by [thomasgulch](#), and it's just titled "embarrassing." He says: "From the commercials, this movie looked like it might have potential. Then I went to see it. Wow. Try using

a plot formula that has been done about five hundred times already in B horror movies. Put it in space, because the kids are really starting to like science fiction. Get some decent actors who need work to pay the bills. Use really unique horror devices, like phantom kids running around on a space ship, (Is the lead female character so blatantly stupid that she can't remember she's on a spaceship and she didn't bring along the kids?), <Amy, indignantly: Okay!> Sam Neil in one scene holding his eyeballs in his hands and in a later scene they're back in his head.(Must have a really spiffy demon surgeon onboard.) This movie, to put it bluntly, just stunk, should never have been made and I should have been paid to watch this crap."

Lori 12:04

<gasps> I'm feeling defensive!

Amy 12:07

I am too! I kind of want to stick up for the movie now!

Kevin 12:10

The common thread of a lot of the negative reviews is like just missing the point.

Amy 12:15

I also think Sam Neill maybe didn't hold his eyeballs. And that was the other guy.

Haley 12:19

That was not Sam Neill. Sam Neill tore his own eyes out.

Lori 12:22

That did happen though. He didn't have eyes, and then he did have eyes. His eyes were back at the end. Yeah.

Amy 12:30

In her little fantasy where she thought she saw him?

Lori 12:33

No, like, you know, he comes back and he gets sucked out of the windshield?

Amy 12:37

He has eyes after that?

Haley 12:38

I watched it three times. I don't remember that, either.

Amy 12:40

I believe you.

Lori 12:41

He has eyes again at the end. I did notice that. But I mean, I feel like this ship is doing magic. It can do whatever it wants. No rules on the Event Horizon.

Haley 12:51

It's not like, the fact that they go like faster than the speed of light. Like, don't worry about that. But it's like, the eyeballs theorem - ehhhh! <laughter>

Kevin 13:00

Yeah, and the whole black hole thing is fun. Because that was the first movie I remember...although I don't remember if they did it in Contact, with the folding of paper and poking a hole through it? I know they did it in Interstellar.

Lori 13:13

They did it in Thor: Love and Thunder! <Amy laughs>

Kevin 13:17

And in Thor, she specifically says Did you see Event Horizon or Interstellar?

Amy 13:21

Amazing.

Haley 13:23

And in Contact, they just steal the spinning gyroscope.

Amy 13:29

Why don't you tell the kids what we're talking about? With the folding?

Kevin 13:32

Yeah, so that's how that's how Dr. Weir explains faster than light travel with the now famous thing where you can describe folding spacetime as taking a sheet of paper, folding it together and then jamming a pen through and the holes that the pen makes where the pieces of paper meet are where spacetime comes together.

Amy 13:54

Importantly, the black holes in this film were being made in a pinup. A nekkid lady having black holes poked through her.

Lori 14:04

She had a bikini on.

Kevin 14:05

Yeah, it was like a garage calendar.

Lori 14:08

She was like a sexy cop. She had a little hat on. Or a sexy chauffeur. Does this movie conflate black holes and wormholes? Because you travel through a wormhole, but you disappear into a black hole.

Kevin 14:22

I guess I was saying black holes. He says the gravity drive generates a black hole, which I guess we're supposed to infer creates a wormhole.

Lori 14:31

I don't think you're supposed to infer that.

Amy 14:33

I think they got it wrong! <Amy laughs>

Lori 14:34

I think they're playing fast and loose with their holes.

Amy 14:37

There's a singularity, which is always a bad thing.

Haley 14:39

I think a lot about how in the ship, there is this very sexy S&M sphere, surrounded by magnetic rings and it creates a black hole. Does it create the black hole like 20 feet outside of the ship?

Amy 14:52

It's a good question! I don't think we know.

Kevin 14:54

Yeah, it would make more sense for it to just be internalized and then the ship kind of gets sucked in. And I don't know if it was a budget thing that they couldn't show that, but at the end, when the gravity drive activates and the ship disappears, you can see a lot of the atmosphere of Neptune getting sucked into it.

Amy 15:14

The evil half of the ship goes into a black hole at the end.

Haley 15:16

I read that they blew like a quarter of the special effects budget on the opening, like 20 seconds when it's Earth and then the stationary space station.

Amy 15:25

They were trying to do practical effects in this movie, which I thought was interesting. Most of the effects are practical. That's kind of cool...That's a really good question because Baby Bear

gets sucked into a black hole in the ship. But then the entire ship gets sucked into one later. So I don't know. I think maybe the maybe...

Lori 15:45

If you put your hand through that gloopy thing.

Amy 15:47

Maybe Karl Lagerfeld ship drive can make things whatever it wants to.

Haley 15:53

Well, this is also kind of like the 1990s movie Sphere, where there's an alien sphere that people get weird at. <laughter> It plays on your deepest fears.

Amy 16:03

Oh, that does sound like this movie!

Kevin 16:04

Yeah, I didn't check which one was released first, but they're both released in '97. So they were presumably in development at the same time and one thing I noted -

Haley 16:18

Sphere was a book in the 80s though.

Kevin 16:19

Yeah, I read the book probably in the 80s, and I don't remember if Carl Sagan described the spinning rings.

Haley 16:32

Carl Sagan was Contact, and then Sphere is Michael Crichton.

Kevin 16:37

Oh! Yeah, sorry. I was thinking Contact, because it is the same as Contact in that it uses the spinning rings to generate a wormhole and send a ship. Except like you said, this is the weird kinky S&M version. <laughter>

Haley 16:56

Why is everything pointy?!

Kevin 16:57

So I said it was Contact by the way of Clive Barker.

Haley 17:01

Yeah. Oh, yeah, definitely Hellraiser for sure.

Amy 17:03

It looked like an iron maiden.

Haley 17:06

I don't know why the room that has the spinning stuff has so many pointy bits.

Amy 17:10

So you can kill people!

Lori 17:11

That's exactly what I thought! I thought, the interior of the ship is sharp everywhere! Don't lose your balance!

Haley 17:17

In a place where zero gravity is always an option, why would you have something sharp that you could bump into?

Amy 17:23

Because Sam Neill is a masochist.

Haley 17:24

But I think it makes it spookier, so I'm here for it.

Amy 17:27

Wait, a sadist? Which one's the one where you do stuff to other people? He's a sadist.

Kevin 17:33

So, I enjoy it. I think this is probably Paul Anderson's only good movie.

Amy 17:40

Did you not like the first Resident Evil or whatever?

Kevin 17:42

I did not. I did not like Alien vs. Predator. I liked Death Race okay. Acknowledging that it is not a good movie, but it's kind of like a fun trashy movie, but it is not a really good movie. And I have not seen Mortal Kombat or Soldier.

Haley 17:58

Mortal Kombat is not a great movie, but it's a fun movie.

Lori 18:02

Resident Evil scared that shit out of me. Is that the one where she wears that cool red dress?

<Kevin: Yeah.> Okay, yeah, that movie scared the shit out of me.

Haley 18:09

He's married to Mila Jovovich or was. I don't know if they still are.

Amy 18:15

He's making a movie based on a George RR Martin story, with ole Mila.

Kevin 18:19

I don't know if my enjoyment of this movie - it's kind of hard to untangle from my personal history with it. Because personally, I never used to be into horror movies as a kid. In fact, they scared the crap out of me, just thinking about them. Kids would describe parts of Nightmare on Elm Street and I would just like, lay awake at night terrifying myself thinking about it.

Amy 18:43

That's what happened to me after I saw it!

Haley 18:45

It's spooky!

Amy 18:45

That movie scared the SHIT out of me.

Kevin 18:47

Nightmare on Elm Street?

Amy 18:47

Yes!

Kevin 18:48

When did you see it?

Amy 18:49

I was approximately 12.

Kevin 18:51

Ah, I did not do that. Which is funny because I read Stephen King, Clive Barker, Scary Stories to Tell in the Dark, but movies for some reason, were just too much. So yeah, as a kid, I hadn't watched very many horror movies, maybe Jaws, and maybe Alien. But freshman year of college for Halloween, a friend's boyfriend decided to have a horror movie marathon. And so I just jumped in with both feet, because we did Evil Dead to Army of Darkness, Hellraiser II, and Event Horizon.

Amy 19:22

Hellraiser two??

Kevin 19:23
Hellraiser II.

Haley 19:24
The first was not that scary, to be fair.

Amy 19:26
I've never seen any of them.

Kevin 19:27
Well, if I'm gonna watch one, it's going to be the second one. Probably not the better movie, but it's my favorite. And it recaps the entirety of the first one, basically. So you're not missing anything. So yeah, that's kind of my history. It was kind of my introduction into more bloody horror. So I have a bit of a soft spot.

Haley 19:48
Yeah, this movie also reminded me of The Cell. When Lucius Malfoy is on the strings, and his body's disemboweled. I was like, "Oh, that's some kinky weird shit!"

Amy 20:01
It reminded me of Silence of the Lambs.

Lori 20:03
It made me think of Midsommar.

Haley 20:05
I refused to finish Midsommar. It was so fucked up. It's not for me. Most A24 movies, not for Haley.

Lori 20:12
But I was not that scared of the bulk of the movie because I'm not going to go to the cult compound on spring break. But the opening sequence which I will not describe - I was bawling, like after the first like four minutes of that movie, and then I was like, Okay, well, the rest of it is fucked up. But I won't go to their compound. So I'm not scared of it. But the beginning was so upsetting.

Haley 20:39
A24 movies don't scare me. They're just awful. Like, they just make me feel like shit. <laughter> And I guess I got into an argument the other night with somebody. They were like, well, then it's doing its job. I was like, I don't have to experience the worst emotions humans can feel.

Lori 20:52
Maybe, it's doing its job. You don't have to like it.

Haley 20:56

Event Horizon is primarily jumpscare, which are also scary in their own right. And also, won't leave you laying awake thinking about mortality.

Kevin 21:05

And that was a note I made about the jumpscare. Specifically for me, and I don't know if it's because I've just seen it so many times. But I noticed a lot of them are kind of off - like they don't quite work. And I don't know if it's that you can see them coming, or if it's an editing thing. But you're just kind of like, "Oh, here's a jumpscare."

Lori 21:21

I exactly thought of that. Because you said that when we were watching it, Kevin, and then Amy, when you were talking about Roger Ebert's review, there's foreboding, there's after-boding, but there's no boding! That's exactly what I thought of - that just something about this movie just doesn't quite click into place.

Amy 21:36

He said he thinks the pacing is off, and that some of their editing decisions were not correct.

Lori 21:45

Well, that's a big thing, because there's a million more minutes, right?

Kevin 21:47

Yeah. And as part of my preparation, I bought the Blu Ray and I watched every single behind the scenes. So normally directors get 10 weeks to do an edit, but you can waive it, and he waived it down to six weeks. But then he spent an extra two weeks after shooting doing the second unit stuff with all of the blood orgy and hell stuff, which normally, you know, just a second unit director would do. But he said he wanted it to be like painterly and like each frame to be like a painting inspired by Bosch and Bruegel and all that. So he put two full weeks into doing these things that we only see flashes of. Apparently the first cut was way too long. And test audiences hated it. So they cut out a bunch of stuff, but because he waived all this editing time and spent all this time on second unit, they didn't have a lot of time to really do the like "does this scene work? Does this scene work? Should we take this out?" So yeah, it was basically cut too quickly. And he has said, "I don't know if leaving the rest of the stuff in would make it a better movie," but they just didn't really have the time.

Amy 22:56

I think in putting in more of the blood orgy stuff would have detracted. I can see why audiences would have reacted negatively to that because it's scarier if you don't see it all the time. You know, like things you can't see, I think are always scarier than things you do see. Although I guess in a movie where it's about visuals, I could see where he might want to have it in there.

Kevin 23:18

Yeah, I definitely agree that the blood orgy and visions of hell work better as like brief flashes.

Lori 23:24

Because that's what an actual nightmare is like. That's what you remember when you have a nightmare. You remember scenes. You remember like, frames of scary things that you saw when you were sleeping. So I think that works well. I wouldn't want to have watched the blood orgy extended cut

Haley 23:39

No, no, no, no, no, no.

Kevin 23:41

And I did wonder if that's kind of what led to part of the cult appeal once it hit DVD. That you could just go to those scenes and go frame by frame.

Amy 23:49

I actually did go on the internet and look at the stills of the blood orgy scenes and let me tell you. I thought one of them was this very unfortunate still of this woman being entered from behind, but oh no - it is a man with a woman behind. <Amy laughs>

Lori 24:05

Oh yeah! I noticed that scene. I did not look at a still. I just noticed it.

Amy 24:10

I didn't realize it when I was watching the movie, and then I saw it and I was like, oh my!

Kevin 24:14

Yeah there's one brief clip in the blood orgy - not the visions of hell - where they shove a spike...

Amy 24:20

Oh, is there a difference?

Kevin 24:23

The visions of hell is like what Weir shows to Laurence Fishburne, where everyone's like impaled on the spikes in the gravity drive room. And then I don't actually know if people make that distinction, I just kind of - what I call the blood orgy is where the crew is like eating and then killing each other and themselves. There's one part where maybe the captain - someone gets a spike shoved through the back of his head and it pushes a tooth out, and it's just like a millisecond. But they built a whole prosthetic just to do that. Which kind of goes to, they didn't have a lot of room on the back end. But what was interesting to me because I've always thought, just visually the set design, the ship design, just the look of it is what is really appealing about it and really interesting about it. And they spent a lot of time - the director of photography was hired before any of the actors, and it was the same director of photography who did Aliens, Willow, Princess Bride, Thelma and Louise, Fierce Creatures. So all of these great-looking

movies with great directors, and Paul Anderson said "I need him before we can do anything else."

Amy 25:43

This is the favorite thing I found out about those blood orgy scenes. This is all from [an interview with the director](#). It says, "Extras needed to be nude on top of all the violence. So some adult film performers were hired. Casting requirements for the sequences got only narrower from there. I remember there's a scene where somebody gets some of their teeth knocked out," Anderson explains. "So we needed people who had teeth missing and were wearing dentures, then we put in the stunt dentures that could get knocked out. So there was some very specific casting to some of it." <laughter>

Lori 26:12

I need someone who has missing teeth and is willing to be in a violent naked scene!

Amy 26:17

I feel like these scenes were like, what he wanted the movie to be about almost and then it just got absolutely taken out.

Lori 26:24

It is something that should be kind of looming, because it's like a found footage thing. They find this video of that happening. And there's gore all over the inside. And so it definitely makes them scared. Like, these people did this to each other. So I think it gives them a reason to be afraid of each other to a degree as well. Or maybe it was meant to because we don't really see them afraid of each other, but it seems like if you saw a crew doing that, you'd be like, "well, something really messed them up." And because we just watched it, it made me think of The Thing. It was kind of The Thing, in space, with lots and lots of blood.

Haley 27:01

I like that in true exorcist fashion, there's Latin-speaking, and then of course the doctor SPEAKS LATIN. He's like, "it means from hell."

Lori 27:08

One of my notes is that there's always a guy who speaks Latin.

Haley 27:14

What is it about? Like, Catholicism is scary? I've been thinking about how, you know, this is what we consider hell to be, but there's probably some species of sentient being where like, this was fun. So like, this is what humans fear. Like, how do they know what is scary? There's people that like S&M that probably would like to go to a blood orgy.

Amy 27:36

No kink-shaming here! But there is an Event Horizon.

Kevin 27:39

That's what the writer said. Initially, he wanted the ship to go to like a Lovecraftian, just eldritch horror dimension and bring something like that back. And so he specifically did not want it to be "hell." And the studio is like, no, it's got to be hell. <laughter> But they, I think they split the difference because it's pretty ambiguous. And there's a part where I think Weir says "hell is just a word, the reality is much worse." He says it's a dimension of pure chaos and pure evil, so they kind of still keep that eldritch weird black hole dimension, and not like literally "hell."

Amy 28:22

Did you spot the Back to the Future parallel?

Kevin 28:26

The "where we're going, we don't need eyes to see?" <laughter> I've always wondered if that was...<laughter>

Amy 28:32

I laughed so loud when he said that!

Haley 28:37

That is probably one of the scariest parts of this movie.

Amy 28:39

Him sitting there with no eyes?

Haley 28:41

Well, him taking his eyes out with his fingers. It kinda reminds me of that scene from both Game of Thrones, and also 28 Days Later, where you just get like...<Amy: Ewww!> It's the worst! Or there's multiple horror movies that like deal with eye torture and it's so effective.

Lori 28:55

So we watched the thing on Shudder Haley told me about, with the top 100 scariest scenes in horror movies and they do 10 at a time, I think. They had actors and people comment on it. And it was something that one of the commentators said that I thought was really interesting and very true. She was talking about stuff like - and this is going to be gross. So listener, be prepared. Brace yourself!

Amy 29:20

We're just gonna put a whole content warning on this one.

Lori 29:21

Yeah, no kidding. Yes, everything in this will be gross. She was pointing out that we all know what it's like to poke ourselves in the eye. We all know what it's like to tear a cuticle. So eye stuff and cuticle stuff in movies is so gross. We all know what it's like to like maybe lose a tooth. But we don't know what it's like to have a zombie bite your throat, so we can watch a zombie bite

your throat and be like, Oh man, that sucks. But you don't feel it when you watch it. But like when you see in Black Swan when she's peeling her cuticle skin, we all know what that would feel like. So it hits us a lot harder. So eye stuff and things like that, that are an extreme version of things that happen to us in our everyday lives, are a lot more impactful.

Amy 30:03

It's making me feel squicky. I'm squirming.

Lori 30:04

Isn't it interesting? You're sitting here squirming, man, it's so true. It's so true. Why watching a poked eye is way harder to watch than watching a zombie eat someone!

Haley 30:04

But for a minute, my English major soul was like maybe he's Tiresius! <laughter> Or is it Oedipus that pokes out his eyes because he's like, done the most shameful thing?

Amy 30:23

Oh, man, I forgot about that. I mean, that actually is interesting, because these people are being tormented by their most shameful thing, right? Or at least some of them are. Sam Neill is being tormented by his wife who he couldn't save who died by suicide. Peters is being chased around by her son who she'd left back home with like, sore legs or something. And then one of them's being chased around by the underling he left to die and you know, it's like all the shameful things that they did are or what's haunting them. And I guess only three of them have had shameful things because the rest...

Kevin 30:59

Apparently a lot of what was cut was backstory for the characters, because they're supposed to be haunted by their greatest fear. Malfoy gets cut open and like you see this giant scar on his chest.

Haley 31:11

Yeah he had been sick or something.

Kevin 31:12

Yeah, there's this thing where he, like, had terrible surgery as a child. So having surgery was his greatest fear.

Amy 31:18

And then the guy who dies with the bomb? Did he have a thing?

Lori 31:22

Oh, no, I don't think anyone else had a thing, because no one else saw anything.

Haley 31:27

Yeah, one of them was afraid to lose a co-worker, but I forget who it was. <Amy: the captain?>
No, no, that was like, like the burnt guy. But there was another guy that had another thing about....

Amy 31:37

Uh, maybe the guy who died in the bomb?

Haley 31:38

Yeah. I liked him.

Kevin 31:40

Yeah. So that's like a lot of the stuff that was cut out. And I kind of feel the same way about that. Like, I don't know, if it would have been more effective to have that backstory. Or if it's better to just kind of have it implied and leave it up to us.

Amy 31:51

I would have liked that. Because some of the internal logic is not logical to me. Three people die. And you know why they die because they are being tormented by these things they feel guilty about. Two people die, and you have no idea why. And then, three people live and you don't know why. Like, it seems like they were trying to put meaning behind three of the deaths. And then the other people - whether they lived or died seemed arbitrary. That really bugged me.

Lori 32:18

I didn't think about that at all. Because I think I mean, people dying is arbitrary.

Amy 32:23

Well, except for this movie is about hell. And it seemed like they were trying to go to a place there. Maybe not. Maybe I'm reading too much into it.

Lori 32:36

I didn't pick up on that. And I disagree that it's about hell. I think hell is just like the word, the shared language that we have for a place where everyone is being tormented. And there's lots of blood and fire and destruction. Like, I don't actually think there's anything religious hell about it. It's a word we have. So I didn't see it as anything like that. And I was thinking about, like, why some of them are haunted, and some of them aren't. And I think that some people have, we all have regrets. But some people are truly haunted by things, and some people aren't. So these were three people who well, two of them felt responsible for deaths, and in a lot of ways maybe were, and then one of them feels responsible for I don't know if something bad happened to her child, because she seems to be carrying around all this guilt. So I feel like three of them are really suffering under this weight. And maybe the other people just aren't, I mean, I'm sure there are things that everyone regrets, but you know, to different degrees, so I think maybe it makes people more or less...I just read it as people being more or less susceptible to what was going on. And I didn't really see it as an actual Christian hell, just as the word we have to describe it.

Amy 33:41

I didn't honestly see it as a Christian hell either. Just because there was no religiosity in the movie at all, except for Paul has said that the ship is based on Notre Dame. Architecture-wise, which I thought was interesting. But yeah, there's not God or Jesus or anything in this thing. Sam says it for us. You know, hell is just a word, right? So, hell is living in these people. I mean, they are living in hell because they are wracked by guilt, which is an interesting way to look at his line about hell is just the word, reality is worse.

Kevin 34:14

Yeah, but I mean, I just generally like the idea of having more of like a Lovecraftian eldritch horror, like this just went into a black hole, and who knows what's there and who knows what it brought back. And I think I always approached it more that way. Because there are all these times and they're talking about life readings on the ship. And I think the first few times I watched that, I just thought it was basically because the crew was splattered all over. Like there's that one really great shot where the doctor is exploring the bridge in the dark and then there's the flash of light and then you just see that gore splattered all over the windows. But it wasn't until we saw it in the theater, our local theater showed it in 35 millimeter a few weeks ago, so Lori and I went to see it and it was pretty cool to see a movie on film again. But it wasn't until then that I noticed that they weren't just, it wasn't maybe inaccurate readings or it wasn't like a metaphor like probably the ship is actually supposed to literally be alive <Kevin laughs> and those are the readings they're getting.

Amy 35:20

It's weird, right? Yeah, it goes to hell too and becomes sentient, I guess.

Haley 35:26

I thought about that and kept saying, "Good for her!" <laughter>

Lori 35:29

Why not? She's like, I need an antibiotic. All these things are living in me.

Kevin 35:36

As far the backstory, I think that would deal with the people like the reviewer I read where it's like, "oh, is the doctor so stupid she didn't remember if she brought her kid?" Like, how do you not get that it's the ship having this effect on them. I don't understand how people miss that especially because right before that happens, there's this really cool shot of the gravity drive powering up and it is reflected directly in the middle of her Iris. And they do that a couple times. I don't know if they actually just got the reflection perfectly or if it's after-effects or whatever. But they're really cool shots of like, you know, the ship is coming for someone when the gravity drive powers up. And that happens to Weir too like, you know, he's already a little unstable going into it. But when the ship really gets him, you see the gravity drive in his eye.

Lori 36:27

The difference about people dying - so, the guy who got blown up, got blown up by Sam Neill. He didn't get killed by a vision by the ship. Sam Neill killed him. And then, what happened to the medic? How did he die?

Amy 36:44

Sam Neill eviscerates him.

Lori 36:45

Oh, yeah. So I guess there's a difference there too, in who is caused to die by a vision that caused them to do something and they died, versus who was murdered by Sam Neill.

Amy 36:58

That's really interesting, because he also goes after Stark, the blonde woman. And Laurence Fishburne ends up dying by the ship, basically, because he tries to blow it up and the ship's like, "hell no." But the vision drove him. So he was one of the tormented ones. And the ship gets him. So if you're tormented, the ship gets to you. If you're not tormented, Sam Neill gets you.

Haley 37:18

But Sam Neill is tortured by the ship. Ship by proxy.

Amy 37:21

It's all really interesting. It's not the ship doing it. It's Sam Neill doing it.

Lori 37:26

The background stuff. I feel like if we had a whole guilt story for each of them that would have just been so long. It would just become repetitive and not work so well. Like if I see everybody: Okay, well, you left your mother in the nursing home. Okay. So you couldn't save so and so off a boat. You know, like, it would just get old if we had too much backstory. But where I think that pacing was weird for me was how we would move between scenes so quickly. So like, there was one that I didn't write down. But there was one where Sam Neil was in the engine room being crazy and gross. Oh, yeah. And then, like, we blink, and he's just planted a bomb in the Lewis and Clark and I was like - I don't need to see everything happened. But I feel like the sense of time in the movie, I didn't feel it so well. Sometimes they would say, Oh, we've got 17 hours of air left. So I know, three hours have passed. But this was like, he's wreaking havoc in this room. And then you blink, and he's running out of the whole other ship and has somehow detached a bomb and hidden a bomb and gotten back out. And I was just like, that was fast!

Kevin 38:35

Well, it's really big. I think that was right after he killed JD and you see Laurence Fishburne like, way in the middle of the main hallway. And that hallway, or the ship overall, was like a mile long.

Amy 38:51

Yes. It's the corridor between the lifeboat and the engine.

Kevin 38:56

So to get from like, where he was to the medical bay, he would have had to run like, half a mile, a quarter mile, and go through all those corridors. So I think as long as you think of just how long it takes since like, you don't want to show him running through all of that, it just makes a little more sense.

Lori 39:13

Sure, yeah. It kind of made me think of in Game of Thrones, where sometimes it took them a whole season to get to the Wall. And sometimes they would be like we're going to the Wall! And they'd be there by the end of the episode. So I feel like some of that pacing was a little bit jarring for me. Like just what's happening in between scenes. They feel like they cut very quickly between things happening with the same people in different locations, which is like, not a huge, huge deal. But you know, I struggle to say this because you know I love a 90-minute movie. I do not like long movies, but - and I was thinking of Haley's Oppressive Fantasy Feeling - I get Oppressive Movie Monotony, when movies are too long, but I thought this movie could maybe use like 20 or 30 more minutes and I think then it would flow better and feel more complete.

Kevin 39:57

Yeah, the plot of it does rely on a lot of horror movie cliches, and the kills and all that. And it's kind of like a lot of the books that you talk about in that the ideas are really cool. The execution is not always great. And I think if it didn't look so great, like, you know, the medical bay and the bridge have these big pillars like they're catacombs under a cathedral. And it doesn't necessarily make any sense. But it looks really cool. And the director talked about how he designed the sets specifically, so they looked realistic. So they had like multi levels with -

Amy 40:39

Except for the pointy stuff!

Kevin 40:40

Except for the pointy stuff.

Lori 40:41

But they looked real though. And they were real, because they really built those things.

Kevin 40:44

It apparently made them very difficult to film. He was saying most set designers will make things one level so you can get the camera through it easily. And he's like, Well, I'd rather have it look good than be easy to film. So he made it look good. And the reliance on, like Amy said before, on physical models. All of the ships were models, even the big space station at the beginning, which I assumed was CG because it's not there for very long. That was a giant model. The Event Horizon model is 30 feet long. You said Notre Dame - the two engines on the side are the or the towers of Notre Dame turned on the side. They took pieces of different cathedrals and put them into a computer. And like, broke them apart and put them back together to try to figure out what the model should look like.

I read that the spacesuits weighed 60 pounds, so it was hard to sit or stand on them. So they would have these poles that they could like, suspend themselves from so they can just relax their bodies.

Lori 41:51

Like Baron Harkonnen! <laughter>

Amy 41:54

They had suspensors.

Lori 41:55

It's interesting that they put so much effort into these really incredible sets and then added the weird CG things floating around. So when we went to see it at the theater, and they first go into the Event Horizon, and there are like bottles and blobs of coolant and stuff floating around, and I asked Kevin afterward was this like originally released to be watched in 3-D? Because they looked like they were supposed to seem like they were coming at me, but didn't. So it was like this really cool set. And then these like weird, Who Framed Roger Rabbit cartoony bottles floating around in the foreground, but apparently, they just put all this effort into these great practical effects and sets and then were like, "let's put this some stuff in there."

Amy 42:36

Like when they re-CGI'ed Star Wars, you watch and it looks really odd. It looks like it's not part of the original.

Kevin 42:42

I mean, that's from the same time period, so I think it's just that yeah, like late 90s CG doesn't really hold up - except for the glove. When Laurence Fishburne is looking for signs of life. And he goes "this place is a tomb!" and the glove floats over and hits him in the face. That is a CG glove, and that looks really great. So I guess they spent everything on that! <Kevin laughs>

Lori 43:07

But you know what? It's in the same depth as him. Whereas the stuff that looks really goofy is supposed to be in the foreground. So I wonder if they were, without actually doing 3-D, trying to create the effect of that stuff floating closer to you than the actors that you see. Because that to me is what ends up looking very cartoonish. But that hand was in the same location or behind Laurence Fishburne. So it's sort of like doing something different visually. I wonder if that's why it works better.

Kevin 43:39

The one practical effect I noticed that I thought was really cool was at the end when Burning Weir is walking through the puddle of coolant in the gravity drive room, and you can see his burning legs walking through the pool, they actually made animatronic legs and set them on fire. <laughter>

Amy 44:01

Man, I wish people did practical effects more often. I hope that eventually we sort of get over our lust for CGI and start putting money back into practical effects. I think it'd be really cool.

Lori 44:13

Oh, I think there's a Forever War easter egg in this movie!

Amy 44:18

Is it the jelly that they fly around in?! Yes! I thought about that too!

Lori 44:21

The gravity couches! They're like, you're gonna want to be in there when you're doing 30 G's!

Haley 44:27

I couldn't remember what book it was we read, but I was like, I know that the water is a thing.

Amy 44:30

I wrote down that it was liquid like Forever War. And then I said I wonder where that idea first came up.

Haley 44:35

I thought about how prune-y their skin would be if they stayed in water for 56 days. And also what was feeding them? I had so many actual questions.

And how they were breathing because they just had that teeny teeny little thing in their nose.

Amy 44:45

I know. Like you can see you can see that they made a nod towards breathing but I have no idea about the food. Yeah, that's a good question. I also wrote the note "dangle chair."
<laughter>

Lori 44:56

Morpheus's gaming chair is so funny. It was like a gaming chair, and everyone else just has a regular rolling office chair. And I love how when he needs to turn around, he spins the chair. He doesn't just get out of the chair and walk around it. He spins it and it's so comically slow.

Amy 45:13

I watched this with my brother. And we were both like, what is that?

Lori 45:17

When he was turning from one crew member to the next to just talk to them? And one of them's at like, six o'clock, and one of them's at like four o'clock. You can just turn your head and, and he's like <makes mechanical buzzing sound>

Haley 45:32
He's like Dr. Evil. <laughter>

Lori 45:33
That's exactly right!

Amy 45:35
Somebody somewhere was like, "but what if the chair wasn't on the ground?"

Haley 45:41
I just can't stop thinking about cigarettes. Like I know, smoking was a big part of human society for probably 100 years, but like 1997? It was on the way out!

Lori 45:49
There were nonsmoking sections at Shoney's in 1997. We were getting there.

Kevin 45:57
When did planes go non-smoking?

Amy 45:59
80s, late 80s? They were not smoking by the time I took my first flight.

Kevin 46:07
I definitely noticed notice that too. Everyone's smoking. Light 'em if ya got 'em.

Haley 46:11
All the time, people were handing other people cigarettes, but you never see that in movies! I think it's Jason Isaacs. He's like, do you want a puff before you go to sleep for 57 days? He's like, No!!

Amy 46:22
There's a lot of coffee and cigarettes in this movie. Do you remember around this time, when The Talented Mr. Ripley came out? And I remember, Cate Blanchett looked so good when she smoked in that movie. And every time I watch that movie, I want to start smoking again. So I can't watch it. The 90s were a big smoking time, I think, even though they weren't smoking on planes anymore.

Kevin 46:39
February 25th, 1990. That's when smoking on planes was banned.

Amy 46:44
I think my first flight was in 1991, so that checks out. There were still ashtrays in the arms.

Haley 46:54

Cars today still have ashtrays. which are clearly for quarters.

Lori 46:57

I have a cigarette lighter in my car. And it's a 2007.

Haley 47:03

Meanwhile, like, it's literally the number one cause of most diseases. Like there's nothing worse you can do for your body.

Kevin 47:08

Yeah, that and the Back to the Future were my two non-thematic stray thoughts. Although the one thing I noticed when we watched it last night is when the ship first comes back, and it's panning through and there's all this stuff floating around. One of the things floating is an Omega Speedmaster watch, which is still ticking. And it's a manual wind watch. So I wondered, is that an oversight? Or does that mean that whatever happened to the crew happened within the past like 40-something hours and the watch is still running?

Lori 47:45

Because some of that mess looks kind of fresh!

Haley 47:47

Yeah, red blood? I don't think they were dead for very long.

Amy 47:50

Kevin! That's a good observation. See, this is why you need a Watch Friend! <Kevin laughs>

Lori 47:54

Maybe they were in the hell dimension for seven years, and they got back 10 minutes ago!

Amy 48:01

Yeah. Like to them, it was only...Yeah, we can't talk about relativity.

Haley 48:09

Maybe it's like Interstellar when he goes on that planet and then 23 years pass by on Earth.

Amy 48:15

I kept giggling at Laurence Fishburne's questions because the only way we got exposition in this movie was by Laurence Fishburne saying things like, "what is that" really loud and mean, and "what's happening here" and "make it work!" Like just barking these questions at people and having unrealistic expectations for their abilities to explain.

Lori 48:35

My favorite line in the movie is Laurence Fishburne. They have this tense moment and Sam Neill, who is always Dr. Grant in my mind, he goes storming out, and Laurence Fishburne stomps after him and he goes, "don't walk away from me, mister!" <laughter> I liked at the end that the characters who survived - I just think this is neat. They're not the famous actors. They're not the ones who are supposed to be the heroes. It's like, three unknown people.

Haley 49:08
It's not a final girl.

Lori 49:10
And when I first heard Mr. Justin's name, I was like, well he's gonna be the first one to die. I mean, it's so silly - "Mr. Justin."

Haley 49:17
I was assuming that his name was like, Ryan Justin

Amy 49:19
His name is Baby Bear!

Lori 49:20
But why did they give him a first name for last name, because then it just sounds funny?

Amy 49:24
Excuse you! A first name for a last name is not funny. It is very common. And sometimes, you have to go through life with that! <laughter>

Lori 49:32
Well, Miss Salley...I apologize. <Amy laughs>

Haley 49:35
Sometimes you get two ladies' names as your first name and your last name!

Lori 49:40
Well, I'm just saying Mr. Justin is funny sounding. <Amy laughs> And so I was like that guy's definitely toast, and then he was toast, but then he wasn't toast!

Amy 49:46
Well, he gets to go home, but he may be toast.

Lori 49:48
So in some ways this movie, it had a lot of tropey things. And it was stitching together a lot of things that I think had been done before, but it had some surprises and that was one of them. And I liked that surprise.

Amy 50:01

When I went back and looked at my notes, I was like, "Yay, the woman in the Black man survived!" And there was another guy.

Lori 50:08

The non-famous Black actor! I don't know, is that guy famous? He's not Laurence Fishburne famous.

Amy 50:12

Since then he's been in a lot...he was in The Woods. He's been in other movies, but he's not like super famous.

Haley 50:18

He's not Morpheus.

Amy 50:20

Laurence Fishburne wasn't Morpheus yet? What year did The Matrix come out?

Haley 50:25

1999, so two years later.

Amy 50:29

But he was in Apocalypse Now, which is what this movie is anyway.

Haley 50:33

It's also Aliens.

Amy 50:35

And The Shining

Lori 50:35

And The Thing.

Kevin 50:36

He was also in Nightmare on Elm Street 3, as Larry Fishburne

Lori 50:42

He was Larry Fishburne in The Color Purple

Amy 50:44

And Apocalypse Now

And in Pee-wee's Playhouse.

All 50:49

Ohhh yeahhh!!! <effusive squealing>

Lori 50:54

He's in love with Miss Yvonne!

Haley 50:57

Christmas is coming. I got a little bit excited for Christmas today. I was like, spooky season straight to Christmas!

Lori 51:02

The Pee-wee's Playhouse Christmas special is perfect.

Kevin 51:08

Do we have any general discussion left or should we move on to the...

Lori 51:12

final thoughts?

Amy 51:13

I think I got through all my general discussions, except for I didn't get to say that Lucius Malfoy at the end of taping asked to keep the flayed replica of his body. And Paul refused and called him a "twisted mind!" I was like, sir! Did you see the movie you just made?! <Haley laughs> He just wanted his own flayed body. I think he should have been able to have it!

Haley 51:35

And they lied and said you can't have it, even though they didn't.

They lied and said you can't have it even though they didn't what?

They didn't want it, they weren't going to keep it. They were like, it's weird that you would keep this.

Amy 51:42

He got judged!

Kevin 51:43

Allegedly they said no, we still need it. Need it for more effects work, but they didn't. They just thought it would be weird to give it to him.

Amy 51:49

I just think that's so rude!

Haley 51:50

So judgy What would you have done with it though?

Amy 51:53

Kink-shaming! In this movie? <Haley laughs>

Lori 51:55

Put it in his mansion, probably in his homage to himself room.

Amy 52:00

I'd have an homage to myself if I were famous. Anyway, that's all I have.

Kevin 52:04

All right. Any Feminist Favorites?

Amy 52:09

As a matter of fact, I do like it when Stark manhandles Weir and says something along the lines of "in our current environment, self control is an asset," or something like that. But more importantly, this movie passes the Bechdel Test. <Amy laughs> Because Stark and Peters discuss coffee at one point!

Haley 52:27

Well, but there's also the scene of the Misogynist Moment where they also discuss coffee and it's troublesome.

Lori 52:33

I laughed out loud at that. I thought it was funny.

Haley 52:35

I mean, I did too. But it's not PC.

Amy 52:35

I don't remember anything that you're talking about.

Lori 52:37

Oh, when he's offering people coffee. And he says do you want something hot and black in you?

Amy 52:42

Oh yeah, I thought Stark handled all of her sexual harassment pretty well.

Lori 52:45

I just thought like, they live on this ship for months at a time together. I just thought it's entirely possible you have a friendship with someone like that where it's okay to say that, and I laughed really hard. <laughter>

Haley 52:56

That was very forgiving of you. I hope that it's like that.

Lori 52:58

It was a good joke! <laughter> Maybe we should edit that out? I don't know. I thought it was a good joke.

Amy 53:05

I was considering that as my Misogynist Moment.

Haley 53:07

Yeah, I'm shocked that you're not the one saying that's not PC.

Lori 53:11

It's not! But like, I don't know. With people I'm close to, I would say things that are not PC.

Kevin 53:17

I just read it as, "they did it in Aliens, so we need to do it too." <Amy laughs>

Amy 53:22

That's probably correct

Kevin 53:22

Bill Paxton's like, "hey, Vasquez, you ever been mistaken for a man?"

Amy 53:26

Oh, geez.

Kevin 53:28

And she goes, "No, have you?!" <laughter>

Amy 53:31

That's a good joke.

Kevin 53:33

So, this is more behind the scenes. But Joely Richardson's character was written as a man. But apparently Anderson likes to audition all sorts of different actors for every part. And he liked her so much, they made it a female character.

Amy 53:49

Feminist, people. Equality. Did she get paid as much as everybody else?

Kevin 53:53

I don't know. <laughter>

Lori 53:54

Don't press too hard on this, Amy!

Kevin 53:57

In-story, I just liked that there were two competent female characters, and no one ever questions their competence, or says "you're just being hysterical," except for Weir, because he has reasons to say that everyone's hysterical.

Lori 54:11

Something I notice a lot with 90s movies, I liked that they just are normal looking, they're not all made up. Their hair's not all done up. I mean, they're thin, conventionally-attractive white women, but they're not like "done up." And I will complain about this for the rest of my life, but Agents of SHIELD is another show where they're largely living on their ship. And everyone has mermaid waves and eyeliner and all the new style cute clothes, and it just drove me nuts because I'm like, "Man, they've been living on their ship for like months and months and months, but they are well stocked with eyeliner and curling wands." And so I really liked that they look like people who live and work on a ship. They just get to look like people.

Haley 54:54

Who just wear green jumpsuits. My favorite.

Amy 54:55

Ripley was our trailblazer for this one.

Haley 54:57

That's true. Yeah, the whole going under is so Aliens. You got your dog tags and your skivvies on.

Kevin 55:06

Any non-coffee related Misogynist Moments?

Amy 55:11

No just putting the black hole through the girly mag.

Lori 55:16

And I guess I've just lost my mind because I don't mind the girly mags. I mean, you're in space six months at a time, who cares?

Amy 55:24

He had it on the outside of his cubicle. I feel like that's a hostile work environment.

Haley 55:30

It's army. <laughter> I mean, I feel like if you're in the army, you gotta be able to put up with a certain amount of bullshit.

Lori 55:37

I don't disagree with you at all.

Kevin 55:39

Again, I think that was a "they did it in Aliens. So we need to do it."

Amy 55:42

That's true.

Haley 55:42

Yeah, I'm trying to think, as a lesbian, I mean, it doesn't bother me, but like, would it bother you as a straight woman? Or is it the idea of a naked woman being objectified?

Amy 55:54

I just wouldn't want to walk by that every day and feel like...it makes me feel ogled and compared, like to walk past it and just be near it.

Lori 56:10

It is funny that it's on the outside because you'd think you'd want your spank bank in your little cubicle, but then the viewer doesn't see it

Amy 56:18

It seems like it functions more like what you were saying. It's like the car garage decoration.

Kevin 56:23

Yeah, it was definitely like a calendar, which I didn't notice at the theater but on Blu-ray you can tell it's a snap-on calendar kind of thing.

Lori 56:32

In contrast, I noticed last night when we were watching it on TV that at the blonde lady's rolly desk chair station, and we were looking at whatever screen she was looking at, she had all these little tiny classical art prints at her station. No dick pics, or boobie pics, or whatever she's into. <laughter>

Amy 56:54

It's not the fact that he looks at girly mags. It's more that like, if this is supposed to be our workspace and I'm trying to tell you something that I need you to listen to about your job, and you're looking over my shoulder at some tits. I think that it would bug me. <laughter>

Lori

Some tits! Amy, those aren't just tits! That's Miss March, the sexy cop.

Amy

I mean, maybe it's like what you're saying, they had enough of a working relationship that it didn't matter.

Haley 57:21

It's definitely not allowed in American work environments in 2022 <laughter>

Kevin 57:27

just spaceships and 2047

Amy 57:31

It'll come back around. It's gonna come back around.

Kevin 57:34

My only note was I was not sure how to feel about Kathleen Quinlan getting led to her death by her phantom son. Which side note about the set design again, I thought it was really cool that when she gets up to the corridors, they're all coffin-shaped.

Lori 57:42

Oh, I didn't notice.

Kevin 57:43

Yeah, the corridor she's running through before she falls down the shaft are all coffin-shaped.

Lori 57:56

Well, and I thought about that too. But I also think everybody in this movie is tropey, kind of, like we don't really get to know anyone as an individual. But we have the guilt-wracked parent, we have the soldier who lost someone he was supposed to be looking out for. We have the guy who neglected his wife, maybe emotionally neglected his wife until she died. And so I feel like that just sort of maps onto like, a type that we can understand without having to invest the time to get to know these people as individuals

Amy 58:25

Any of those problems could have been grafted onto any of the other people, and it all would have still made sense.

Haley 58:30

Mother, Maiden, Crone. <laughter>

Amy 58:33

Crone Voyage.

Haley 58:36

It's like Hyperion. Everyone's got their story.

Lori 58:39

Yeah, it is a lot like that. Except we only get three. Can you imagine if Hyperion was a movie?

Haley 58:47

I mean, it would have to be a miniseries.

Amy 58:51

They're making this into a miniseries. I read that this was being made into a TV show.

Lori 58:56

Event Horizon??

Amy 58:58

Yeah.

Haley 59:00

They say that about anything has ever been made.

Lori 59:02

Yeah, cuz everything's been optioned.

Amy 59:04

That announcement was like in 2019. So who knows?

Kevin 59:06

Allegedly, Adam Wingard was working on it, which would be cool, because he made You're Next and The Guest and The Blair Witch remake and Godzilla vs. Kong.

Amy 59:18

I liked You're Next. I didn't see the other ones.

Kevin 59:21

The Guest is really good. Dan Stevens is in it.

Amy 59:23

He's hot.

Lori 59:24

Oh, yeah. Speaking of disturbed soldiers.

Kevin 59:31

Yeah, The Guest was great. You should watch it. Okay - Boob Talk.

Amy 59:36

Sam Neill's wife is always naked.

Kevin 59:39

I think that tracks as far as the hallucination and it's definitely I don't even know if it counts as boob talk in the male gaze sense, because it's definitely meant to be like, kind of disturbing and off putting and not titillating.

Lori 59:51

Heh, "titillating." Yeah, I mean, she killed herself in the bathtub, so.

Amy 59:55

That was the only boobs that I could discern.

Haley 1:00:03

Yeah. There's no romance, it's kind of sexless.

Amy 1:00:07

Except for the titty mag and the titties on the dead wife. Non-titillating titties.

Lori 1:00:12

Yeah, definitely not titillating

Kevin 1:00:15

Fantastical Foods - I don't think anyone eats, except the original crew members eating each other and themselves. <laughter>

Amy 1:00:22

There was definitely one guy eating his own arm, if I remember correctly.

Lori 1:00:27

That reminds me, I've mentioned Severance before. I know you guys haven't seen it. But those scenes of the crew murder orgy are mirrored in a painting in Severance, where there are different departments in this office that people work in. And no one knows what anyone does, including what they themselves do. And so the departments are sort of like pitted against each other so that they don't, you know, they don't form alliances and unionize and, you know, ask for a living wage. And so there's a painting of Optics and Development, and there's this painting that people that we're following see, and it's like them eating and killing each other. And it's just like this! When I saw it in the theater, I was like, oh, it's O&D, it's the O&D painting!

Haley 1:01:19

I guess there's coffee. He offers coffee to people who haven't eaten or drank in 56 days. Can I have some water please?

Kevin 1:01:29

Yeah, why don't they have like protein bars or something? <Kevin laughs>

Amy 1:01:32

Just cigarettes and coffee.

Lori 1:01:37

I mean, in the 90s I feel like coffee and cigarettes was a fairly common diet. That's definitely what my mom was eating in the 90s, coffee and cigarettes.

Haley 1:01:44

It's a Jim Jarmusch movie too.

Kevin 1:01:48

Is there any Soap Stuff?.

Amy 1:01:49

How did Sam Neill get back into the boat after he got flown out the window?

Kevin 1:01:53

The ship brought him back.

Haley 1:01:55

It's like in the last Jedi <Haley laughs>

Amy 1:01:56

The ship brought him back is pretty soapy.

Lori 1:01:58

It's just all like evil magic.

Amy 1:02:00

Sam Neill came back from the dead at least twice.

Haley 1:02:02

I mean, they put his eyes back apparently.

Kevin 1:02:06

"Demon surgeon."

Lori 1:02:09

"Spiffy demon surgeon."

Haley 1:02:10

It's funny. I was watching this movie and for the first hour I was like, why did I think this was scary? And then the last half hour I was like, this is disgusting. Of course a 14-year-old me was scared.

Lori 1:02:18

Yeah, I would have been scared if I saw it as a kid

Haley 1:02:21

Not like overwhelmingly scared, but scenes with suicide always fucked me up because because it's so disturbing. And like when you see someone dealing with the grief of it, it's very fucked up.

Amy 1:02:35

The first time I saw this movie, I was definitely scared. I remember being scared by the jumpscare, and this was I think the second or third time I'd seen it, and I was not scared this time. <Amy laughs>

Lori 1:02:45

I'm very susceptible to jumpscare normally.

Amy 1:02:47

I normally am too. The first time I saw this movie, I remember being scared by it.

Haley 1:02:50

These are overt jumpscare and I feel like jumpscare today are so much better.

Amy 1:02:55

They telegraph these ones for a while.

Lori 1:02:58

Again with Roger Ebert - no boding!

Haley 1:03:02

It's like, "I'm whelmed"

Kevin 1:03:05

With the lack of boding, did you like the movie?

Lori 1:03:11

I'd give it three stars, almost maybe more like 2.8 stars. I didn't think it was bad. But again with me being easy to scare, and I wasn't. Something about it just doesn't quite work. But I think the visuals are so good. Some of the performances are so good. There are some scenes too that I think are good, like when Morpheus Indiana Joneses the blonde lady through that asshole door that's about to close. That was good suspense. And in the med bay when Dr. Mom sees her

kid, the silhouette of her kid under the tent. That's very spooky. It does some things well enough to save itself. I'm going to come down on, I like it.

Amy 1:04:01

Two and a half stars with visuals.

Haley 1:04:04

A for effort.

Lori 1:04:06

There was a lot of effort, that's for sure. A lot of effort, and again I like that the famous people are not the ones who made it out. I think that's neat.

Haley 1:04:12

Two things I like are spaceships and haunted houses. I probably hadn't seen this in 20 years and yeah, I enjoyed it.

Kevin 1:04:20

Yeah, I've seen it a bunch. Before I had the Blu Ray, I had the DVD and I've watched it a bunch of times, and I think part of being a big horror fan is a lot of times enjoying the style over the substance. It's not scary, but it is a genre film. The set design and the ship design just look awesome. I think it's very well directed, which I saw a lot of like negative complaints about Paul Anderson's style and how this is like so over-directed, and maybe just because I've seen the ones where he does go all out, and just in comparison, this isn't as bad. But I think he gets some really cool shots. Like all of the zero G stuff is actual wire work. He put a lot of care into designing the shots, designing the sets. And I think that comes through, and I really liked that aspect of it. Which makes me wonder if after that flopped, whether he just went, well screw it. I'll just make these quick, cheap videogame movies. <Kevin laughs>

Haley 1:05:25

I mean, it's hard for a horror movie to get critical acclaim.

Amy 1:05:29

That's true. Probably especially then. I think it happens now maybe a little more. We have like some auteurs.

Haley 1:05:35

Or like A24 does everything, people love it.

Amy 1:05:37

Yeah, exactly. But I think, Kevin, you made me bump up to three. I'll give it three.

Kevin 1:05:43

Yeah, I think it's a solid three.

Haley 1:05:46

There are so many worse horror movies. My god. <Haley laughs>

Amy 1:05:49

YES.

Kevin 1:05:51

Is it Star Wars or Lord of the Rings?

Lori 1:05:55

I think it's Lord of the Rings. There's a group of friends trying to defeat an evil thing. The engine is a bunch of rings. And it's also like Sauron's eye, and if you go through it, it's like Mount Doom.

Kevin 1:06:10

That is pretty much exactly what I was gonna say. <laughter>

Amy 1:06:12

Aww, you guys should get married! I think it's Star Wars because Sam Neill becomes Darth Vader.

Kevin 1:06:19

I thought it was Apocalypse Now.

Amy 1:06:21

Well, I was gonna not do my normal thing where I never answer the question, but I did actually write down it's The Shining plus Alien plus Apocalypse Now.

Haley 1:06:28

I think it's none of these. I think it was Spaceballs because they travel at ludicrous speed. They're on a rescue mission. And there's a ridiculous five-minute self-destruct scene. <laughter>

Kevin 1:06:42

Okay, coming up next time, we're doing Novella-vember! What are our first?

Lori 1:06:46

The Word for World Is Forest is the first one. The second one will be Houston, Houston, Do You read? The third one will be The Last of the Winnebagos. And the last one will be the Emperor's Soul.

Amy 1:07:01

And they'll come out one a week during November.

Kevin 1:07:05

Short, hopefully half hour episodes. <laughter>

Lori 1:07:08

They're gonna be! We're gonna do it.

Amy 1:07:10

We have a cutoff.

Haley 1:07:11

"Did you like this book?" "Yes." <laughter>

Amy 1:07:15

"Feminist Favorite?" "No!"

Haley 1:07:18

No food. No soup for you.

Kevin 1:07:22

All right. Well, thanks for joining us for Event Horizon. Come back for November. And please rate review, subscribe. Tell your friends.

Lori 1:07:30

Yeah!

Haley 1:07:31

Tell your enemies.

Kevin 1:07:32

Tell everyone.

All 1:07:34

Bye!

<OUTRO MUSIC>

Lori 1:07:35

<dog barking in background> It might be the raccoon. The fun thing about raccoons is that they never look ratty. It doesn't look like a woodland creature. They're so sleek and fluffy and fancy looking. You know you never see a raccoon - they don't look like they live outside. <Amy laughs>

Haley 1:08:08

In French they are raton laveur, which means wash rat.

Lori 1:08:12

This was a Halloween wash rat. I heard it scrabbling around out there, and I went and looked out the window, and it looked at me, and I looked at it, and then it went back about its business looking at one of my little foam tombstones from the dollar store.