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00:00:00,480 --> 00:00:04,260

CHARLOTTE CROFTS: So I would like to welcome Ross Wilcock onscreen.

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00:00:04,260 --> 00:00:11,130

And just to give you a bit of background of how I thought this cool down might work and there are a few people joining us.

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00:00:11,130 --> 00:00:19,500

And basically, I invited Ross because I met him on an event which is about inclusion, increasing inclusion in audiences,

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00:00:19,500 --> 00:00:23,310

which is something that I've been wanting to do for the Cary Comes Home Festival for a long time.

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00:00:23,310 --> 00:00:28,860

And I haven't fully achieved that. I'm still in the beginning of that journey. But I met Ross in a meeting about that.

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00:00:28,860 --> 00:00:36,330

And then I contacted him to get a bit more advice about, you know, if there's audio description or if there are subtitles.

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00:00:36,330 --> 00:00:41,520

So I know many people are hard of hearing and they appreciate subtitles.

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00:00:41,520 --> 00:00:45,060

And often when we do talks, they're not subtitled. So I'm looking into how to do that.

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00:00:45,060 --> 00:00:46,920

So that's how we kind of met.

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00:00:46,920 --> 00:00:55,020

And I got talking, and it always bothered me that in An Affair to Remember, nobody ever talks about the way that disability is represented.

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00:00:55,020 --> 00:00:59,640

And it's a critical plot point. It's incredibly important to the storytelling.

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00:00:59,640 --> 00:01:07,560

But lots of themes emerged from that about, you know, 'nobody could possibly love me if I'm disabled',

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00:01:07,560 --> 00:01:13,740

sort of tropes like that, which are, you know, really ableist and problematic today.

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00:01:13,740 --> 00:01:19,140

So I was chatting to Ross and he hadn't seen a lot of these films either.

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00:01:19,140 --> 00:01:26,250

And he thought he'd join in with the marathon. And then I thought, well, why don't we have a conversation and find out a bit more.

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00:01:26,250 --> 00:01:32,420

And Ross, would you like to kind of introduce yourself and talk a bit about your background and why you wanted to get involved?

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00:01:32,420 --> 00:01:35,670

ROSS WILCOCK: Yeah, So I'm Ross.

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00:01:35,670 --> 00:01:48,420

I'm a queer poet, filmmaker and writer from Glasgow and also an access consultant and film curator for the Scottish Queer International Film Festival.

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00:01:48,420 --> 00:01:50,930

And I came on board,

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00:01:50,930 --> 00:02:02,590

as Charlotte said, from a meeting that we had about trying to get more accessibility for audiences and volunteers as well who take part in film festivals.

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00:02:02,590 --> 00:02:08,640

And Charlotte got in touch with me about this festival and her concerns.

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00:02:08,640 --> 00:02:14,630

You know, chatting, about the

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00:02:14,630 --> 00:02:18,540

disability aspects of these films. So, I got really excited because

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00:02:18,540 --> 00:02:23,420

I've never seen them and I feel like as a film fan, it was actually really shocking that

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00:02:23,420 --> 00:02:28,110

I had never seen An affair to Remember. So I was very excited.

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00:02:28,110 --> 00:02:32,580

And I came on board to hopefully have a discussion.

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00:02:32,580 --> 00:02:37,730

I have disabilities. I am visually impaired and I have mobility issues.

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00:02:37,730 --> 00:02:41,700

So I feel like even though I can't speak for everyone in the community - Absolutely not.

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00:02:41,700 --> 00:02:49,400

I can only share my thoughts and my experiences based on someone who had been disabled from birth.

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00:02:49,400 --> 00:02:56,730

So I hope that I can shine a light on that. And if you have any questions, or anything, then let us know.

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00:02:56,730 --> 00:03:01,530

CHARLOTTE: Cool! So we were just having a chat before everyone joined us.

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00:03:01,530 --> 00:03:08,610

And, well, I don't know how many of you have just watched Mann that we were both quite shocked at the

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00:03:08,610 --> 00:03:15,300

representation of disability in that. It's quite visceral and you're not expecting to see the bloody stumps of

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00:03:15,300 --> 00:03:19,050

You know, she's an amputee in the in the Bollywood version,

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00:03:19,050 --> 00:03:23,760

which is a much more final kind of disability than in all of the other versions.

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00:03:23,760 --> 00:03:26,250

It's like if you can paint, then I can walk.

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00:03:26,250 --> 00:03:32,990

And there's this kind of like, I think it is implied that she's probably not going to walk again,

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00:03:32,990 --> 00:03:39,120

but there's that hope kind of there and in Mann that's not coming back, that she's never gonna walk again.

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00:03:39,120 --> 00:03:41,310

She's had her legs removed.

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00:03:41,310 --> 00:03:49,500

And we're shown that in a quite horrific reveal where she pulls the blanket back or the sheet from the bench to reveal her bloody stumps.

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00:03:49,500 --> 00:03:53,340

Did that shock you, Ross, when you saw that? ROSS: It really was.

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00:03:53,340 --> 00:03:57,510

It really, really, really was. I do want to also point out that with

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00:03:57,510 --> 00:04:05,190

Mann, I struggle to read subtitles when it's a foreign language film and dialogue is very fast.

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00:04:05,190 --> 00:04:08,730

Takes me a while to follow it, but I feel like a Bollywood film.

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00:04:08,730 --> 00:04:14,980

And also the fact I've seen three versions of the film before, i felt it was kind of, you know, that story.

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00:04:14,980 --> 00:04:23,010

It does very ... Obviously, I couldn't enjoy it as well as I would have liked because of the subtitles side of stuff.

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00:04:23,010 --> 00:04:28,050

But that scene. Oh my God. Like, that was horrific.

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00:04:28,050 --> 00:04:33,570

I was not expecting it, because like what you said an all the other versions, there's nothing like that, you know.

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00:04:33,570 --> 00:04:41,700

And I actually think that's what makes Mann for me that little bit more, like it's not a

straightforward remake.

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00:04:41,700 --> 00:04:48,480

It's not straightforward, you know, having that subtle difference which is also a massive difference for the character.

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00:04:48,480 --> 00:04:53,080

I think made it actually something that little bit more unique compared to the other versions, so...

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00:04:53,080 --> 00:05:01,410

CHARLOTTE: Yeah, I mean, I think like what's interesting about Priya is that even like... there's all sorts of tropes that are circulating.

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00:05:01,410 --> 00:05:02,190

So there is a -

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00:05:02,190 --> 00:05:09,360

There's a moment where the children say you can't live happily ever after because Prince Charming can't put the slipper on your foot because you haven't got any legs.

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00:05:09,360 --> 00:05:12,180

It's just so in your face. I don't know if you picked up on that bit Ross.

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00:05:12,180 --> 00:05:16,890

But the children are saying, you know, you can't live happily ever after because you're disabled.

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00:05:16,890 --> 00:05:21,630

But she does! She does live happily ever after. And so that is exploded in the film.

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00:05:21,630 --> 00:05:26,820

And the love, you know, in all of the versions, love can see through disability.

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00:05:26,820 --> 00:05:30,340

But it's almost like saying, well, you know, that's a surprise? Of course, loads of

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00:05:30,340 --> 00:05:35,520

disabled people get married and have children and have really rich and fulfilling sex lives and things like that,

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00:05:35,520 --> 00:05:43,900

which it's implying is not possible. And so I don't know where I'm going with that really, but. So...

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00:05:43,900 --> 00:05:47,730

ROSS: Yeah, I do agree. I think the thing that I want to point out is that

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00:05:47,730 --> 00:05:53,070

Obviously, I'm coming from the point of view of someone who was born with disabilities

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00:05:53,070 --> 00:06:03,600

And I know a lot of people who have disability from a young age or who don't get diagnosed with something until later in life.

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00:06:03,600 --> 00:06:08,130

And I can't imagine... I'm used to it by now, I'm 28 years old.

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00:06:08,130 --> 00:06:15,300

I'm used to it, I'm used to having to ask for help when I need to or ask for, you know, like looking into access stuff.

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00:06:15,300 --> 00:06:24,390

I can't imagine going into my 20s or whatever and suddenly having this disability and having to really learn everything.

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00:06:24,390 --> 00:06:27,890

And I think that's kind of where, you know, I think, you know,

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00:06:27,890 --> 00:06:33,740

obviously I have got my eyesight has gotten worse over the years and my leg have gotten worse over the years.

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00:06:33,740 --> 00:06:39,600

So in a way, I can kind of relate to her in a way that like last year

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00:06:39,600 --> 00:06:44,580

I could do I could see this and see that and this year I can't and it's sort of like that.

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00:06:44,580 --> 00:06:47,890

But I do think that fact I've had disability from birth.

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00:06:47,890 --> 00:06:58,170

It's not as much of a shock, in a way. CHARLOTTE: This film depicts somebody who suddenly encounters a disability and has to adjust to it. ROSS: Yeah.

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00:06:58,170 --> 00:07:05,700

CHARLOTTE: And I think in all the different versions there are different degrees of the character coming to terms with the disability.

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00:07:05,700 --> 00:07:10,130

So I think, I don't know how many people manage to see the '94 version, which is the Warren Beatty one,

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00:07:10,130 --> 00:07:14,480

but in that one she is depicted going around in Central Park independently.

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00:07:14,480 --> 00:07:17,840

In her wheelchair, wheeling herself around which none of the others do.

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00:07:17,840 --> 00:07:22,190

She's always being wheeled and so that's the '94 version,

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00:07:22,190 --> 00:07:30,230

which I felt acknowledged that disabled people can have rich, rewarding lives and be independent kind of thing.

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00:07:30,230 --> 00:07:34,670

ROSS: You know that, I will say, that was great of that version.

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00:07:34,670 --> 00:07:41,560

To acknowledge that and and kind of make aware that disabled people aren't helpless.

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00:07:41,560 --> 00:07:44,060

They can help themselves.

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00:07:44,060 --> 00:07:53,300

And, you know, like some of the strongest people that I know are people that live with disability and, you know, because mentally and physically,

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00:07:53,300 --> 00:07:56,420

a lot of people have been through a lot more than, you know,

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00:07:56,420 --> 00:08:00,380

able bodied people could imagine their whole life, not saying that they haven't been through things.

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00:08:00,380 --> 00:08:02,920

But you know, in a different way.

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00:08:02,920 --> 00:08:10,940

And I think that's something I really like that the '94 version definitely had that aspect where you actually see her on her own.

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00:08:10,940 --> 00:08:19,180

Just getting by. Because that's what you have to do. You know, there's some people who don't

have family, don't have friends to help them.

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00:08:19,180 --> 00:08:27,500

And especially weirdly, in these times now that we're in where and where Coronavirus where you can't really rely on people as much as you can.

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00:08:27,500 --> 00:08:33,990

So, you know, I've known a lot people who've had to kind of deal with it, get on with it.

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00:08:33,990 --> 00:08:41,040

CHARLOTTE: It's really difficult. I know several people who have personal assistants who are personal assistants of other people.

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00:08:41,040 --> 00:08:48,150

And so they have to be incredibly careful not to spread the virus around because they're... and they tend to be quite vulnerable as well.

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00:08:48,150 --> 00:08:56,030

So it's really difficult at the moment. But speaking more generally about the film, I don't know.

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00:08:56,030 --> 00:09:00,830

I don't know. I felt like the Mann, the title Mann apparently means 'mind'.

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00:09:00,830 --> 00:09:05,820

And there was a moment. So the painting is in all of the films, that's the thing that all of the films have.

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00:09:05,820 --> 00:09:12,210

The moment where he sees the painting and we see him see the painting reflected in a mirror behind him.

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00:09:12,210 --> 00:09:15,600

And that happens in all of the films. So much so that in the Warren Beatty film,

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00:09:15,600 --> 00:09:19,890

they've put it in even though he's not really a painter and he's not ever established as a painter,

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00:09:19,890 --> 00:09:28,560

which just didn't work in terms of the plot. But it's in all of them. And what I really liked about the Mann version that we've just watched.

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00:09:28,560 --> 00:09:34,920

He talked about the painting symbolising a moment, and it represented his love.

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00:09:34,920 --> 00:09:39,690

But he articulates that through dialogue, which isn't done before, it's implied.

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00:09:39,690 --> 00:09:44,670

And the Bollywood one must spell everything out a lot more than, you know, than the other versions.

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00:09:44,670 --> 00:09:47,820

But I really like that. And the fact that Mann is called mind, to me

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00:09:47,820 --> 00:09:52,680

it was saying something about actually the disability is in your mind for these

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00:09:52,680 --> 00:09:57,480

people who have encountered disability late in life as a kind of accident.

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00:09:57,480 --> 00:10:03,750

It was their mindset about whether they're able to be loved, and society's, but they've overcome that.

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00:10:03,750 --> 00:10:07,930

So there was something about. I'm not quite sure. I'm articulating this at all well, Ross.

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00:10:07,930 --> 00:10:13,080

I don't know if you know what I'm getting at? ROSS; Yeah. CHARLOTTE: But the idea that it's herself,

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00:10:13,080 --> 00:10:19,580

she's the one that's out of pride or whatever, she doesn't want him to know.

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00:10:19,580 --> 00:10:29,250

ROSS: Sorry my flatmate has texted me she's locked out. CHARLOTTE: OK, do you need to let her in? ROSS: Yeah. Sorry, I'll quickly run and let her in... CHARLOTTE: That's fine.

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00:10:29,250 --> 00:10:33,360

I don't know if anyone wants to mention anything in the chat. Anything generally about the film.

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00:10:33,360 --> 00:10:41,130

Not just about disability. About the different versions of the film. I just I find it really satisfying watching all the versions and seeing.

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00:10:41,130 --> 00:10:47,580

So when in the original 1939 one, she, instead of saying you go your way

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00:10:47,580 --> 00:10:54,670

I'll go mine, she goes *hand gesture* and the different nuances of performance and the difference...

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00:10:54,670 --> 00:11:00,140

And I just found pleasure in watching the different versions.

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00:11:00,140 --> 00:11:03,900

Now I can't remember what my original question was I was trying to hold the fort while you were out.

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00:11:03,900 --> 00:11:09,630

ROSS: It was about the mindset of people who go into disability later in life.

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00:11:09,630 --> 00:11:18,060

And I cannot agree with that more. Because I think that as a disabled person who at the moment is going to be out of a contract soon at work.

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00:11:18,060 --> 00:11:24,630

My first thought is I know that I can do a lot of things, job wise,

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00:11:24,630 --> 00:11:34,500

but my fear is that people are going to judge me by my disability straight away, because that's societal norm is to, face value.

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00:11:34,500 --> 00:11:44,310

And it's horrible. It's a horrible thing to say, but it's true. You see it at face value. And I think that unless you're faced with it, whether it's family members or friends,

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00:11:44,310 --> 00:11:48,600

you don't think about how your life... you don't think about disability.

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00:11:48,600 --> 00:11:52,650

And I think that what you said was absolutely perfect as it is a state of mind.

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00:11:52,650 --> 00:12:06,240

And I think that in many ways it's actually society that disables people, not them themselves because when you think about buildings that only have stairs

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00:12:06,240 --> 00:12:17,670

It's like, that's not my fault that that building doesn't have stairs, that's the building fault, or the architecturer's fault, you know.

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00:12:17,670 --> 00:12:20,960

And it's kind of weird because I'm always.

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00:12:20,960 --> 00:12:29,480

Struck by the fact that accessibility doesn't just help the disabled, it helps the abled because from all aspects,

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00:12:29,480 --> 00:12:35,050

from a business aspect, the more people you can get into your business the better, the more money you'll make.

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00:12:35,050 --> 00:12:42,910

It means that, y'know, that people know that they can invite anyone if they want to have an event like this one, for example, in person.

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00:12:42,910 --> 00:12:50,850

Like Charlotte, you would know that you can, you can have any number of audience from all different backgrounds if the building was accessible,

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00:12:50,850 --> 00:12:56,200

you know, that kind of business side as well that as the barrier side.

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00:12:56,200 --> 00:13:05,540

You know, the more barrier's there are, like it really does make people feel like they don't belong.

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00:13:05,540 --> 00:13:09,770

And I think that's actually a very beautiful metaphor that

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00:13:09,770 --> 00:13:14,990

you said about it means 'mind'. It means that you are.

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00:13:14,990 --> 00:13:19,650

you know, kind of like trapped in a world you don't understand.

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00:13:19,650 --> 00:13:25,530

And I think that, again, I'm coming from someone who is disabled from birth.

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00:13:25,530 --> 00:13:29,970

So I'm only doing this from people that I know and people that I'm friends with.

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00:13:29,970 --> 00:13:38,620

But from what they've said is that they are actually quite... they offend themselves.

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00:13:38,620 --> 00:13:42,780

When they think, oh, my God, I can't do this, I can't do that. But then they think, wait a minute.

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00:13:42,780 --> 00:13:49,570

No, I can. What, it might take me, I might need additional things in place for me to do that.

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00:13:49,570 --> 00:14:00,090

But I can still do it. It isn't can't. You know, I think that's the thing that people instantly go to what can't I do, rather than, you know what?

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00:14:00,090 --> 00:14:06,060

Oh. Let's just deal it. You know, that thing of, yeah.

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00:14:06,060 --> 00:14:11,720

So I just wanted to come on to the question of language. So in Mann in the subtitles, it was the only one.

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00:14:11,720 --> 00:14:16,580

CHARLOTTE: So the scene where he comes in and he's telling her about the painting and he suddenly, the penny drops, and he

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00:14:16,580 --> 00:14:22,410

realises she's the one that's bought the painting because the woman that bought the painting, he always leaves it unsaid, he says.

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00:14:22,410 --> 00:14:27,550

And besides, she was. And then he. And then you can see him realising that it was her that bought the painting.

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00:14:27,550 --> 00:14:34,390

He never says she was disabled, but in Mann, the subtitles on mine, which you may not have been able to see, Ross

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00:14:34,390 --> 00:14:39,130

Say, and besides, she was handi- and he's just about say, handicapped,

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00:14:39,130 --> 00:14:44,170

which none of the other ones explicitly say that we just put two and two together and it's not actually said.

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00:14:44,170 --> 00:14:47,950

But what we were talking about before was in Sleepless in Seattle.

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00:14:47,950 --> 00:14:51,520

I've found it quite shocking that in the scene when she's describing the film,

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00:14:51,520 --> 00:14:55,730

she goes and she's crippled and her tiny, shrivelled legs and it's quite offensive.

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00:14:55,730 --> 00:15:00,110

And that was actually made in the 90s after the American Discrimination Act.

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00:15:00,110 --> 00:15:05,110

That came in, I think in 1990. ROSS: Do you know, another thing

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00:15:05,110 --> 00:15:16,310

Correct me if I'm wrong any Americans that are watching, but I know that I've got a friend in America who uses the word.

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00:15:16,310 --> 00:15:21,320

Retarded quite a lot. And to us, that's very offensive, like if someone says that to me.

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00:15:21,320 --> 00:15:27,680

They will get punched in the face. That's a very, very, very disgusting word in the disability community.

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00:15:27,680 --> 00:15:39,860

But Americans use that as a like, as a, you know, idiot. So I don't know if it's a cultural thing, using the word cripple, or if it's just that.

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00:15:39,860 --> 00:15:42,170

I think that, like you and I were discussing.

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00:15:42,170 --> 00:15:50,910

I don't know if that might be, in that safe space of those three characters they can use language like that, y'know they're comfortable with each other.

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00:15:50,910 --> 00:15:56,560

And even though it's not right. It was 1993, 1994?

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00:15:56,560 --> 00:16:04,120

It shouldn't have been an issue. It shouldn't have been something. You know that they um...sorry.

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00:16:04,120 --> 00:16:07,700

And it shouldn't have been something that was an issue in the first place.

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00:16:07,700 --> 00:16:17,660

I think it should have been really looked at and really thought about because

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00:16:17,660 --> 00:16:21,560

I didn't think about it because I had that mindset of what was made in the 90s.

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00:16:21,560 --> 00:16:29,040

It's fine. And obviously in the UK, the Disability Discrimination Act didn't come until '94 - Really?

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00:16:29,040 --> 00:16:36,110

So it's that way of, you know, for some reason I don't like, you know, fine.

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00:16:36,110 --> 00:16:44,670

I don't know, again, if it's because that word to me is used within the disability community itself, but not outside.

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00:16:44,670 --> 00:16:53,230

CHARLOTTE: How is it used in that? Because, is it used in a kind of retaking ownership of it, like in the way that queer is used in the gay community?

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00:16:53,230 --> 00:17:02,320

ROSS: Yeah. So it's sort of like, you know, a friend of mine might say, oh, you know, it just us crips against ableds, y'know, something like that.

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00:17:02,320 --> 00:17:09,200

But again, if someone, especially someone I don't know, said it, I would be like, no, you can't say that.

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00:17:09,200 --> 00:17:18,020

But at the same time, we shouldn't say that either. Because it is, just because we are taking ownership of it, it's still not a nice word.

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00:17:18,020 --> 00:17:21,590

And you could, whether you are living with disability or not.

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00:17:21,590 --> 00:17:28,250

You could be in the company of someone else who has had that word targeted at them bullying wise, you know.

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00:17:28,250 --> 00:17:35,990

I've had a lot of friends who, you know, like for me, like the word retard was used as a bullying thing for me.

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00:17:35,990 --> 00:17:44,590

Which is why that word triggers me so much when I hear it in a lot of American films, I'm going to like, why are they using that word?

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00:17:44,590 --> 00:17:55,040

But I do think the ultimate thing about that scene in Sleepless in Seattle was three friends chatting about the film, she used it in a way that's not nice.

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00:17:55,040 --> 00:18:00,740

And they should have worked on it. But it is three able bodied people who probably don't have.

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00:18:00,740 --> 00:18:08,680

Very much to worry about. You know, in terms of like the grand scheme of their life, they're living in a wonderful city.

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00:18:08,680 --> 00:18:12,520

And I think it's sort of that thing of, that naivety, I like to call

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00:18:12,520 --> 00:18:17,130

An innocent ignorance where I don't think that.

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00:18:17,130 --> 00:18:27,200

It would have been done in any offence, I think it's just a societal norm to speak like that unless you're told otherwise kind of thing.

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00:18:27,200 --> 00:18:32,900

Does that make sense? So, yeah. CHARLOTTE: I don't know whether... Did I send you the link to the Family Guy version?

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00:18:32,900 --> 00:18:39,320

Has anyone seen the family... So there's a Family Guy sketch where they say it's about an Affair to Remember if they had mobile

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00:18:39,320 --> 00:18:44,420

phones and she gets run over and she's lying on the floor covered in blood and she rings and saying,

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00:18:44,420 --> 00:18:47,760

I'm not going to meet you because I've been run over. And he says, Oh, sorry.

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00:18:47,760 --> 00:18:56,060

Wrong number and throws the phone off the top of the Empire State building. And it's just like acknowledging not only the fact that people have mobile phones now.

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00:18:56,060 --> 00:19:04,190

So it would have been a very different story, but that it's just quite offensive, but quite funny at the same time,

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00:19:04,190 --> 00:19:10,460

acknowledging that the film is structured around the idea that you can't be loved if you live in a wheelchair kind of thing.

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00:19:10,460 --> 00:19:16,160

ROSS: That aspect of it I really don't like at all of any of them, because I actually feel quite offended by that,

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00:19:16,160 --> 00:19:24,140

because especially coming from an LGBT standpoint that adds to it because in LGBT culture, at least gay man,

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00:19:24,140 --> 00:19:28,660

gay male culture it's very much about your looks. CHARLOTTE: Yeah.

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00:19:28,660 --> 00:19:33,050

Yeah. And about vanity. And that's something I really struggle with so that aspect of it.

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00:19:33,050 --> 00:19:42,620

was really difficult to watch for me, especially when it got, in the '94 one because it was more... it's weird how my mind set.

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00:19:42,620 --> 00:19:49,270

is sort of like the first two versions the 1930s one and 1950s....

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00:19:49,270 --> 00:19:56,610

And this is probably me being really ignorant. I understand. But I'm like, you know what? That was before a certain time.

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00:19:56,610 --> 00:20:06,600

And a certain place. And it wasn't as... You know, spoken about then - people weren't so aware that time - and not that that's an excuse.

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00:20:06,600 --> 00:20:10,200

It's not at all, so when it got in nineties one and that was still a factor in it.

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00:20:10,200 --> 00:20:17,400

I was kind of like, yeah, this is where I don't like it. And that's something that I really.

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00:20:17,400 --> 00:20:25,030

In my personal life have really dealt with a lot is like how can someone see past the disability.

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00:20:25,030 --> 00:20:27,530

I can. And it created that that thing of...

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00:20:27,530 --> 00:20:37,970

Yeah, so that kind of vanity in gay culture is very much something of, and in straight culture as well, not just gay culture but in straight culture... it's very much

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00:20:37,970 --> 00:20:41,470

About looks and all that and I think that. Yeah.

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00:20:41,470 --> 00:20:46,820

That is something that does hit me really hard - So I'm just going to come on so thinking.

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00:20:46,820 --> 00:20:53,090

CHARLOTTE: So in terms of the narrative that Leo McCarey, who directed the first two versions, was a Catholic.

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00:20:53,090 --> 00:21:01,280

And there are some people who have interpreted the accident as a kind of a punishment for the sins of their relationship on the boat.

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00:21:01,280 --> 00:21:09,680

And both characters have to go on a journey of self discovery, of becoming independent before they can meet on the top of the Empire State.

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00:21:09,680 --> 00:21:16,580

They have to earn their own living, fulfil themselves creatively to make themselves worthy of each other.

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00:21:16,580 --> 00:21:21,050

But that's not enough. She has to get run over. But the love...

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00:21:21,050 --> 00:21:27,080

But, you know, the narrative arc is that their love is stronger than disability and that they can see it through.

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00:21:27,080 --> 00:21:30,710

And I think that all of the films have that to different degrees.

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00:21:30,710 --> 00:21:38,390

This idea that possibly the accident is it is a punis- maybe less so for Mann I'm not quite sure what, but, you know, the first two,

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00:21:38,390 --> 00:21:45,620

particularly with the Leo McCarey, this Catholic chapel sequence, which is really strong, and both as they go into the chapel.

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00:21:45,620 --> 00:21:51,650

And there's this kind of moment of connection, whether it's religious or not, whether it's, you know, in their relationship.

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00:21:51,650 --> 00:21:57,470

And I think that's quite significant in the first two versions. ROSS: Yes...

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00:21:57,470 --> 00:22:05,570

And I don't know that obviously about the director, but you could also interpret it as that love doesn't stop, even in accident.

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00:22:05,570 --> 00:22:13,610

You could see it in that way as well, that even though this happened. That doesn't stop them getting together.

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00:22:13,610 --> 00:22:23,740

That might mean that, I mean, that's how I've personally seen it. CHARLOTTE: Ultimately, that's quite a positive reading of it, you know, because it's you know, they do, love does endure.

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00:22:23,740 --> 00:22:35,900

And I think I'm not sure enough about Bollywood and how disability is kind of perceived in Indian society.

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00:22:35,900 --> 00:22:40,280

My assumption, which might be wrong, is that it's maybe it's the same as here.

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00:22:40,280 --> 00:22:46,590

I don't know, I don't know what kind of disability rights act they've got, but I'm assuming that if you are not able bodied,

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00:22:46,590 --> 00:22:49,790

it may be more of a cultural taboo in that culture,

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00:22:49,790 --> 00:22:57,170

which makes that film even more powerful because their love endures, that kind of cultural taboo, even more.

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00:22:57,170 --> 00:23:07,420

ROSS: Yeah. I think I would be quite interested to read up on the disability culture in India.

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00:23:07,420 --> 00:23:12,440

It's something I've really, especially after seeing that scene, and that scene will stick in my head forever,

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00:23:12,440 --> 00:23:18,140

by the way... CHARLOTTE: You can't unsee that can you?! ROSS: No I can't, like, even though, I can't see much, but I've seen that, I'm like oh my...

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00:23:18,140 --> 00:23:25,730

But it was, I was not... CHARLOTTE: I told you about it as well!

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00:23:25,730 --> 00:23:29,250

I know, but I was like you know what, it's probably not going to be as bad as she thinks. And then I'm like

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00:23:29,250 --> 00:23:36,450

Oh, my God. Usually they would flash at it and then like go away but they stayed on it. What.

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00:23:36,450 --> 00:23:41,190

No. Oh. That hit me, I was like no, don't like that!

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00:23:41,190 --> 00:23:48,390

Also because I've had a lot more operations on my legs so my legs went all tingly as well.

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00:23:48,390 --> 00:23:53,170

I was like oh no. Oh no. - Oh god.

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00:23:53,170 --> 00:23:57,680

But yeah, so I think, something that I do also want to talk about more

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00:23:57,680 --> 00:24:04,340

Something that talked about was the fact that it was able bodied actors playing the roles.

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00:24:04,340 --> 00:24:09,530

And I obviously I do understand it, especially because of the circumstances in the film.

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00:24:09,530 --> 00:24:16,610

You can't have someone who is like... you can have someone who like, who's had experience, who, for example.

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00:24:16,610 --> 00:24:21,830

I've had experiences in my life of being in a wheelchair for about five years.

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00:24:21,830 --> 00:24:29,420

I was in a wheelchair for. So if I was an actor going for that role, it would be more authentic because even.

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00:24:29,420 --> 00:24:33,740

Though, I'm not in a wheelchair at that time making that film.

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00:24:33,740 --> 00:24:38,780

It would be more authentic, that I'd actually have had lived life experience and I would

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00:24:38,780 --> 00:24:46,380

know... Because I think that every single film is... and obviously, you know, Hollywood or Bollywood.

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00:24:46,380 --> 00:24:51,080

So it's going to be like that. But it's really glamorised. Very, very, very.

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00:24:51,080 --> 00:24:54,830

Glamorised, no matter what we see, it is really glamorised.

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00:24:54,830 --> 00:24:59,800

I think that's something that, even if you've got, and I get that...

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00:24:59,800 --> 00:25:06,050

At the end of the day, it's a business you need bums on seats, so you're obviously going to hire big names to be on these films.

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00:25:06,050 --> 00:25:11,240

And I understand that, but on a level of...I watch those films and

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00:25:11,240 --> 00:25:21,740

I don't see myself, I don't see myself represented. I see someone who is able bodied, who can play any role that they want in Hollywood,

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00:25:21,740 --> 00:25:32,440

playing a role that I think should have went to someone that is a struggling actor, a struggling actress who could play that role more

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00:25:32,440 --> 00:25:37,850

effectively. And I think that's something that a lot. And it's that kind of same thing.

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00:25:37,850 --> 00:25:42,560

Like I said to you before about jobwise, I work in and media at the moment.

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00:25:42,560 --> 00:25:50,900

And I think that's something that I get really upset about, is when I see people going from job to job, you know, and move on and be like job to job.

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00:25:50,900 --> 00:25:55,370

It seems very easy. Obviously, I understand behind the scenes. Probably not.

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00:25:55,370 --> 00:26:02,690

But I, I have like sleepless nights and worries and anxiety about am I going to be judged for my disability to get a job.

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00:26:02,690 --> 00:26:10,640

And that shouldn't be the case. And it's the same in Hollywood and that Hollywood representation of yes, you need bums on seats to sell a movie.

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00:26:10,640 --> 00:26:20,320

And I completely understand that. But I would rather watch a film like an Affair to Remember see that character.

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00:26:20,320 --> 00:26:27,090

Who has had lived experience. And obviously maybe watching the film you might not know that but after research, you'd be like

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00:26:27,090 --> 00:26:31,870

Oh! And then the second time you watch it you'd be like. You know what? I actually see myself.

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00:26:31,870 --> 00:26:37,480

I see myself portrayed in that character. CHARLOTTE: I wonder what it would be like if we made, if it.

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00:26:37,480 --> 00:26:41,410

was remade today on how you'd navigate that.

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00:26:41,410 --> 00:26:47,490

I think you would have to, you would have to change... I think it would be interesting if he had a reason why she didn't like.

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00:26:47,490 --> 00:26:50,290

I don't know. I think it would be interesting to turn it on its head.

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00:26:50,290 --> 00:26:54,730

But what I'm thinking now, is there any last thoughts you want to say about any of the versions?

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00:26:54,730 --> 00:26:59,760

And then I thought we could open it up. I'll stop recording and we can have a chat.

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00:26:59,760 --> 00:27:07,630

ROSS: Just more or less yeah. I thought they were all great. They were all different enough little tiny differences like the fact that, like you said,

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00:27:07,630 --> 00:27:19,210

in the '94 one she's on her own in Central Park doing her own thing and then the one with Mann where it's not just... they take it to an extreme.

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00:27:19,210 --> 00:27:27,230

She literally loses a leg, completely, so like I think that that, I like those little small plot changes that kind of help.

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00:27:27,230 --> 00:27:31,810

with the times as well. CHARLOTTE: Yeah. Well, thank you so much, Ross.

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00:27:31,810 --> 00:27:37,840

I'd like to open it up. I'm going to stop recording and I'd love it if people feel comfortable just to, we don't just

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00:27:37,840 --> 00:27:42,490

have to talk about the representation of disability, anything about nuances of performance.

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00:27:42,490 --> 00:27:46,090

What I would like to say before I stop recording is

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00:27:46,090 --> 00:27:51,640

I've really enjoyed watching it along with people and hearing commentary in the chat and stuff like that.

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00:27:51,640 --> 00:27:53,830

That's been a really great experience for me.

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00:27:53,830 --> 00:27:58,750

And also just watching them all in one go, because you can really see the differences and the similarities.

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00:27:58,750 --> 00:28:02,930

Then you see a bit that you recognise and you kind of go, oh, that's that bit. Oh, no, it's Ginou

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00:28:02,930 --> 00:28:10,490

And it's like, oh, it's not scarf. It's an anklet. So I'm going to stop recording.

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00:28:10,490 --> 00:28:11,424

Stop recordings.