

## **EGSM - The Cutting Room Floor**

### **Content Warnings**

- Occasional beeping
- Sexual references
- Spoilers for Vikings
- Discussions of: death (inc. child murder) & human remains, claustrophobia, racism & slavery, war, body horror
- Mentions of: kidnapping (inc. missing children), hand trauma, religion, sexism, mental health & trauma (inc. childhood trauma)

**[Show Theme - Intro]**

**HELEN**

Hello everyone. Welcome to today's bit of break content to cover the gap between seasons two and three of Enthusigasm. While we're working hard on bringing you brand new episodes, have a listen to some never-before-heard bits that didn't even get to the Patreon. Enjoy The Cutting Room Floor.

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**JONNY**

I'll be honest, I love, I love any 90's adaptation of classical literature into a teen movie.

**GRACE**

Ahhh, 'Clueless' right?

**MADDY**

Absolutely. 'Clueless', mm hm, mm hm.

**(Group laughter)**

**JONNY**

There's also an adaptation of Twelfth Night called 'She's The Man' which is-

**MADDY**

Yeah, with Amanda Bynes.

**JONNY**

Yeah, I think, I think it's the worst of like that crop but like any of them, they're all, they're all, they're all a great time.

**GRACE**

Right, OK. I have been trying to persuade someone to watch that with me for some time now with zero success. Is it - is it good?

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**JONNY**

It's er....yeah.

**GRACE**

Right! [laughs]

**JONNY**

Like it's all right, it's got some good, it's got some good laughs in it and of all of them it's the most like "standard" 90's teen movie.

**ALL**

Mm.

**JONNY**

Well I think it might actually be very early 2000s, but-

**MADDY**

Yeah, I think so.

**JONNY**

Yeah, but that's like, that's the vibe. It's really good as part of a marathon of those movies.

**(Group laughter)**

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**GRACE**

Of those movies, OK! But, but don't make it the first, like three?

**JONNY**

Probably don't make it the first one, I think second is maybe the sweet spot.

**GRACE**

OK.

**JONNY**

So you're like, you bring them in with 'Clueless' and then you're like: 'She's The Man' and they're like: oh yeah, that was all right. And then 'Ten Things About-'

**GRACE**

And then you apologise with 'Ten Things'. Yeah.

**JONNY**

Yeah yeah yeah.

**(Group laughter)**

**HELEN**

Yes! Yes! I was gonna ask if anyone has seen the Ophelia film that's Hamlet but from Ophelia's point of view?

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**ALL**

[confirm they have not]

**JONNY**

Is it good?

**HELEN**

Oh! It's on Netflix. I enjoyed it much more than I was expecting and it basically, it's an alternative ending in which Ophelia faked her death and went off to live on a farm instead.

**MADDY**

Nice.

**(Group laughter)**

**JONNY**

All right!

**IMOGEN**

That sounds... great!

**MADDY**

I think there's a video game from Ophelia's perspective as well which I heard about recently.

**HELEN**

Oh really?

**MADDY**

But I think is still super-sad so I'm kind of interested to play it but also not sure if I wanna be super sad right now. [laughs]

**GRACE**

I've got a really fun Choose Your Own Adventure book where you can play as Ophelia and you can give her a happy ending if you choose the right decisions. It's pretty nice.

**ALL**

Aww!

**HELEN**

That is nice. But yeah, I'd recommend the Ophelia film for just like a nice little reimagining of things. That I just found a lot more interesting, I guess.

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**IMOGEN**

I was in an all-female production of Hamlet once which was just, I think it's the long-, it was so long, it was -

**(Group laughter)**

**IMOGEN**

You know how with like Hamlet, there's like three versions of Hamlet-

**HELEN**

Yeah.

**IMOGEN**

And you can have different - and basically imagine if you took all of them and decided that you would do this sort of-

**HELEN**

[laughing]

**IMOGEN**

Super-cut of Hamlet.

**(Group laughter)**

**IMOGEN**

Which was just, it was exhausting to be in every night! We would, we had two intervals and we would lose like 10% at the first and then like a solid third at the second interval.

**JONNY**

[sharp intake of breath]

**GRACE**

Oh no!

**HELEN**

Wow!

**IMOGEN**

Like it was endless. In this huge, echo-y, cold hall. All-female cast but like nothing was done with that. Like we weren't saying anything with it or like reimagining stuff or changing stuff up or, or making any kind of comment. We were just a lot of female performers playing it.

**GRACE**

[laughs]

**IMOGEN**

And it was, it, which is why although I know Hamlet is a great play I can never like un, unmixedly love it ever again because there was just so much of it.

**JONNY**

I can't agree with you there Imogen, the extended edition is the only way to enjoy it!

**(Group laughter)**

**MADDY**

The director's cut!

**(Group laughter)**

**IMOGEN**

Definitely. And I had to - I was like loads of different people in it. I was Fortinbras at the end, he usually gets cut, and like a guard and like all of the - I was the churlish priest and all this kind of stuff.

**JONNY**

Hold on, counterpoint - you can't cut Fortinbras because otherwise there's just dead people forever. He's the one who comes in and is like: the play's over now, you can go home.

**(Group laughter)**

**IMOGEN**

Yeah he's like - oh, what happened here guys? Oh, I guess I'm not needed.  
Like, yeah, it's not, it's not the dramatic point.

**HELEN**

[laughing]

**GRACE**

But isn't he more like: I guess I'll be the king now?

**IMOGEN**

He's like, he comes in at LaFayette in um, in Hamilton like: what did I miss?

**(Group laughter)**

**HELEN**

Imagine you just walk into a room and it's just piled full of corpses and you're  
like. Oh well!

**IMOGEN**

My work here is done!

**(Group laughter)**

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**JONNY**

Also if he doesn't turn up, you don't know that Rosencrantz and Guildenstern are dead.

**GRACE**

Yes you do, that's the messenger isn't it?

**JONNY**

I thought that was Fortinbras?

**IMOGEN**

No.

**GRACE**

No no no, that's the messenger, er: "News from England comes too late-

**JONNY**

Oh!

**GRACE**

-to say that Rosencrantz and Guildenstern are dead."

**JONNY**

Yeah, because Fortinbras comes in and is like: oh, everyone's dead!

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**GRACE**

Yeah.

**JONNY**

And then a messenger comes in and is like-

**GRACE**

Oh, some more people are dead!

**JONNY**

Rosencrantz and Guildenstern are also dead!

**GRACE**

Yeah! [laughs]

**JONNY**

Just so you know! And Fortinbras is like... OK!

**IMOGEN**

Are there any loose ends here to be attended to? No, no. Everyone's dead it turns out.

**GRACE**

No, no loose ends! And doesn't Fortinbras basically just say: all right so I'll be king then, I suppose?

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**MADDY and IMOGEN**

Yeah.

**(Group laughter)**

**IMOGEN**

He's like - "This quarry cries on havoc... never mind."

**(Group laughter)**

**JONNY**

Also I love that in Hamlet they have Hamlet kidnapped by pirates...off screen.

**IMOGEN**

Yeah, that's really weird!

**HELEN**

[laughing]

**(Group laughter)**

**MADDY**

Like they'd make a whole video game out of that nowadays and just lay in the play - no, off, off stage!

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**IMOGEN**

He gets kidnapped by pirates but then it's fine. Yeah, no, a good editor would have just: "Lose the pirates, William."

**JONNY and GRACE**

Or-

**GRACE**

Or put them in!

**JONNY**

Or lose the gravedigger and where the gravedigger was - pirates!

**IMOGEN**

More pirates!

**HELEN**

[laughing]

**JONNY**

Oh but we've got this skull? Yeah, for the pirates mate!

**IMOGEN**

Pirate skull.

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**MADDY**

Yeah, mm hm.

**HELEN**

Ahh.

**GRACE**

I do genuinely love that the pirates happen off-scr-, off-stage though. Like I just-

**(Group laughter)**

**GRACE**

I think it's like, I mean it's obviously hilarious but it's also, it's also like so like thematically perfect, you know this play about this bloke that doesn't do anything-

**HELEN**

[laughing]

**GRACE**

And like the most exciting thing in the play, isn't in the play. It's just-

**(Group laughter)**

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**JONNY**

Yeah, no, I mean you're absolutely right that it is entirely appropriate that the only exciting thing in Hamlet-

**GRACE**

Isn't in it!

**JONNY**

Doesn't actually occur.

**(Group laughter)**

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**HELEN**

Yeah, for a while my Tumblr dashboard was full of people critiquing the dresses from 'Reign'.

**FAY**

Ah, yes.

**HELEN**

And looking at them I, even I who know nothing, who knows nothing about dresses at the time, I was like - that's, that's just a modern dress with like an extra big bum attached to it. [laughs]

**FAY**

Yeah, apparently the, some of them are wearing like Jimmy Choo and people are saying: no, seriously, what?

**(Group laughter)**

**RAFAELLA**

I do think this is a really important part of this question of what is a period drama though, because part of what a period drama is, is slapping contemporary aesthetic-

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**FAY**

Yes! Yes!

**ALL**

[all agree]

**RAFAELLA**

Onto a story that is nominally taking place in the past which means you go back and watch, you know, anything from the 80s and you know, Jane Eyre has a perm and blue eyeshadow.

**FAY**

[laughs]

**IMOGEN**

Nothing ages faster than anything that's supposed to be historical, like if you watch 'Titanic' and you think this, it's just so of its time, like more-

**(Group laughter)**

**IMOGEN**

-so much so than anything like, that was made to be contemporary was, that wouldn't age in the same way but these, yeah it's so screamingly obvious when it was made.

**FAY**

Oh god yeah.

**NEMO**

You can really like, because Les Mis, Les Misérables has been adapted so many times you can really date how different societies wanna put their message on something, and every time a new adaptation comes out like yeah, there are hundreds of people on Tumblr being like: yes, you're right, like, the facial hair is wrong in this, or that dress is absolutely wrong!

**(Group laughter)**

**NEMO**

Or that dye wouldn't have been used in this time period! [laughs]

**FAY**

I've also learned that if you see someone in all black clothing pre-, I think it's pre-18<sup>th</sup> century or something like that, 18<sup>th</sup>, 19<sup>th</sup> century then it's just like: nope, that would never have happened then, it's not dyefast. And I'm like... wow. [laughs]

**(Group laughter)**

**FAY**

That - This is really ruining your enjoyment isn't it? Yeah!

**HELEN**

What would they wear if not all black, or did they just wear neutral clothes, or...?

**FAY**

Er it, it would depend on your wealth. A lot of what you see in terms of the colours tells you about how wealthy a person is because something that was black would fade quickly so you, it's also a, a sign of great wealth because you would have to re-dye it because the dye would just, would go with washes very quickly.

**HELEN**

Ahh...

**FAY**

And yeah, and there are certain shades - it's like with paintings, you know the whole thing with, with the blue and gold for example in paintings, you know that's, that's a sign that that person could afford to pay for that pigment. Similarly, and I, I can't remember which clothes, but again this is the reason why we think of period clothing as being as it is, because we see the clothes that have survived, the ones that weren't worn day to day.

**HELEN**

Mm.

**FAY**

So we think of all these sumptuous colours and jewelled bits and pieces and, and elaborate stuff-

**HELEN**

Yeah.

**FAY**

Whereas as far as we can tell, people were just wearing a lot of undyed stuff and a lot of quite rough and ready clothing that didn't change in fashion quite as quickly. You know, you'd see, I don't know, peasant clothing from the Middle Ages was the same for centuries but whereas the, the noble, yeah the noble fashions were changing quite quickly so that you can, you can-

**HELEN**

Yeah.

**FAY**

You can date the, the nobles' clothing within, sometimes within like five, ten years or something like that depending on the size of the ruff or whatever, but dating peasant clothing is just much harder because it's all like - yeah, it's, it's homespun and it does its job. And then it falls apart! You know. [laughs]

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**HELEN**

[laughs] That reminds me of, um, I saw some analysis once that was saying: you realise that all the, the dresses we have that are all in like very very small sizes-

**FAY**

Mm hm.

**HELEN**

Is because most people were a lot larger than that! [laughs]

**NEMO**

[laughs]

**RAFAELLA**

Mm.

**HELEN**

And so their clothes would get reused and passed down and stuff until they fell apart.

**FAY**

Mm hm.

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**HELEN**

But because no one could fit - so there is, there's like a, a warped perception of that people from the past were all really thin, but it's just that those were the clothes that have actually survived because no one can fit into them.

**ALL**

Mm.

**FAY**

Or presumably kids' clothes as well.

**RAFAELLA**

But they were shorter as well.

**FAY**

Yeah.

**HELEN**

They definitely were shorter, yes.

**FAY**

Yeah, definitely.

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**RAFAELLA**

Well look, as someone who's 5' 2" I really hold on to my, like my time travel fantasy that I could go back to the Middle Ages and be a giant!

**(Group laughter)**

**RAFAELLA**

And they'd be: "Who is that statuesque woman?"

**(Group laughter)**

**FAY**

I did, I did a gig on the Cutty Sark and I was among the people forever ducking and one the other pirates came up and said: "I'm the perfect size for this ship!"

**(Group laughter)**

**FAY**

And then just, just walked under the beams with, with great elan while everyone, everyone's leaning to one side in order to be able to talk to each other. Yeah.

**HELEN**

Oh - have any of you been to the Tower of London?

**IMOGEN**

Yes.

**FAY**

No.

**NEMO**

Yeah.

**RAFAELLA**

No.

**HELEN**

Did either of you go up that really narrow stair that I think - oh, what are those famous rough-wearing men used to go up there, it was like Thomas Wyatt or someone like that, but it was so, so small this staircase, it made me feel so claustrophobic!

**ALL**

Mm.

**HELEN**

Because I was like - I feel like the, the castle is squeezing me! I can't imagine this being built nowadays for like anyone. Anyway! That's all quite off topic but this is very interesting.

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**NEMO**

When people were reporting about Thomas-Alexandre Dumas who, who was the author of 'Musketeers' father, who was a general and I think that Raf will specifically like this, there are loads of accounts of - well there is an account of his curly hair being positively compared to Greek and Roman statues-

**FAY**

Mm hm.

**NEMO**

-which in the 19<sup>th</sup> Century was obviously, 18<sup>th</sup>, 19<sup>th</sup> century they had this like-

**FAY**

Uh huh. Classical thing, yeah.

**NEMO**

Yeah, they loved ancient Greece and Rome and it, in the same kind of conversation we were having earlier about like colour "blindness" and colour conscious casting, when you actually go back and look there were loads of people of colour and that they weren't just being discriminated against, there were people in like, there were bourgeois people, there were-

**FAY**

Yeah.

**NEMO**

People being like - I guess slightly fetishized.

**FAY**

Mm hm.

**NEMO**

Obviously that is also gonna be the other, the other swing, it's not just like posi- like, purely positive but to forget, like, consciously to forget that there were like people being like -you can tell that he's gonna be a great general, Alexandre Dumas the general, he's gonna be a great general because he reminds us of these like Greek and Roman statues which we so adore.

**FAY**

He was very tall and very pretty, there are lots of accounts of how he's like -

**(Group laughter)**

**FAY**

-like very, very handsome. They just went on about that a lot. But I, I did some reading into it, not 17<sup>th</sup> century but a bit earlier about when race was defined in Europe. Because there was a specific point where it started being - it's, it's a propaganda thing.

**HELEN**

Yeah.

**FAY**

It was a way of justifying slavery, essentially.

**HELEN**

Yeah.

**FAY**

Because after the, the Black Death it was, it was the equivalent of Windrush - they basically went: we have no one to work the fields, we are utterly screwed labour-wise, we need as many people who would like to come into Europe as possible. And there was a huge influx of, of people from the African continent. And they were, and it was very much not a problem as far as we can tell as it just, you know, Europe needed people to work and so they did, and it was very smooth integration if you want to use that phrase. It was later, it was Elizabethan times kind of thing we're really getting into slave trading as, as a British nation, as a, a you know, northern European continent and, and Spain and the rest of it, that kind of thing where there started to be this narrative about lesser races and all of that kind of shit.

**HELEN**

Yeah.

**FAY**

And the same stuff that then went through to the Victorian era and people started using Darwin's theories to kind of talk about evolution and you know, of white people being the pinnacle and all of these extremely distasteful stuff.

**HELEN**

Ah yes.

**FAY**

But mostly race was kind of like this artificial structure in order to justify people's bad behaviour, and once I'd read that, that was a bit of a kind of a mindfuck because I'd assumed that racism of the kind that we look at now and we address in period dramas and the rest of it had been forever and it hadn't been, it had been artificially introduced in the renaissance of all times, which is supposed to be this, you know, blossoming of enlightenment and you know, us being better at science and better at humanity.

**(Group laughter)**

**FAY**

And actually we just went: "No, let's be more greedy". And it - yeah.

**HELEN**

Be careful whenever someone tells you : we are all so enlightened now.

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**FAY**

Oh of course, yes.

**(Group laughter)**

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**HELEN**

You might like 'Vikings'.

**LIZ**

I think Helen we had a chat once where you brought up the fact that somebody gets out of something because they keep getting their hair cut. Or complaining about their hair being in their face?

**(Group laughter)**

**LIZ**

They're supposed to be being executed and instead this person keeps saying-

**HELEN**

Oh! OK no, they do not get out of it really.

**LIZ**

Yeah.

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**HELEN**

One of the Vikings is meant to be executed by a French king and he says: "Well can someone, you know, hold my hair because otherwise it'll get in the way of the axe" and then just as the axe is about to fall the guy moves back and the guy who's holding his hair gets his hands cut off instead.

**BECKY**

Oh! [laughs]

**HELEN**

And this is all seen as a mass-

**LIZ**

Yeah, yeah, yeah.

**HELEN**

A, a great joke!

**(Group laughter)**

**LIZ**

Yeah, I was thinking about that conversation afterwards, I just remember thinking, because of how, how strange it was potentially on television but how, um, also the way that the stories are told, right? So almost all this mythology is oral storytelling and how you can imagine as well when you've got those things happening in threes, like you know if that happens where he gets

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someone to hold his hair and then it, the guy's arms get lopped off and you, and you do it as an oral story it's fantastic, you can do these kind of like triple things that happen.

**HELEN**

Yeah.

**LIZ**

And the way that it's told I think, I just really love oral storytelling which is why I guess I got into podcasting.

**HELEN**

Yeah! [laughs]

**LIZ**

It really does have an influence I think on also the way that the stories are told.

**HELEN**

Yeah. I do want to stress however that in the 'Vikings' TV show this guy only got away with that trick once.

**(Group laughter)**

**LIZ**

Well that's a shame. That is a shame. Should have done it three times!

[laughs]

**HELEN**

But there was someone else who faked his death and they told the French that he'd converted to Christianity so, so could he be buried in their church so they opened the gates and they took his coffin in but it turned out he'd been faking being dead and he jumped out of his coffin!

**LIZ**

[laughing]

**HELEN**

Because he'd been sieging the city for a really long time and this was the only way he figured he was getting in.

**LIZ**

Oh nice.

**HELEN**

And er that's how he attacked the city, by faking his own death and jumping out of his coffin just as everyone was like swinging incense over it.

**LIZ**

Oh brilliant. Anyway - sorry! [laughs] Slight deviation there maybe but...

**MUNA**

No I, I, I agree with you Liz, I absolutely love oral storytelling and I think when you just said oh, you know the power of the myths come through in the way that it's told I think it, it actually is also as we've alluded to a couple of times, this is where kind of sometimes the changing nature of myths come into it as well where again, you know, as society moves on and changes, because it depends on who's telling the myths, right?

**LIZ**

Mm.

**MUNA**

So viewpoints change, people um, align themselves with the hero or they kind of rewrite it as they're telling the story and I think - yeah, I think that I love that part of it, and I mean I come from a really oral storytelling tradition and culture, so that kind of call-and-response and the kind of back-and-forth interactive storytelling I think I'm, I'm really, really interested in it.

**LIZ**

Yeah.

**MUNA**

This isn't my favourite myth or story but you actually reminded me of it when you said things that happen in threes. And there is an Irish mythology, it's called 'The Morrigan', I'm gonna butcher every pronunciation because I don't speak Irish!

**HELEN**

[laughs]

**MUNA**

But it's basically 'The Morrigan' and it's three, three warrior goddesses, and Irish mythology, first of all Irish mythology has a heck of a lot of female warriors and, and, and goddesses, which I'm all for.

**HELEN**

Mm hm.

**MUNA**

But it's not like more Greek or Roman, they're not, you know, made of beauty and they're not quite as petty and quite as vicious, they're actually guardians of people and the land, and so these three, they work as a triad and they tell people when they are about to be invaded, which I thought was always a really good way of helping them, helping you know a tribe or, or a land prepare for war but it also kind of flies in the face of how women are often depicted in mythology which is sort of very weak and left at the mercy of, of the gods.

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**HELEN**

Cole, you brought up an interesting point earlier which is that um the lines between genres are blurred because a question I also wanted to talk about

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was: on one of the previous Enthusiasm episodes we were talking about sci-fi and how sci-fi and horror often blur together and I feel like fantasy and horror also often blur together, so what would you say a difference - I mean the obvious answer is horror intends to scare you and fantasy doesn't always have to, so maybe fear isn't - but fear is an integral part of lots and lots of books, not just horror books. So I dunno. I dunno. How do we define those two and separate them?

**COLE**

Er... yeah, I don't know. Cause horror's another one of those genres where it's kind of like the YA - you're like oh, the tone and setting and atmosphere is kind of horrific so this just goes in the horror section. And even horror writers have a hard time defining their work as horror because (a) it was looked down upon for so long, like-

**HELEN**

Yeah.

**COLE**

You look at Stephen King's interviews in the early 90s and he goes: "No, I'm a thriller writer." Right?

**TIM**

Yeah.

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**COLE**

And it was super shunned upon.

**ALL**

Mm.

**COLE**

Whereas now I think you see like a lot of exploration as more kind of like genre-ified tragedy in some sense now, sometimes?

**HELEN**

Oooh...

**COLE**

And you see that in - I mean the Rusty Quill shows like 'The Magnus Archives', we try and touch on it in the 'Town Whispers' as well where basically we're just trying to tackle real-world kind of examples of like mental health issues or feeling like you're not belonging and all those are like horrific experiences-

**HELEN**

Mm.

**COLE**

But they're not traditionally horror. So when you kind of get into sci-fi, for me personally just the idea of this vast expanse in space is horrific, right? Like I

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could just, I could just drift forever. Like we're plummeting through space, like our planet is plummeting through space. It's terrifying.

**HELEN**

[laughs]

**COLE**

And then when you get into fantasy, you know you can get - what's a good example of a book that kind of dips over? So there's an author named Brom - kind of like Prince, just one name, Brom. And he does a take on 'Peter Pan' -

**HELEN**

[gasps]

**COLE**

Where he basically just takes Peter Pan and he turns, don't know if it's ten years old so I'm not gonna spoil it, but he takes like a horror take on Peter Pan. You can kind of see where like - oh yeah, this fantastical forest with all these colourful fungi, it's actually kind of terrifying because in your own world you know the rules around everything, like I know this tree's not gonna eat me, I know that's just like a knot and a hole where like, some nuts are stored by a squirrel. But in a fantastical world who's to say if you stick your hand in there that it's not gonna bite it off or something, right? So.

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**HELEN**

Well, that's a really interesting example though because Peter Pan the original is scary.

**COLE**

Yeah.

**HELEN**

Real scary. [laughs]

**COLE**

It's, it's not [laughs] - it's not really friendly, that's for sure.

**HELEN**

It's not! It's, it's not! In the original Peter Pan actively murders the Lost Boys if they get too old.

**JOSH**

Whoa. What?

**TIM**

That's just good admin. You've just gotta keep them boys lost.

**HELEN**

Yeah!

**TIM**

Once they grow up maybe they'll find GPS or a map, and that's why Peter Pan must murder them! [laughs]

**JOSH**

God, that's been glossed over a bit hasn't it?

**TIM**

[still laughing]

**HELEN**

It has! It has! The original is SO...

**TIM**

Is this another Disneyfication issue of like-

**HELEN**

Yeah.

**TIM**

All the Grimm's fairytales, of like, they're all grim and it's like-

**HELEN**

Yeah.

**TIM**

The ugly sisters dance themselves to death in red hot shoes but they were like: well, we probably can put that in a cartoon, so-! [laughs]

**JOSH**

We can't have that! [laughs]

**HELEN**

Yeah, there's so much murder in the original Peter Pan! And it's definitely written as a children's book like-

**TIM**

Yeah, yeah, yeah.

**HELEN**

The author keeps saying: "Ah yes, when your mother puts you to bed..." and things like this.

**TIM**

Clean your teeth or she'll kill you.

**HELEN**

Well it doesn't quite, it doesn't say that but it also like, it-

**(Group laughter)**

**HELEN**

Right, I'm so sorry, like I've read these really recently, but you know how in most Peter Pan adaptations the kids fly out of the window, go to Neverland and we spend all the rest of the time with them.

**ALL**

Yeah.

**HELEN**

In the book we spend some time with their absolutely devastated parents who have come into the bedroom the next morning and found all of their kids missing.

**TIM**

Mm.

**JOSH**

Wow.

**HELEN**

And the dad is so in despair that he decides to - I'm really hope I'm getting this right because it's gonna sound so, so bizarre - he gets into the dog's kennel and has the kennel-

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**TIM**

“Because I'm a dog!” [laughs]

**HELEN**

He gets in the kennel and, and he gets the kennel driven to his office every day.

**JOSH**

This sounds brilliant!

**TIM**

[laughing]

**HELEN**

Because he feels really bad that his children have disappeared.

**TIM**

“Sorry, I can't get out of the kennel because I'm a bad father and therefore an actual dog.”

**HELEN**

Yeah! Yeah!

**JOSH**

I wanna read this. This sounds great.

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**TIM**

[laughing]

**HELEN**

It's - it's weird. It's a really weird book and obviously, like, pretty racist too.

**JOSH**

Ah.

**TIM**

But for once the racism feels like the thin end of the wedge somehow. Why is the dad in a kennel?!

**(Group laughter)**

**TIM**

It's hard to focus on the racism in this one instance because a man is in a kennel and no one will tell me why!

**HELEN**

[laughing] Yeah! And there's so much child death!

**TIM**

And so much child death! [laughing]

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**JOSH**

I honestly thought you were gonna say Captain Hook was like, you know, Freddie Kruger or something and that that would be the horrific element, not-

**TIM**

Yeah, he's in your dreams!

**JOSH**

Not that the parents are kind of sat in the, sending themselves off to the asylum while Peter Pan murders their children, that's just...

**TIM**

[laughing]

**COLE**

Oh my gosh, can I take a little left turn here quickly?

**TIM**

Please!

**HELEN**

Oh yes, I'm so sorry, I just went on a complete Peter Pan tangent!

**COLE**

No no, it's totally cool, it's totally cool. So do you folks remember in the early 90s, like going and getting a VHS and it was just some random cartoon you'd never heard of and they were never Disney but it would be like, 'Happily Ever After' is an example of one that if people looked up on IMDB and they grew up in the 90s they'd be like: oh I vaguely remember this! Or like 'The Secret of Nim' or 'Fergully'.

**HELEN**

Yeah!

**COLE**

They're, like, all terrifying and all kind of fantastical different little worlds in, in one shape or form and so yeah, I, I don't know. That's just an interesting point.

**TIM**

You've just said that and I have a sense memory - is it 'The Magic Roundabout' they had one thing of The Magic Roundabout but like is it, who's the big springy wizard?

**JOSH**

Zebedee?

**TIM**

Zebedee. Did he have an evil brother who like tempted people into a castle and the castle was full of traps?

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**COLE**

What...? What is this? What are you talking about?

**HELEN**

[laughing]

**TIM**

It's almost like a, a fever dream I've had, but I've got a sudden terrified Tim at like six years old and it's come on the television or something and so you only see it once and then it never comes up again of like that weird cow from The Magic Roundabout trying to get through an evil castle and there's blades.

**COLE**

Is this an English thing, The Magic Roundabout?

**TIM**

The Magic Roundabout.

**JOSH**

It is, it is.

**TIM**

Yes. Made into-

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**COLE**

Oh, I'm lost.

**TIM**

Made into a film - made into a film that was better than it had any right to be!

**COLE**

Oh jeez! [laughs]

**TIM**

Look up The Magic Roundabout.

**JOSH**

You've gotta go and see it right now, like we should take a break from the podcast so he can go-

**TIM**

Yeah yeah, let's all go and watch The Magic Roundabout which I believe - does it have David Bow in it?

**HELEN**

No you're right, you're right! It was - there was a film, it looks like.

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**TIM**

So there was a modern film which is fine. And then there is an old one, there's like an old, the stop motion - and everything, when you're a kid everything that's stop motion that isn't 'Wallace and Gromit' and actually Wallace and Gromit a bit as well is absolutely terrifying. Like it's all upsetting.

**HELEN**

Is Zebedee's evil twin called 'Zeebad'?

**TIM**

That- ZEEBAD! Oh GOD! Oh no! Oh it's in my eyes!

**(Group laughter)**

**TIM**

Yeah. Yeah, that's definitely it.

**HELEN**

[laughing]

**TIM**

Crikey. Crikey.

**JOSH**

Cool.

**HELEN**

Wow. Yeah sorry that is a - that is a British thing, sorry Cole! [laughing]

**COLE**

The Magic Roundabout. Like that's, that name is just vague enough to intrigue me into watching it.

**TIM**

It's the most British thing.

**TIM, JOSH and HELEN**

[sing theme from "The Magic Roundabout"]

**HELEN**

D'you know, even the theme tune sounds creepy now I'm thinking about it.

**TIM**

[laughing] Yeah! In fact - Cole, have you watched 'Spaced'?

**COLE**

Have I watched what?

**TIM**

Spaced.

**COLE**

Spaced.

**TIM**

Your repeating of its name as if I've just said "Clangdorg" implies to me that no you haven't, you haven't watched Spaced.

**COLE**

No. [laughs]

**TIM**

No. No no no. I was gonna-

**COLE**

No, no I haven't.

**TIM**

It's - they reference it in Spaced and I was hoping that was an in for you.

**COLE**

Spaced... Good name.

**TIM**

But no. Alas.

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**COLE**

I thought I'd watched a lot of BBC but er apparently-

**HELEN**

Spaced isn't BBC.

**TIM**

Yeah it is!

**JOSH**

It's Channel 4.

**TIM**

Is it Channel 4? Ah!

**HELEN**

Yeah, it's Channel 4.

**COLE**

Oh, there you go.

**TIM**

Oh no, I've had my British card revoked because I misidentified the network which Spaced was on.

**HELEN**

[laughing]

**COLE**

My er, my knowledge ends at 'Coronation Street' apparently.

**TIM**

Oh why does it begin there? That's not a good place to start!

**COLE**

Ah, Channel 3, why?

**TIM**

Why? [laughs]

Slightly retuning to, to what we were saying earlier about that whole horror, fantasy and indeed sci-fi thing. I was just thinking like, 'Frankenstein', Mary Shelley's Frankenstein.

**HELEN**

Mm.

**TIM**

That would be a weird one where it was done at a time when it was basically one of the first sci-fi novels, I'm sure you could have a very long argument on

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the internet about whether it was but it's, it's early in that genre. It's, I suppose you wouldn't really call it a fantasy book, but it's definitely a horror.

**HELEN**

Mm, yes.

**COLE**

Mm hm.

**TIM**

Like he - he made a man and then that man killed his family. Like that's - that's pretty horror-y. That's gothic horror isn't it?

**HELEN**

I mean the real horror is daddy issues, really. In that book.

**TIM**

[laughs] Yeah, the real horror is hug your - to hug your kids, basically!

**HELEN**

Yeah! It's - it's like, he was a terrible dad!

**TIM**

He was a bad dad.

**HELEN**

He made a - he made a child in his laboratory and ran away!

**TIM**

Yeah. To be fair-

**HELEN**

Of COURSE it grew up fucked up!

**TIM**

-he did make his kid out of dead people so it was pretty scary. [laughs]

**HELEN**

True. And gave it working reproductive parts.

**COLE**

I was gonna say, isn't it weird that stories like this actually comfort some people. Like myself included but, the story of like Frankenstein, you know coming to life and like that whole journey he takes only to end up, you know, I really need to read the book again because I can't speak on it with any sort of authority but the, the movies sure give people a sense of comfort. It's just weird, you know, that horror-

**HELEN**

I don't think it's weird at all. I find horror very comforting as a genre.

**TIM**

Yeah. And the - the whole book is all around like that, it's somebody who is potentially experiencing the same alienation from the rest of society despite having done nothing wrong.

**HELEN**

Yeah.

**TIM**

Like that theme's gonna be very much like - that's gonna be a real "It me!" for a lot of people.

**HELEN**

Mm. It's crushingly sad. Honestly.

**TIM**

It's crushingly sad.

**HELEN**

Yeah.

**TIM**

Does he - does he say "Make me a wife or I'll kill your family"?

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**HELEN**

Yeah.

**COLE**

Yeah, chapter 4.

**TIM**

Yeah that's, that's - that's the end game!

**HELEN**

The reason that we know that his reproductive parts work is because the -  
yeah, Frankenstein the doctor is like: "No, if I give him a wife they might make  
more terrible dead children somehow."

**JOSH**

Whoa.

**TIM**

Because remember when I gave him them testicles that I thought was  
important... [laughs]

**HELEN**

Yeah! [laughs]

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**TIM**

I'm getting a look from Lowri that says "Move on!"

**(Group laughter)**

**JOSH**

This is getting a bit off topic but I feel like-

**HELEN**

Yes I'm so sorry!

**JOSH**

If Frankenstein's monster and Frankenstein's monster's wife have a baby that is not a dead baby any more, it's like - you can't-

**TIM**

Yeah.

**JOSH**

It's not gonna come out covered in stitches.

**HELEN**

That's what I'm saying!

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**COLE**

But what if it was?

**HELEN**

Honestly that - that - oh! Such a dickhead. Honestly. Anyway. I'm so sorry.

**TIM**

You know what, this podcast has come to the shocking conclusion that Dr Frankenstein's a bad dude.

**(Group laughter)**

**TIM**

And we do not support him in his endeavours and we will write to the Shelley Estate. You know.

**HELEN**

[laughing]

**TIM**

And we'll write on the letter: "Not for Percy". Cross out.

**HELEN**

[laughs] Well you know what? I think Mary Shelley also thought that Dr Frankenstein was a bad due.

**TIM**

Yeah. She didn't write that book and think: "I like this guy!" [laughs]

**HELEN**

Yeah! [laughs] Everyone should do this!

**TIM**

This monster needs to chill out, I love this doc!

**HELEN**

Right, OK. Fantasy and horror. 'Pan's Labyrinth' is an interesting genre-bending - it's not, it's not a book but it's, it's, it's a film I can think of where it is half fantasy for me.

**TIM**

Yeah. 'Shape of Water' probably falls into that as well. Guillermo del Toro is basically a genre unto himself at this stage.

**HELEN**

Mm. Yes, he is.

**COLE**

'Crimson Peak'.

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**TIM**

Yes. And I suppose it does the whole - because it takes place in the Spanish Civil War so it's like here's a - here's an actual happened human world horror, here's horrifying fantasy creatures such as Captain Eye-hands.

**HELEN**

Yes.

**TIM**

And they're basically like, they are kind of together.

**COLE**

Oh, that's an interesting one.

**HELEN**

Isn't it?

**COLE**

Yeah. Oh jeez. Oh OK, so that kind of goes back to what we were talking about earlier with like comfort, like these like horrific stories are actually kind of comforting to people who are feeling emotions?

**TIM**

Mm.

**HELEN**

Yeah.

**COLE**

And they're not having this touchstone point. And then like Guillermo del Toro kind of goes and it's exploration of a kid who's dealing with like the violence and the uncertainty of like the Spanish Civil War-

**HELEN**

Mm.

**COLE**

And she starts making - well you, I mean it's a little ambiguous, I mean you, they kind of infer that it's happening but-

**TIM**

Yeah.

**COLE**

-it's also, you're kind of left there thinking like: oh, this kid's creating this story book for themselves, like quite a horrific storybook but dealing with the uncertainty and the violence around her at all times. So hmm. Interesting tieback.

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**TIM**

And it also con- contains one of the worst bits of body horror I've ever seen because it just has an incredibly realistic scene of when - big old content warning for horrible violence - but a, a man gets his face beaten in with a bottle-

**HELEN**

Yes.

**TIM**

And in between each strike there's a new and interestingly broken nose that has been modelled. And it is a bad time. It is so-

**HELEN**

Yeah.

**TIM**

Like specific in it's like - like it's not that gory but it's so specific in its violence that you're like - oh no, this is actually happening! And that really stuck with me for years.

**HELEN**

Yes. That's one of the scenes that I will always remember.

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**TIM**

More than 'The Thing' where like you know, a head grows legs and walks up a wall. You know, that's gory but I didn't find that as upsetting as that man having his nose broken with a bottle.

**HELEN**

I mean it was - it's not just that his nose gets broken, like his whole head caves in .

**TIM**

It does, it does get pretty cave-y.

\*\*\*\*\*

**HELEN**

That's all from The Cutting Room Floor for now. Take care of yourselves and each other, and we'll see you next week!

**[Show Theme - Outro]**

**HELEN**

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Rusty Quill Enthusiasgasm – The Cutting Room Floor

**[Show Theme – Outro Ends]**

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