



Two Chairs In Print



Issue 14
Some Spools of Film



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Season 2 Episode 14, February 26, 2026



Colophon

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Acknowledgement of Country

We acknowledge the members of the Wurundjeri Willum Clan and the Kulin Nation as the Traditional Owners of the land on which this publication is produced in Mill Park and Hawthorn, Victoria, and we pay our respects to their Elders, past, present and emerging.

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Transcript of Episode 14, Season 2

Introduction

Perry:

Hello and welcome to episode 14, season two of this podcast we call Two Chairs Talking. My name is Perry Middlewis and I'm here as always with my videophile friend David Grigg.

David:

Videophile?

Perry:

Well, that's the point about the videophile because, of course, today, David, we're dealing with our best film and television from 2025.

David:

Mm. Seems a long time ago, doesn't it?

Perry:

Well, it does seem like a long time ago, given that we're well, we're almost at the end of summer. But we've decided we're not going to talk about the weather, but we're definitely at the end of summer.

David:

No, no, that wasn't a weather reference, no, no, no.

Perry:

No. I don't know, but it just seems like a long time ago.

David:

Yeah.

Film and TV watching during 2025

Perry:

So how was your film and television watching year in 2025?

David:

Well, certainly I've been watching a lot more—video I suppose, if you want to use the generic term—I've been watching far more of that than I usually have done in previous years. mostly on my television set, but although I've been... I think I went to the cinema maybe three or four times during the year, which is unusual for me. Yeah, so I watched some good films, several of them we've already talked about on the podcast. I've actually re-adjusted my list of the best a bit so that I can talk about the ones that I want to talk about more than the others. That's okay. All my top ten were all sort of equally weighted, so it was fine. I can just shuffle them a bit.

Perry:

Oh, okay. All right. Well, I should tell the listener that we're actually going to be dealing just with [our] top 10. We sat down and had a look at a run sheet, and I made up a list of all the [genre] categories that we can go through and top five of those. And I think, David, that if we'd actually done that, we would have been

recording from now until the next episode because it looked like it was going to run on forever.

So we decided that we'd cut things back a fair bit and just do our top ten. Now we're going to count down alternates between the two of us. I suppose you *have* to alternate between the two of you. Anyway, so we're going to list our top 10, each taking a slot. You're going to start at number 10, and then I'll have my 10, and then we'll work our way down.

We'll gradually get more and more deeply into the films and in the television because we're going to use the same approach for both. As we get further down in our list, when we get down to number five onwards, we'll probably be having a bit more discussion. And so yeah, so I think that's probably the better way to run things. But just to give you a brief overview about how my film and television worked this year: film numbers were way up this year, way up from the previous year. I saw 112 this year.

David:

Wow, gosh.

Perry:

And I went to the cinema 26 times. I've counted...

David:

Well, you've got a good local cinema, though.

Perry:

...so once a fortnight. Yeah, my big plus is having the Lido in Hawthorne so close, only about eight to ten minutes walk away and being a member means that on a Tuesday I can get to see a feature film down there for \$8.

David:

Wow, that's good.

Perry:

How long ago was it that we paid \$8 for a movie, David? I don't know, was it 1970s? 1980s?

David:

Probably.

Perry:

I don't know. It's a heck of a long time ago. It's just completely gone. I actually don't even know what the full price of an adult ticket is these days to a cinema if you go on a say a Saturday night.

David:

At my local cinema it would be at least \$25, and maybe \$28.

Perry:

Yeah, yeah, okay.

David:

And then if you want Gold Class, where you get this recliner and you get the people to bring you food, then that's like \$50 a seat.

Perry:

Ooh, okay.

David:

I don't do that.

Perry:

Yes. No, I don't do that either. And I only stretch to an ice cream when I'm down there. I do like the ChocTops, but that's about it. I don't buy myself a glass of wine, which I can do at my cinema and take it in if I want to, or a beer. I'd finish it so fast that I'd be thinking, "Well, another one of those would be really nice."

David:

No, no, no, that's silly.

Perry:

So I'd have to go out in the middle of the film. And I'm not going to do that.

David:

And I'm certainly not a fan of popcorn, so I don't have that either.

Perry:

No, no, I hate I hate the whole concept of popcorn. That's not terribly good.

Now, of the 112 that I saw last year, 62 of them I saw for the first time. So that means I re-watched 50 films last year. But as I've said to you in the past, David, that what I'm doing at the moment I've realized I've only got enough time to see films once more. And so that's it. Once I've watched them, I won't be—unless there's a specific need that we have a topic that we want to cover—I can't see myself wanting to go back and watching a film again after I've done it through this particular run. So that's why I'm re-watching a lot of them. The earliest film I saw was made in 1902.

David:

Wow.

Perry:

That was Georges Méliès's *A Trip to the Moon*. Grand total of about 13 or 14 minutes long, or maybe 20 minutes in black and white. It doesn't make my top 10. But it was certainly very, very interesting to watch that. I also saw the 1903 film *The Great Train Robbery* from America, which was fantastic. Again, that doesn't make my top 10, so there's a couple of pointers.

I also saw 22 films that were released, originally released in 2025. So as we sit, because last night I watched *Bugonia* by Yorgos Lanthimos, the Greek director, which is on the list for the Academy Awards, because they do a top ten for best picture these days. I've got two left to go, David. Two out of the ten. So I'm hoping to finish those next week, and I can basically give a brief rundown of what's happened and what I think should be winning. Although no, I think the Academy Awards will already have been held by the time we have our next recording. But I should be able to let whether I think they were right or not and I can pretty much guarantee I don't think

David:

Yeah.

Perry:

I don't think they're going to pick mine, but there we go. Anyway, so let's move on to our best films of the year, David.

David:

All right.

Perry:

Do you want to start us off with your number 10?

David's Number 10 Favourite Film for 2025**David:**

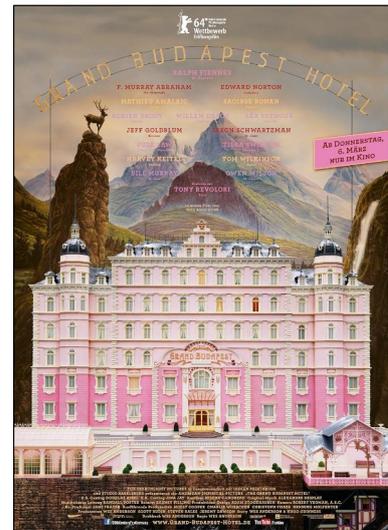
All right, I'll do it. You watched 112 films and I watched just under 80, which I thought was amazing for me.

Perry:

Yeah, it's pretty good.

David:

So, yes, as I said before, my top ten are all within like 0.1 of each other, so I've just arranged them in a way which I thought would be good. So my number 10 is *The Grand Budapest Hotel*, directed by Wes Anderson, which I thought was a lot of fun and very engaging and very enjoyable, and great cast. Ralph Fiennes is terrific in it, and a whole host of other very good people in it. Tilda Swinton has got a small role, and all sorts of other people. So that was good.

**Perry:**

I think that's probably in one of the that's probably the best of the ones of his that I've seen, that and *The Royal Tennenbaums* is the other one are the two best that I've seen.

David:

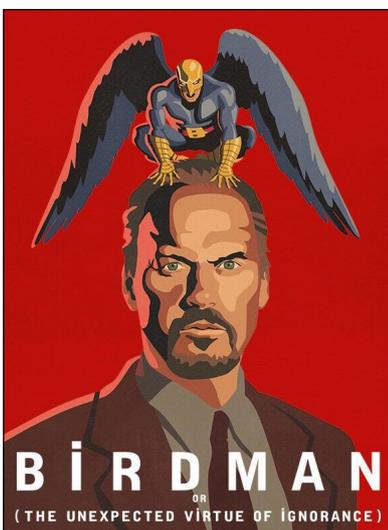
Yes, certainly of the ones I've seen by him.

Perry's Number 10 Favourite Film for 2025**Perry:**

My number ten, which we discussed on the podcast season two, episode four, was *Birdman* directed by Alejandro González Iñárritu from the USA, released in 2014. Now this is a black comedy drama about an actor trying to make a comeback on stage. Michael Keaton, that is, but who is obsessed by a character he played previously on film. I think we both enjoyed this one a lot.

David:

Yes.



Perry:

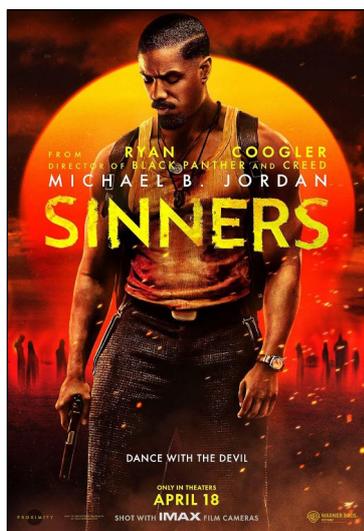
The fact that it's down at number 10 was a bit of a surprise to me. I thought it would be up a lot higher, but , these things happen. These things happen. Your next one.

David's Number 9 Favourite Film for 2025**David:**

My next one, my number nine on the list is *Dark City*. Again, something we discussed on the podcast at quite a considerable length. Directed by Australian director Alex Proyas. Great, great film. I could watch and rewatch that any number of times, I think. And again, terrific cast. Rufus Sewell is very good. Kiefer Sutherland is in it, very good. Um, a whole bunch of other people. Jennifer Connolly, yeah, she's she was great in that as well. So, really good SF film, and again, made in Australia.

**Perry:**

Yep, one that I also enjoyed, but not one that made my list.

Perry's Number 9 Favourite Film for 2025**Perry:**

Number nine, *Sinners*, directed by Ryan Coogler from the USA. And that was released last year, and it's up on It's high up on a lot of people's estimation for getting a lot of Academy Awards this year. It's nominated for Best Picture. It's actually a horror film with vampires set in the American South in the 1930s. And for me, this includes the year's best scene right in the middle.

Absolutely stunning piece. And it only Just beats out a scene that I saw for a film in January, the final scene of *Hamnet*, the film that's about the death of William Shakespeare's son. The final scene of that is spectacularly good.

David:

Hmm. I haven't seen that yet. I would like to see that.

Perry:

But *Sinners*, *Sinners* I can recommend. A lot of people would think, "Oh, I don't like horror films, it's just too scary."

This isn't overly, in my view. Yes, you're going to see that people are going to be attacked by vampires, but it's not there for the blood and gore. There's a whole lot of other things going on. And in fact, it doesn't actually turn into a horror film until about halfway through.

For most of the running time of the film, you don't know what's going to be happening. So it then has this turning point at the time when the best scene is

that I thought for the year is included. Excellent film. I'd heartily recommend people go and see it.

David:

One of the things I think about horror films... I'm not as at all a fan of horror but the thing I find about say Ridley Scott's *Alien* movies, which you've really got to put down as horror, is that it's best to watch them twice because the first time you go, "Oh, I got scared by all the horror," but next time you can actually see it as a film and the horror is coming, so that's not a surprise and not a shock, doesn't feel bad. So I think that's the way I would approach a horror film. I'd see it twice.

Perry:

No, it's not a bad idea. I saw *Sinners* in the cinema when it first came out and I was really very impressed with it. I would be yeah, I'd be happy to go and watch this one again in this next year when it comes up in on one of the streaming services, if it's on one of the ones that I've got access to.

David:

Yeah, subscribe to it, yeah.

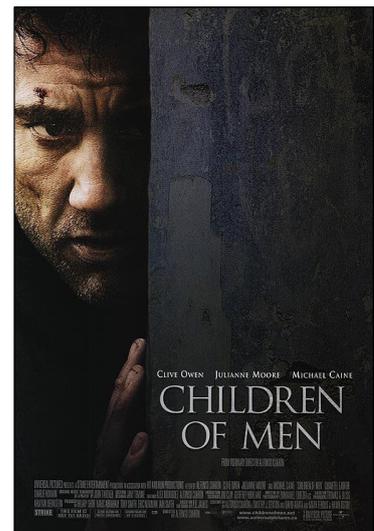
Perry:

And we'll just see what happens. But anyway, that I thought was good. Number eight.

David's Number 8 Favourite Film for 2025

David:

We're number eight, are we? Yes, so we are. My number eight was *Children of Men*. Again, we discussed [this at] great length on the podcast, based on a novel by P. D. James, who normally used to write crime. And it's a dystopian near-future thing. Clive Owen does a terrific job in it. and yeah, I'd say we've discussed it at great length on the podcast so I'm not sure what else there is to say about it, other than that the cinematography was really, really good. Some terrific very long shots, some of which look almost impossible to have done in a single shot, but they managed to do it. And so yeah, I just thought that was that was a really good movie. And again, it's a film I could watch and rewatch several times, I think, and get more out of it each time.



Perry:

I think it was just outside my top ten. You get down to that stage where you're sort of like 8 through to 12 where you're really tossing up as to which one you're going to put in, and yeah, I just feel that I think I probably thought that there was a lot more. Look, there was a lot in *Children of Men*. It could very easily have slipped into my top 10, but unfortunately didn't quite make it.

David:

Yeah, yeah.

Perry's Number 8 Favourite Film for 2025

Perry:

My number eight was *Stalker* directed by Andrei Tarkovsky from the Soviet Union in 1979.

David:

Oh, yes.

Perry:

Now we've discussed this one, I'm sure, on the podcast a long time ago, a few years back.

Just as a reminder for people, this is about a man who guides two others into a zone that has experienced an alien visitation at some time in the past, and the whole of the environment has changed. And it's all a bit sinister and spooky, but they're all heading towards a particular room in the middle of this zone. for reasons that you should watch to find out. This is based on the Strugatsky brothers's novella *Roadside Picnic*, which basically came out sometime early 70s, I think.



David:

Seems about right.

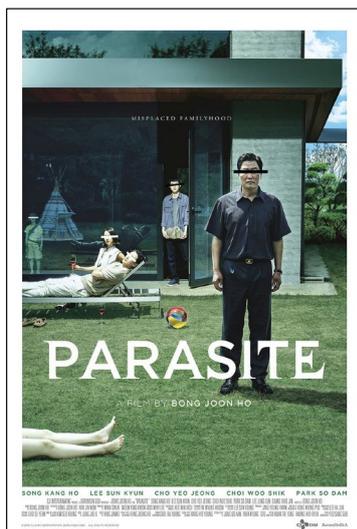
Perry:

Yeah, and so it's interesting that *Stalker* itself only tells a about a third of the story, but it gives you hints about all the rest of it.

Perry:

Excellent film, very strange. Good to see it on a big screen, which I did last year. So I thought that was great.

Number seven, David.



David's Number 7 Favourite Film for 2025

David:

Number seven, well my number seven again was a film that we discussed at length on the podcast, *Parasite*. Directed by Bong Joon Ho. Korean movie, South Korean movie, all set in Seoul. Very clever movie, sort of a comedy, about this family who are very much down on their luck but manage to get hired by a rich family and they become sort of parasites on that family and it goes along very nicely for a while, but then ends up rather unpleasantly towards the end. I just I think that It's a really, really fascinating movie to watch. And it won the

Academy Award, of course. I think the first, was it the first foreign language film to win the Academy Award?

Perry:

I believe so. It also won the Best Academy Award for Best International Feature, which was a bit of a shock to get to win both, yeah.

David:

Yeah, yeah, that's right. Yeah, but that's a very really good film.

Perry's Number 7 Favourite Film for 2025**Perry:**

Yeah, more on that one a bit later, I think. My number seven: one of my all-time favourites, *In the Heat of the Night*, directed by Norman Jewison, USA 1967.

This is about a black policeman who's passing through a town in the American South. He's been down to visit one of his relatives who's died or dying. And he's now heading back to Chicago and he has to stop somewhere in this town to make a transfer on his train journey back home. He's arrested and charged with the murder of a wealthy white man, which of course comes as a bit of a shock to him and also to Rod Steiger, who plays the local town sheriff, when they find out that the Black policeman, played by Sidney Poitier, is actually a homicide detective from Chicago.

He is asked by his bosses back in Chicago to help out the local police force to solve this murder. I believe it was the first time that anybody in America had seen a black man hitting a white man in a film. Because there's a slap in the middle of it where the wealthy white man in town slaps Poitier and Poitier just slaps him straight back again. And that was something that Poitier said that he absolutely and utterly had to do. And they were worried about what sort of reaction [it would get], but it made a big difference.

This is a fantastic examination of race relations in the US in the 1960s, woven into a murder investigation in a small town. Brilliant stuff. Absolutely brilliant.

David:

Yeah, yeah, no, great film.

Perry:

Steiger is one of those actors that a lot of people forget about, but and he does a lot of work in the background, rarely plays a lead role, but without him a lot of these films just They wouldn't be as good because he's just this big menacing character. But he's in the book, the character was supposed to be six foot four, and Steiger's probably five foot eight, doesn't matter. He's still got the presence, still got everything that you need. Wonderful stuff, wonderful stuff.

David:

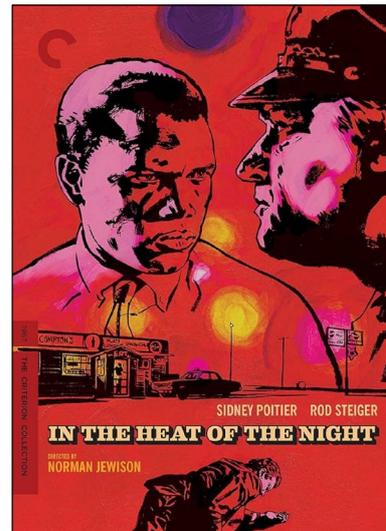
Yeah, that's a great film.

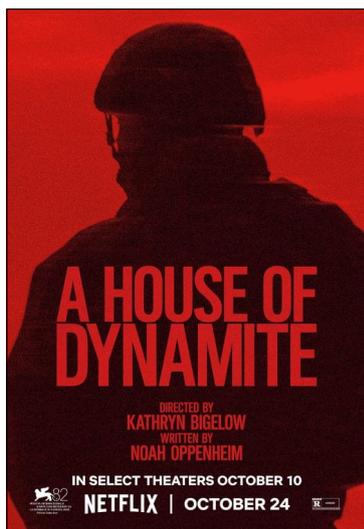
Perry:

So that's my number seven. So moving down to number six, David.

David's Number 6 Favourite Film for 2025**David:**

Number six, well this is a film that you recommended to me and therefore I went and watched it.





A House of Dynamite, directed by Kathryn Bigelow. Very scary sort of film about an impending nuclear war, really. It's all set in what, half an hour? Half an hour before this thing is going to hit, that they detect a missile launch from the middle of the Pacific, presumably from a submarine. They track it and it turns out to be headed right across the Pacific and going to land in America. And they keep trying to work out exactly where in America it's going to land. And they try to knock it down, they can't knock it down.

It's really, really tense, and [they've] only got this half an hour. And because there's only this half an hour of real time. It folds back on itself, and you see it those 30 minutes from different people's points of view. So the whole film takes what, two and a half hours, something, or maybe two hours anyway? And so you go back and back and back over this with looking it at from different people's points of view. I thought that it was brilliantly done and it's a very, very disturbing film and no easy answers at the end. They don't even right at the end they don't know actually who launched the missile, which is part of the problem. They don't know who to hit back. So, yeah, it's very good. I really enjoyed it.

Perry:

Yeah, I thought it was excellently made. Available on streaming services pretty much almost straight away. Should be easy for people to get access to it without too much trouble.

David:

Yeah, it's on Netflix, I think, yeah.

Perry:

Yeah, I think so.

Perry's Number 6 Favourite Film for 2025

Perry:

My number six is *Conclave*. Directed by Edward Berger and released in 2024. It won the BAFTA Award last year, was up for the Academy Award. This is the film that's based around the cardinals of the Roman Catholic Church gathering in Rome after the death of a Pope, and they elect somebody completely unexpected. Excellent work from Ralph Fiennes. I keep saying "Ralph", but it's "Raffe" Fiennes in the lead role.

So I've seen him in a number of things over recent times. He never fails to impress and he just he just does exactly what he needs to do. You were talking about him in *The Grand Budapest Hotel* earlier. I've seen him in *28 Years Later*, and *28 Years Later: The Bone Temple* just recently. And he just does wonderful work. He's willing to get out there and do all the different sorts of stuff that he has to do. Works really well. Works really well.



David:

I just saw him in *The Choral*.

Perry:

Oh, yes, okay. How was that?

David:

Yeah, a much, much more gentle role than *The Bone Temple* as well, but yes, but he's still very good in that.

Perry:

Well it just shows you that he's willing to jump from one thing to another and he doesn't really have too much of a problem about being able to handle any sort of role at all.

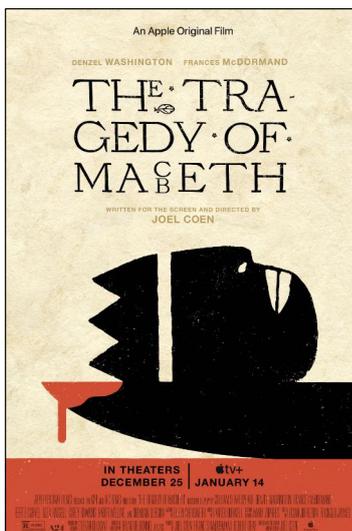
David:

Any sort of role, that's right, yeah.

Perry:

From extreme zombie horror down to a nice little quiet film set in a small English village. So , I think it's wonderful stuff.

Okay, so that's our top from 10 down to 6. So now we can start getting a little bit more complicated and a little bit more detailed as we move a little bit further on. And we come to your number five, David.

**David's Number 5 Favourite Film for 2025****David:**

Okay, my number five is *The Tragedy of Macbeth*, directed by Joel Cohen. Apparently this is the first film that one of the Cohen brothers made by themselves. And it was an Apple original, so Apple sponsored it or paid for it. I don't know how it works.

I think this is very well worth seeing. It's Shakespeare's play, so there's no surprises hidden in it in terms of the plot. It's the plot of *Macbeth*, one of Shakespeare's great tragedies. But it's really interesting how it's done.

Sorry, I'll go back to the actors. Denzel Washington is Macbeth. He does a great, great job. And Frances MacDormond is Lady Macbeth. And again, they both do a really, really good job of those roles.

But the way the film is shot is very interesting too. It's shot in 4x3 ratio, which is very unusual. So it's like the old television sort of format, 4x3. And it's all done in monochrome, in really stark, very, very stark monochrome, sort of noir, sort of look to it. I'm not sure that noir is right because it's actually quite bright in places, but it's this very contrasty. I think it's probably the term I was filming for. I liked it a great deal. There's a little bit of a twist. It doesn't do , it certainly takes all of Shakespeare's words and I mean, it probably doesn't use all of the words, but it's certainly based on Shakespeare's words. And it follows the plot accurately. But there's a little bit of a twist in it. They have one character, Ross, who Turns up in places that he doesn't actually turn up in the original play. But he's kind of like, in a sense, sort of an overall narrator. But they managed to do that even without sort

of messing with Shakespeare's words. But he's quite an interesting character because he gives you different viewpoints on things that are going up. He's sort of a linking character and he has a sort of cynical eye as to what's actually going on. So it almost talks to the viewer. Yeah, I thought it was very cleverly done. I really liked it. So that's my number five on the list.

Perry:

Uh one that I've failed to get to, but I should actually try and track that one down. That's also available at...

David:

It's on Apple.

Perry:

Okay, I've really should watch that because that was one that I'd missed and I really wanted to get to.

David:

It's an Apple original.

Perry's Number 5 Favourite Film for 2025

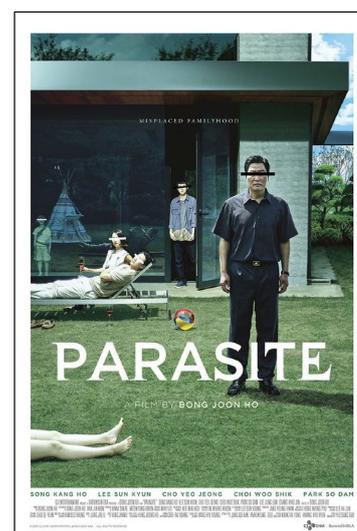
Perry:

All right, my number five is one that you've already mentioned, which tells the listener that we haven't really coordinated this. Mine was *Parasite*, directed by Bong Joon-ho from South Korea, [released in] 2018, which we discussed on season two, episode five, in a fair amount of detail, so I won't go into too much more about it. I just like the way that it you get the idea that the people that end up living in this house, the Kim family taking over this house, they're the parasites.

But really, the house that they end up living in, the people that own that, the really rich Koreans, are also parasites as well, because they don't really produce much. Yeah, they spend and they exploit the people around them and are willing to discard them. Really, if they get the feeling that there's something not quite right about this particular person, even though they may have worked for them for like 15, 20 years. No, we've heard this, real bad, you're gone. So, and just throw them away.

But it's got a It's a real comedy drama. It's a black comedy in a lot of ways. We spoke about the use of lighting and colour and how good it looks. how fantastically well made it was and it's really one of those films that came out in the late 2010s that you have to watch at some point. You have to try and track it down and watch it because it gives you an idea of how good cinema can be. in countries that basically where it's in subtitles. And you've got to learn to basically deal with the subtitles. I know I've spoken to some people and they've said that they have a lot of trouble with it. Try and work out how you can get to watch it with the subtitles and work out what's the best way for you.

But you have to do it because otherwise you're going to be losing. A lot of really excellent films.



I've seen a couple this year that have got subtitles: one from Iran and one from Brazil. And I'd be really shocked if neither of those were in my top ten at the end of this year. And I've gone back and watched another film by Kurosawa, again with subtitles. just get into the habit of working out how you can watch it and just g just do it. The more often you do it, the easier it becomes.

David:

Yeah, yeah.

Perry:

And so you're just going to get into it.

David:

Yeah, yeah. Well, I'm used to watching everything with subtitles anyway because I'm getting deaf. But I mean, if you have a TV show or a movie which has got passages where like a World War II movie where you've got German characters speaking in German, well, you get subtitles for that. Nobody objects to that. They want to know what people are saying.

Perry:

No. No. Well, you don't get people saying, "Well, I just walked out because I'm not going to read the subtitles for two minutes in the middle".

David:

No, because someone's talking in German, come on.

Perry:

Yeah, so yeah, you just gotta just gotta get into it. And frankly, there's a heck of a lot of cinema being produced. In countries outside the normal run that you would think of, a lot of it is the stuff that gets out, if you like, is very, very good because it's got to be of a certain level. Otherwise, you're just not going to get basically get a chance to see it.

David:

Yeah, that's right, yeah.

Perry:

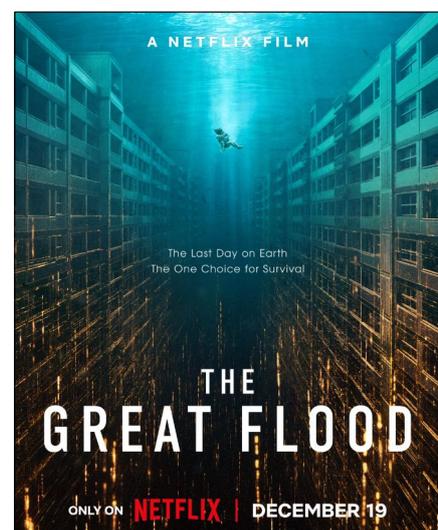
So, yeah, no, wonderful stuff. Really, really wonderful stuff. Okay, your number four, David.

David's Number 4 Favourite Film for 2025

David:

My number four: well speaking about subtitles, this one didn't have subtitles, which I really wish it had, it had been dubbed. And it's *The Great Flood* directed by Kim Byung-woo. Again, South Korean movie. I saw it quite recently. It's only recently come out. It's on Netflix, like it was in the cinemas maybe for half a second. But it went on to it onto Netflix.

I really liked this. It starts out as a disaster movie. I've mentioned it on a past [episode] before, so I won't go to great length about it, but it seems to be a classic disaster movie to begin with. There's this



young woman who's got a child, and they're in an apartment building. And it's been raining for days and days and days, and the water's starting to rise in the city. And she wakes up one morning and realizes that the water's actually starting to rise up the level of the buildings. And she's like on the fourth or fifth. floor and she can see the water starting to come up to her level.

So she grabs her kid and they try to get out. And of course everyone in the building is trying to go up the stairs to get away from the water. So there's a complete panic everywhere. It's chaos. Anyway, it turns out that she somehow is a valuable scientist and working for some big corporation. And the corporation get in contact with her by phone and say "We're sending someone to pick you up. There'll be a helicopter. But you've just got to get to the roof of the building. But this guy will come and find you and take you."

This guy eventually turns up and they try to struggle up the stairs and so on. But again, total chaos, and the water's rising and rising. And in fact, it gets to a stage where there's a tsunami that happens. And the guy who comes to pick her up tells her that, in fact, there's been an asteroid hit Antarctica and melted all this ice. So there's a huge flood everywhere in the world. And this big, huge tsunami coming from this collision. Buildings are starting to topple with the waves. Disaster stuff typical.

She's got this young kid and she's really... he's only like a toddler. She's really desperately looking after this kid. But then [the guy] says something about the kid because she loses track of the kid. And [the guy] actually says to her at that point, "Oh, don't worry, you can reboot him from his backup." And you go, "What? *What* did he just say?"

And then the whole thing twists and—it's complicated to explain—but she's kind of like a digital representation of herself who's actually been through this experience, but she has to relive and relive and relive and relive this experience each time trying to find her child who's gone missing. So I won't go into any more detail, but it was very cleverly done. I thought it was very clever. Some really good special effects to do with the digital stuff I thought it was top-notch. I really enjoyed it. So if you get the chance to see it, again, it's on Netflix. It's well worth watching, I think.

Perry:

All right, okay. Yes, I remember you telling me about that and thinking, yes, I should watch that.

David:

Yeah, there's so many other things to watch out there, yeah.

Perry:

Of course, it well, well, there's so many other things to watch. And at the end of the year, you do get a large number of new releases coming out because it's coming up for award season. And everybody wants to release their films later in the year so that it will still be fresh in the mind of the voters in the start of the next year. So that they will remember things. So, yeah.

Anyway, yep, thank you very much. I will go back and watch that.

Perry's Number 4 Favourite Film for 2025

My number four is *The Apartment* directed by Billy Wilder from the USA, 1960. This is a great little film, great little comedy-drama, but God, it's got a lot to say about toxic masculinity. You look at it now, and, a lot of people at that stage would have been looking at it and going, "Yeah, this is just the way the world works." But you look at it from a perspective of where we are now, basically almost 70 years after this film was released. So 66 years after it was released, and you think, oh, there's a lot here that I don't think they were realizing at the time.

Now, for those of you who don't know anything about this, it's basically It's set in two separate places. It's set in an apartment from the title, of course, and it's set in an office environment. So, our main character, Bud Baxter, played by Jack Lemon, is a low-ranking clerk at a large insurance company in New York.

He's decided that one of the ways that he can ingratiate himself with his managers, all of whom are male, of course, middle-aged, is by lending his apartment to them so that they can have a tryst with their latest young lady. And of course, a lot of the young ladies are being picked up from the insurance company, from the staff there. They are used and then basically disposed of and forgotten about. So he's complicit in this whole way of doing things.

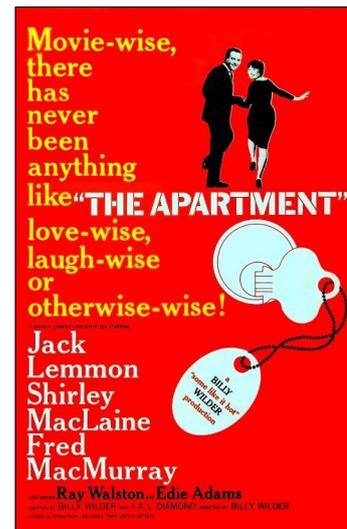
He can't see himself being able to get anywhere ahead unless he does this. And as he does, as he keeps going, he keeps on getting more and more promotions and he keeps on figuring it out. But he ends up being the one where he has to juggle all the managers' schedules. Because it started off with just one and then somebody else heard about it. And next thing you know, he's got three or four managers who want to use his apartment for his assignments.

And it becomes sort of humorous, but at the background there's this sense of, oh, you know, this is not really very nice here.

But then we get this young woman Fran Kubelik, played by Shirley MacLean in a very early role, who's an elevator operator in this particular building. And she's having an on-and-off affair with the firm's personnel manager, Jeff D. Sheldrake, who's played by Fred McMurray, in a very sort of smarmy role that he does very, very well. And then we get to the point that Baxter is promoted to be Sheldrake's assistant. And he finds that he actually has feelings for Kubelik himself. And things then start getting more and more complicated, if they could have done so.

So this is a very, very interesting film, very applicable to the world in which we live now, even though, of course, it looks really peculiar because you're seeing this big office building, a large area where it stretches off into the distance where everybody's sitting there, and just about everything they have on their desks, David. is something that you and I wouldn't have. So there's a typewriter, there's a rolladex, there's a manual rotary dial telephone. There's a desk calendar that you flip up. All this stuff that we may remember from back when, there in 1960, and he has to deal with all of this.

A wonderful film, absolutely spectacular. Certainly one that I think you should go and watch if you get the opportunity, if you haven't seen it already, and look at it with 21st century eyes, and I think you'll see something very much different from what those in the 1960s saw. And it's interesting to know that films like that can



carry on and have a resonance this far down the track and still have something fresh to say. And this is one of those and I think it's excellent.

David's Number 3 Favourite Film for 2025

David:

Yeah. Okay, well up to number three, yes. Yes, so my number three is a film called *Flow*, directed by Gints Zilbalodis. Something like that. It's a Latvian animated film. It was recommended to me by a friend of mine who I worked with for a long, long time, who is Latvian himself. Yeah, of Latvian descent anyway. It won the Academy Award for Best Animated Film. It came out in 2024. Last year I guess so it won the Academy Award for Best Animated Film.

Perry:

It would have been last year.

David:

And it's terrific. It was the first independent animated movie to win the Academy Award, not produced by a huge studio.

Perry:

Oh, okay.

David:

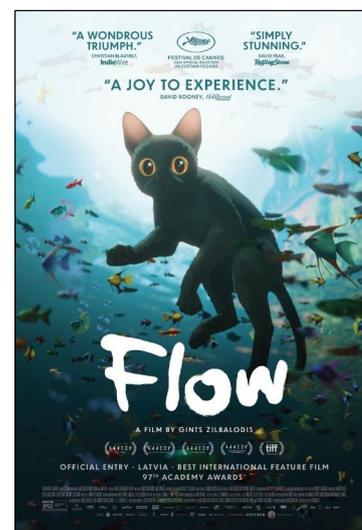
So it was produced by a group of Latvian people working, I think, in concert with some French and Belgian people. And it was all made in the open source Blender application. So none of these fancy animation Pixar type things. Blender is something you can download for free yourself off the internet. And if you're very, very talented, you might make something like *Flow*.

So it's all about a little cat. It has no human dialogue. It's a beautiful moving film about what happens to this little cat. And it seems to be in a post-human world. You get [that] impression: there's abandoned buildings and things like that. You don't see any humans.

Basically, there's a huge flood. She's being chased by some dogs, this little cat. But there's a huge flood happens and everybody gets washed away for a while but she manages to get out of the water and survive. And so the film goes on and basically it's her experiences trying to survive. And it's just beautifully done, it really is. It's very, very moving. "Entrancing to watch" is what my notes say. So I definitely reckon if you haven't seen it before, make a time and find a way of seeing it. It's a terrific animated movie. It's very touching.

Perry:

I would say the same things about animated films as I said earlier about films with subtitles: that we need to watch more of them. Pick and choose which ones you go to. Of course we all know about the big studios, Pixar and so on that make excellent material, but it's good to know that there are more independent producers coming out producing excellent work that's being recognised and becoming available, which is great.



I suppose the one thing we can say about the streaming services is that for a while when things come out, they are there. You can get to them. I'm noticing at the moment that a lot of films, if they're sort of middle level but they are of interest, they don't hang around for terribly long. They might be a couple of weeks and then they're in sessions which are either hard to get to or only once or twice a week, and then they're gone. And once they've gone, you have to basically maybe wait months before they turn up anywhere where you can see them again. And so if you miss them, it's too bad. You have to sort of hang back and wait a bit. But at least the streaming services give us the opportunity to catch up with that stuff that we haven't had a chance to see in the cinema, which is good.

Perry's Number 3 Favourite Film for 2025

Perry:

Now, my number three is... people are going to say, oh God, he's gone back to this. And this is probably going to get a bit repetitive for the next couple of films, but I'm sorry, I can't do anything about it. This is the way that my ratings went for this year. My number three: *The Lord of the Rings: The Fellowship of the Ring*. Yeah I decided to go back and rewatch all the [trilogy].

David:

Interesting, because I just decided to rewatch it myself.

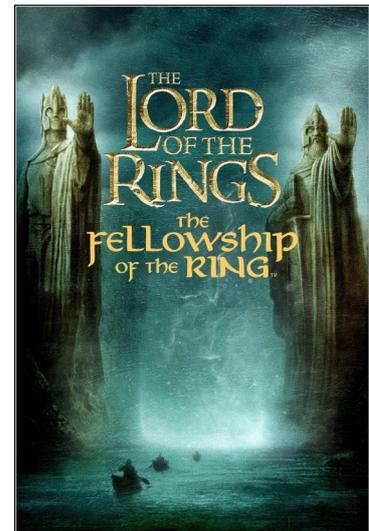
Perry:

Ah, good. Well, I went I was I went back to watch the all of the three of those and then I thought later on, well, I'll watch *The Hobbits*. And while the Hobbit films, they look spectacular. I mean, because again Peter Jackson and his team made it absolutely wonderful piece of work, looks really, really good on the screen. I think *The Hobbit* was just stretched too much. Everything was just stretched a little bit too thin. But with *The Lord of the Rings*, there was a massive amount of material to deal with.

And it hung together just so well. Yes, I know people are going to basically say, "Well, the adaptation was bad because this guy was in it, they changed this, they did that, they did the other thing". But it was the only way that he was going to be able to get through it. And I don't think anybody else could have made this in the way that Jackson did.

So this was released 25 years ago this year, 2001, 25 years ago. The first three came out on Boxing Day one year after another. My kids were old enough—well, my daughter was—I took my daughter along to the first one. My son would have been... No, he wouldn't have been old enough. He didn't get to see those three because they were not really suitable for him because he was way too young. But I guess he's gone back and watched them since. But they still entertain and they're still there, they're still good to watch. Yeah, there's some things that are a bit quirky about them, and you're sort of thinking, yeah, maybe that could have done a little bit better.

But overall, these are good. This is good. So *Fellowship of the Ring* for number three for me.



David:

There you go.

Perry:

Number two for you, David.

David's Number 2 Favourite Film for 2025

David:

And number two, well this is a film you've already mentioned, of course, because we have similar tastes in some ways. And that's *Conclave* by directed by Edward Berger with Ralph Fiennes as in the leading role. And again, I really, I really enjoyed it. There's not a lot more to say that you haven't already said, I don't think, but yeah, very cleverly done, and has a very interesting twist at the end as to how well how that resolve the issue of who is going to be Pope. And yeah, so I don't know. So I've got no more to say about than what you've already mentioned, I think.



Perry:

Well the supporting casters are well fantastic. Stanley Tucci playing Stanley Tucci again, but he plays Stanley Tucci better than anybody else I know.

David:

Yeah, yeah.

Perry:

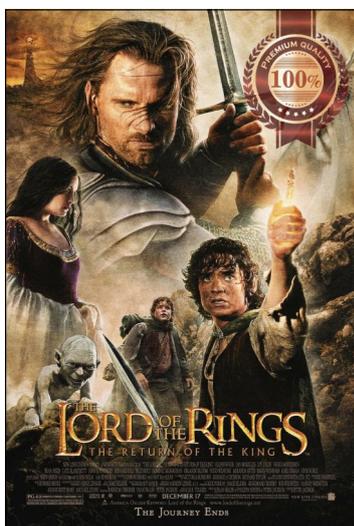
He's just very good. He does his little bit. He's very good. Moves on. John Lithgow's in there, he does well. Isabella Rossolini, there's some really lovely little pieces that go on. And as I think I said at the time, the thing that interests me was Berger's previous film was *On the Western Front*. So it was a big war movie with wide open stretches. And here he's got everything in very claustrophobic...

David:

It's very claustrophobic in some ways, isn't it? Yeah, yeah.

Perry:

Yeah, so it's good. It's good. It's really interesting from that perspective. Yeah.



Perry's Number 2 Favourite Film for 2025

My number two, because I think this is the better of the trilogy, *Lord of the Rings, Return of the King*.

David:

Oh, there you go.

Perry:

I think the third one's better than the first, purely because I think it's got a bigger spectacle and it also brings everything together at the end.

Everybody's seen this probably countless times. I probably don't think I'm going to get a chance to see it again. Yeah, no, I'll get a chance to. But if it's got to be a choice of having of watching this film again or something that I haven't seen or that I've haven't seen for 40 or 50 years. From this time of my life, I'm probably going to go and watch the stuff that I haven't seen for 40 or 50 years and get a look at that again. But I think that first trilogy of those three films, this one, well, I don't know, how many Academy Awards? bucket loads. Best film as well. Just a wonderful piece of cinema. Wonderfully well made and just well, it's just good, David. I mean, I think it's just spectacular. So, what else can I say?

David:

Yeah, yeah, yeah, it was.

Perry:

Everybody's seen it, so there we go. So, your number one film for this [year]?

David's Top Favourite Film for 2025

David:

My number one, well...

Perry:

It won't be the same as mine, I can pretty much guarantee it. Anyway, I don't think so.

David:

I don't know.

Perry:

Keep going. All right.

David:

Okay, my number one anyway is *Never Let Me Go*, directed by Marco Romanek. Based on the book by Kazuo Ishiguro, which I thought was a fantastic book too.

Breathtakingly sad, I think you've got to say both about the book and the film. And so, it ends in a very, very sad downbeat. But nevertheless, it's well worth watching. It's just the story arc of this young woman. Do we need to go over the story? I suppose I should just...

Perry:

Oh, you give a background, yeah.

David:

So it's a science fiction idea, but you don't realize that it's a science fiction idea until quite a way into it.

It starts with these children at a school, a boarding school somewhere in England. And it takes a while before you start to realize that there's something really odd about this school, that there are no parents mentioned and no visitors ever come to see these kids. They're all pretty happy and there's all sorts of things that they do together. They have their friendships and so on. But as the story moves on, you start to realize that they're actually being raised for their organs. These are young kids who will grow up into teenagers, young adults, and at that point their organs will be harvested to keep other people alive. That's their fate. And they



actually accept that fate more or less, but they still have love between them. These two young people fall in love with each other and oh it's heartbreaking. It's just... but it's good. It's one of those things where you really wish there was a happier ending, but there isn't a happier ending. It's just the way it is.

Perry:

There couldn't be a happy ending on that one because there's not at all.

David:

No, there can't be a happy ending, but yeah, it's really, really, really well done. Some good acting, Carey Mulligan is the lead actress in it. Kira Knightley in a very early role for her. And Andrew Garfield, who later played Spider-Man, actually, but they're the trio of young adults who have this relationship between each other. Yeah, it's yeah, I really loved the film. I thought it was great, but very, very sad.

Perry:

So how old's that film again? Have you got a year on that one?

David:

Yes, 2010.

Perry:

I forgot. 2010. So that's 16 years ago. So you're looking there at fairly early films for three major actors in the world now, and it's worthwhile going to have a look at it just from that perspective. But take your tissues. Yeah, I can tell you that if you want to go and see the new film *Hamnet*, take tissues for that one as well because you'll tear up.

David:

Yeah, I can imagine, yeah, yeah.

Perry:

And if you don't, I think you're as cold as a dead fish, basically, because I think it's just gonna knock you rotten, and so did this one. You basically you get to the end of this, and it becomes, oh, I think I'd need to go and have a good lie down now, or go to the corner and cry a bit. Because anyway, yeah, it's a great film. I agree wholeheartedly that it's spectacular. It just didn't make my list this year. That's all.

Perry's Top Favourite Film for 2025

Perry:

Well my number one for this year, and I'm going back again, this time back to 1951, and the film is *Singing in the Rain*, directed by Gene Kelly and Stanley Donnan.

David:

Ah, of course.

Perry:

I've got to state up front right here that I don't really like musicals very much, David. I find them a little bit contrived and just a bit weird, but characters bursting into song all over the place seems a little bit strange to



me. And I just get, oh, yeah, but maybe I don't like the music, maybe I don't like the songs.

David:

It's no weirder than opera, is it, really?

Perry:

No, it's well it's not. And I'm not overly a big fan of opera, but at least, you know they're singing all the time. Here they're not basically doing that.

But what it comes to is that this one just stands out and it's It's probably the pick of all of the musicals that I've ever seen and I think it's always rated very highly in people's best films of all time.

It's set, for those of you who haven't seen it—and I'm not terribly sure why you haven't at some point in your life—it's set at the time when motion pictures are changing from silent to sound, which is a monumental change resisted by a large number of people around about that time.

Gene Kelly plays this actor Don Lockwood. who's making a film—well he's about to make a film—called *The Dueling Cavalier* with his co-star Lina Lamont, played by Jean Hagen, and they decide that [because] everybody else is moving over to sound movies, well, maybe they have to do the same. And so he thinks that that's what they have to do with this film. The only difficulty is that Lina Lamont's got a voice that will cut glass. And it's really, really bad oh, it's terrible. It's just awful. Well, Jean Hagen must—you look at it and you think, oh God, this is terrible—she did a really excellent job to get this just right. It's sort of whiny, nasally, and it sort of sets your teeth on edge when you listen to it. So Don Lockwood and his mate Cosmo, who's played by Donald O'Connor, decide they need to have an actress who can come in and do the voiceovers for Lamont. And so they choose Debbie Reynolds as Kathy Sheldon. This is in her very first lead role.

Now, this film was really designed as a means of providing a vehicle for a series of songs written by the producer of the film. But it all fits together so very, very well. The classic sequence of Gene Kelly singing and dancing down a city street in a rainstorm, which is the singing in the rain from the title of the film and the Donald O'Connor vehicle of "Make 'Em Laugh" where he basically does all these prat falls all over the sound stage The most stunning pieces of filmmaking. Intricate, intricate design, choreography, people walking through at the right time, everything falling down exactly the way that it needs to, and it's just comic sense of the absurd all the way right through. And look, if musicals were all this good, I'd be watching them a heck of a lot more often.

David:

Oh, yeah, yeah.

Perry:

But then, if films were this good, I'd be watching a heck of a lot. Well, I do watch a lot of them, but you really wish they were this good. This is fantastic.

David:

Yeah.

Perry:

I think it's but it's my wife's favorite film. It was shown last year at the Lido. They put it on as a once-off on a Sunday afternoon just after David Stratton had died. It was his favorite film. And so they led into it with the intro of David Stratton

talking to Margaret Pomerantz about this particular film. And they showed that as a recording from the *Movie Show* on the ABC or SBS, whichever one it came from, and then they went into the film. Oh man, it's great, it's just really, really good.

David:

Uh yeah, I would I certainly agree with that.

Perry:

Look, I just thought that was great. And that sort of basically really set off my whole year for cinema. If you get a chance to see stuff like that on a big screen, just grab it. How often are you going to see it? You might think, oh, I can watch it home on TV. It is not the same thing. You want to put the phone down. You don't want to be distracted. You want to sit there and you want to have it presented to you as it was meant to be presented. Just let it flood over the whole top of you. If you're lucky like me and you have a cinema nearby that plays these things grab it, but find somewhere you can go to. And I noticed that as you said, you might have only went to three or four, but on the chances are you've probably been to two or three already this year, and you're probably going to end up going to a lot more at the cinema this year. Because once you get into it and you find that there's a slot during the middle of the week that you can go to where there aren't too many people around distracting you, great time, great time.

David:

Yeah, I must say when I go to the local cinema in the middle of the week, I could be the only person in the cinema.

Perry:

And isn't that weird.

David:

Yeah, it's very weird.

Perry:

It isn't that weird. But but that's great.

David:

I don't know how they keep the doors open.

Perry:

Yeah, but that's great. At least you get an opportunity to see that. Okay David, well that gets us to the end of our film reviews and our top ten for the year.

And I notice that we're coming up to about an hour [of recording], and we really don't want to push our listener too far and too hard. So maybe what the best thing to do for us is to split this episode into two. Probably think that if films took us about an hour that our next consideration of our television watching from 2025 is probably going to take a similar amount of time. And so maybe it's a good idea that we split it here and we come back a bit later. With another episode entirely. How does that sound?

David:

Let's do that. Let's do that indeed.

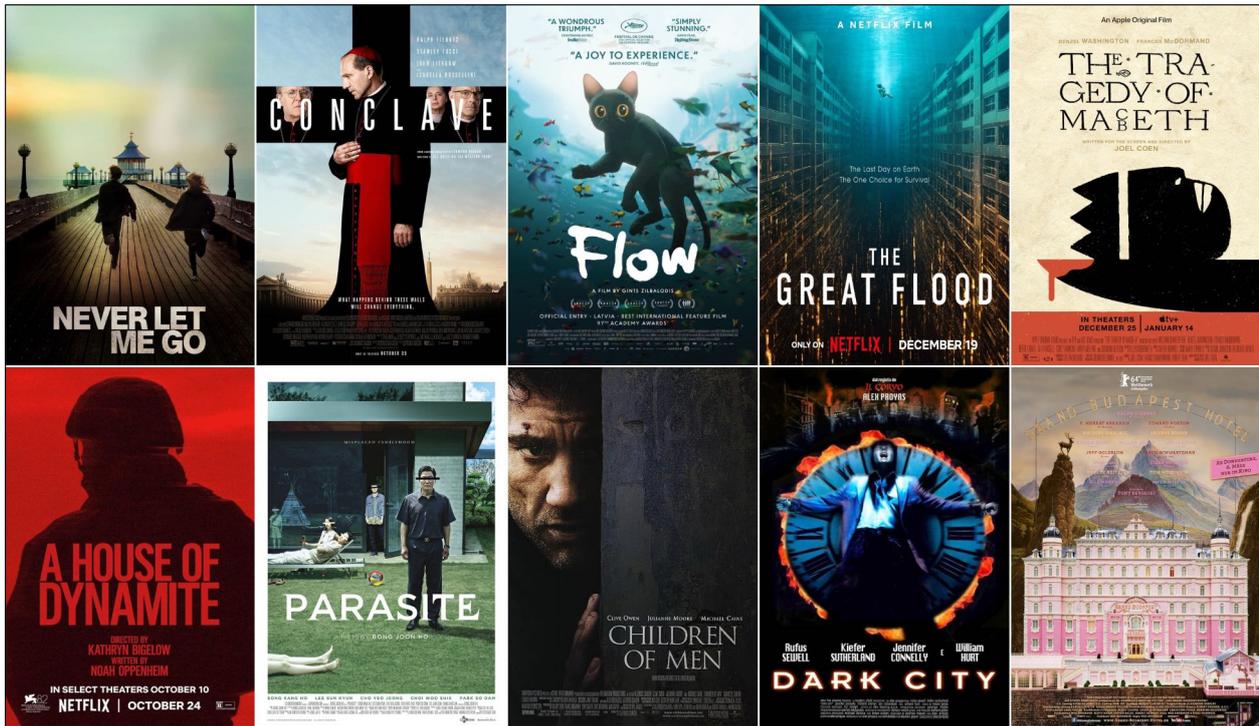
Perry:

All right, okay. We'll cut this here now and we'll talk to the listener or listeners, hopefully, if there's more than one next time.

David:

Indeed. Okay. See you then.

David's Top 10 Movies of 2025



Perry's Top 10 Movies of 2025

