



Issue 3
Movies

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Videos & links for this issue along
with other inspirations can be
found at: verdi.space/zine/3



First printing

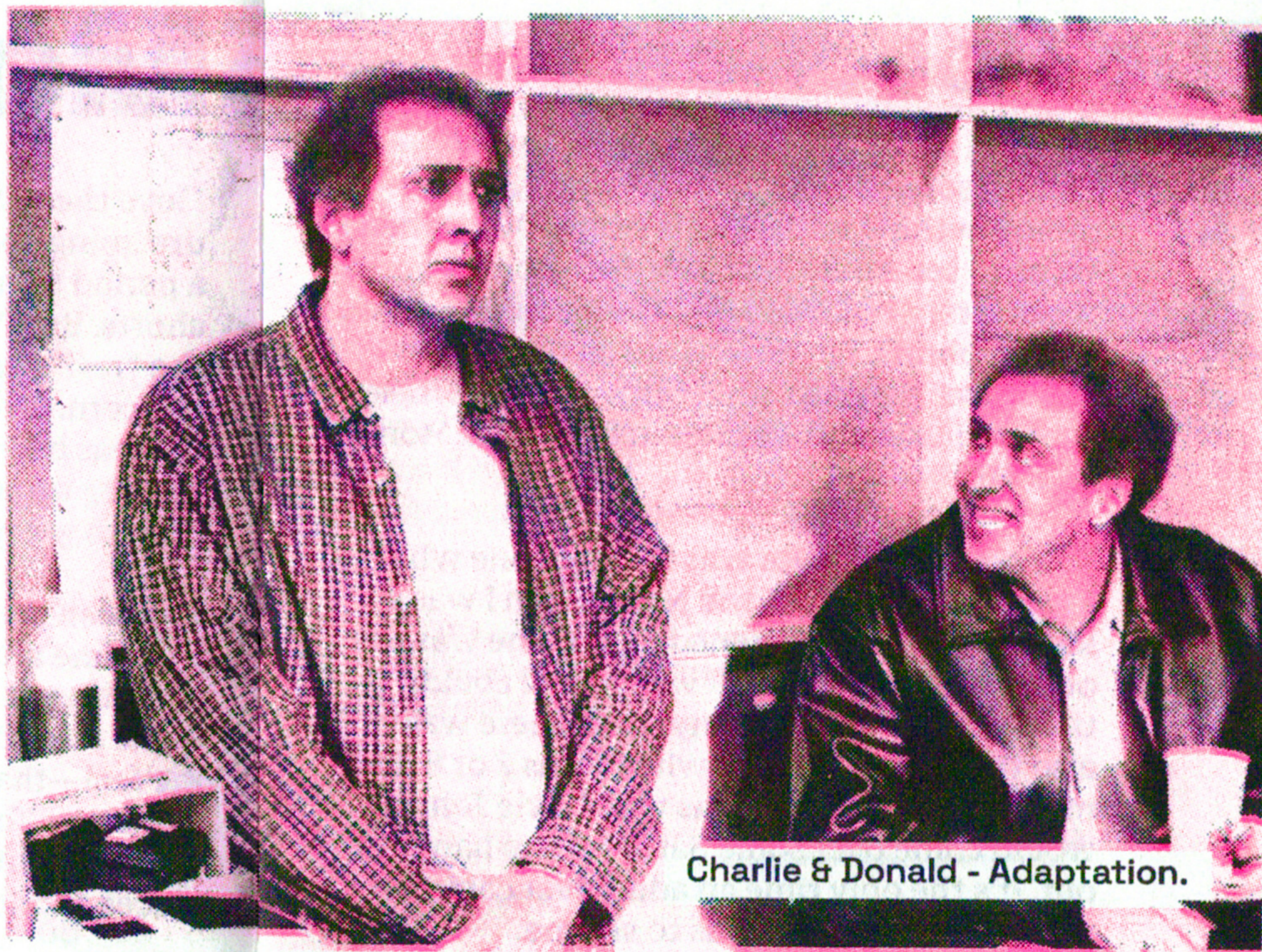
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Movies y'all.

I love them. Somehow in the 45 years since I first started dreaming about making one I've never done it. There was a period between 1999 and 2009 when I made a ton of shorts. But I've never gotten my shit together and done the "real" thing—90 minutes, big screen, actors, sets, popcorn. Over the last year or so the idea of finally doing this has been growing inside me and it seems like it's picking up steam in the last couple of months. I guess it's time to get my shit together.

I've been watching some David Lynch that I missed the first time around. Inland Empire, Twin Peaks The Return. I don't want to make a David Lynch film but I do want to make something that makes me feel like his films make me feel—that anything can happen. It can be funny and scary. There can be a dance sequence or teeny tiny people. There can be 60s pop and people can be in two places at once. One person can even turn into another.

The idea of one person being two, either literally or metaphorically, is a part of most of my favorite films—Mulholland Drive, Lost Highway, Everything Everywhere All At Once, Fight Club, The Shining, The Wizard of Oz, Memento, The Matrix, and Adaptation. Nicolas Cage is so good in Adaptation. He should have won the best actor Oscar for that film. I didn't see any of the other nominated performances that year but I don't care. It's just one of my all-time favorite performances. Charlie and Donald (both played by Cage) feel like real brothers. They remind me of me and my brother (I'm the asshole brother who learns he needs the other). It's so real and funny and bittersweet. Just thinking about it makes me cry. I think part of that is because I feel like more than one person on the inside. There's just so much more that I want to be and do than one life will ever allow. ▼




Charlie & Donald - Adaptation.

The Poconos

Up At

I found some more old video¹ that I'd never done anything with. This is from 2002, when I went to see Aunt Clor.² She died from cancer a week later at 62. Also in this video is Mom and Uncle Johnny. I'm now as old as they are in the video. They also died from cancer—Uncle Johnny just six years later in 2008 and Mom in 2016.

You know, Aunt Clor was the only one who urged me not to join the Navy when I was a kid. I should have listened to her. She was the person I went to when I was 16 and couldn't take Mom's boyfriend anymore. There was also this period of time when I was 7 or 8 and my dad was back in Texas that Uncle Johnny would come over some Saturdays to hang out. It's the only time an adult ever came over whose only purpose was to see me.

These were most of the grownups in my life. It's hard to imagine them as anything else. But looking at this video 20 years later here they are. And though they'll always be the grownups and I'm the kid, I think I understand them a bit differently now. 

1. Scan the QR code or go to verdi.space/zine/3 to see the video.
2. The story that I heard was that my grandmother wanted to name my aunt after a friend—Clorinda—but changed it a bit to Clorine, not realizing (or caring maybe) that it sounds like the chemical, chlorine.

I hate to leave you with the image of Aunt Clor in the video. Here's me, her and my brother Joe from about 15 years earlier.





Me, Aunt Clor, & Joe - 1987

A Person In The World

There's a line in the movie 20th Century Women that just breaks my heart. Abby is telling Dorothea about her night out with Dorothea's son. Abby asks if she's mad and Dorothea says,

“You get to see him out in the world as a person. I never will.”

I get the sense from—I don't know, the world?—that you're supposed to look forward to your kids growing up and moving out. But as it got closer and closer to the day Dylan left for college I started to dread it. This person who I love and who's lived with us for 18 years was just going to go? How is that a thing to look forward to? It happened all over again when Raine left. It's been a few years since then. Dylan just turned 30 (W.T.F.), they both have jobs and partners, they live in different states, and have lives of their own. And we have a great relationship. Our whole family gets together a few times each year.

We go on vacations together. I LOVE the people they are. I also dearly miss those little girls that ran around our house and went everywhere with us. And the thing that seems criminally unfair to me is that, just like with my mom, dad, aunt and uncle, I'll never get to see them out in the world as a person. ▼



Raine & Dylan - 1999



Rebekah Del Rio - Mulholland Drive

Llorando

That ache in your heart where pieces are missing is just very present for me. It seems to ambush me the moment I slow down. It's painful and beautiful all at once. I feel like I should avoid it but I can't or don't want to. I think I need to fill in these pieces somehow. I think that's what's compelling me to make things. For sure this longing is what's behind my big Grey Matter Gravy project (will I ever finish it?). And more and more I feel like it is also something that could be a film. When I watch those moments in *Adaptation*, with Charlie and Donald, or *20th Century Women* with Abby and Dorothea, or this one, from *Mulholland Drive*, where Rebekah Del Rio sings Roy Orbison's "Crying" in Spanish, I feel full. Transcendent. Like things make sense for a moment. ▣



Me & Joe - 1973

CTA

When I'm designing software sometimes there's a thing we want people to do—sign up, buy, say yes—we call them the CTA or call to action and they're usually a big button. This is mine: Want to work on a film with me? Don't know how to make one/not sure how to help? That's ok, we'll figure it out.

Yes, let's make a movie!

If you're in, send me an email - m@verdi.space

