



# Through the Biblioscope

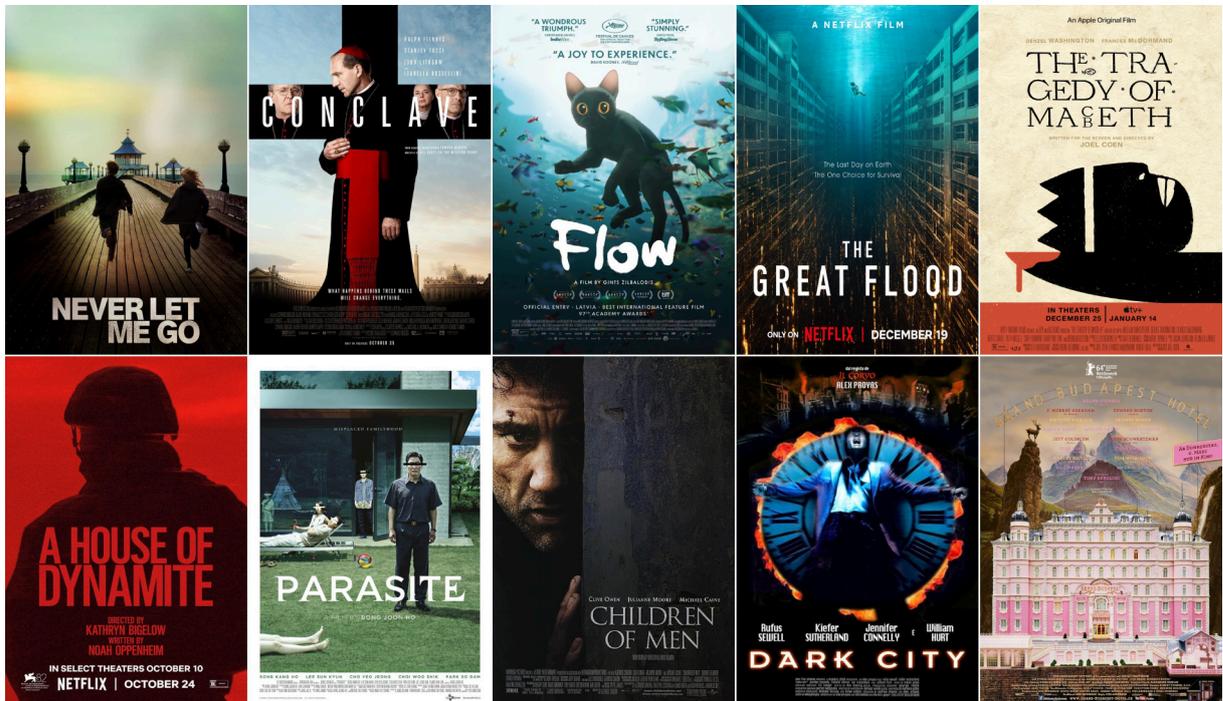
Issue #87: Monday 2 March, 2026

## Favourite Watching of 2025

*My annual summary of the films and TV shows that I enjoyed the most last year.*

**Note:** Links on movie/series titles below are to my reviews in other issues of this newsletter.

### Watching - Film



I have been watching **way** more television than in previous years, and have even visited a cinema a few times during 2025.

I watched **79** films during the year, and [https://biblioscope.org/issues\\_71\\_to\\_80/issue\\_78.html#movie-never-let-me-go](https://biblioscope.org/issues_71_to_80/issue_78.html#movie-never-let-me-go) individual seasons of tv shows, goodness knows how many actual episodes that represents. Many hours of watching, certainly.

Several of the films I saw were watched for purposes of discussion on our [podcast](<https://twochairs.website>) and in each case I watched them twice.

**Through the Biblioscope** is published by David Grigg of Melbourne, Victoria, Australia.

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## **Favourite Films Overall 2025**

- 1) [Never Let Me Go](#), directed by Marco Romanek
- 2) *Conclave*, directed by Edward Berger
- 3) [Flow](#), directed by Gints Zibalodis
- 4) [The Great Flood](#), directed by Kim Byung-woo
- 5) [The Tragedy of Macbeth](#), directed by Joel Coen
- 6) [A House of Dynamite](#), directed by Kathryn Bigelow
- 7) [Parasite](#), directed by Bong Joon Ho
- 8) [Children of Men](#), directed by Alfonso Cuarón
- 9) [Dark City](#), directed by Alex Proyas
- 10) *The Grand Budapest Hotel*, directed by Wes Anderson

## **Favourite Animated Film 2025**

- 1) *Flow*, directed by Gints Zibalodis
- 2) [Soul](#), directed by Pete Docter
- 3) *Wall-E*, directed by Andrew Stanton

## **Honorable Mention**

- 1) [Onward](#), directed by Dan Scanlon

## **Favourite Comedy Film 2025**

- 1) *The Grand Budapest Hotel*, directed by Wes Anderson
- 2) *The Royal Tenenbaums*, directed by Wes Anderson
- 3) [Yesterday](#), directed by Danny Boyle
- 4) *Asteroid City*, directed by Wes Anderson
- 5) *The Lavender Hill Mob*, directed by Charles Crichton

## **Favourite Drama Film 2025**

- 1) *Never Let Me Go*, directed by Marco Romanek
- 2) [Parasite](#), directed by Bong Joon Ho
- 3) *Conclave*, directed by Edward Berger
- 4) *A House of Dynamite*, directed by Kathryn Bigelow

5) *The Conversation*, directed by Francis Ford Coppola

### **Honourable Mention**

1) [Joker](#), directed by Todd Phillips

### **Favourite Historical Film 2025**

1) [The Tragedy of Macbeth](#), directed by Joel Coen

2) [The Favourite](#), directed by Yorgos Lanthimos

3) [Master and Commander](#), directed by Peter Weir

4) [Napoleon \(Director's Cut\)](#), directed by Ridley Scott

5) [Saving Mr. Banks](#), directed by John Lee Hancock

### **Favourite SF Film 2025**

1) [Children of Men](#), directed by Alfonso Cuarón

2) [Dark City](#), directed by Alex Proyas

3) [The Great Flood](#), directed by Kim Byung-woo

4) [Frankenstein](#), directed by Guillermo del Toro

5) [Thunderbolts](#), directed by Jake Schreier

### **Favourite Thriller Film 2025**

1) [Hanna \(film\)](#), directed by Joe Wright

2) *Mission Impossible: Ghost Protocol*, directed by Brad Bird

3) *Mission: Impossible*, directed by Brian De Palma

### **Honourable Mentions**

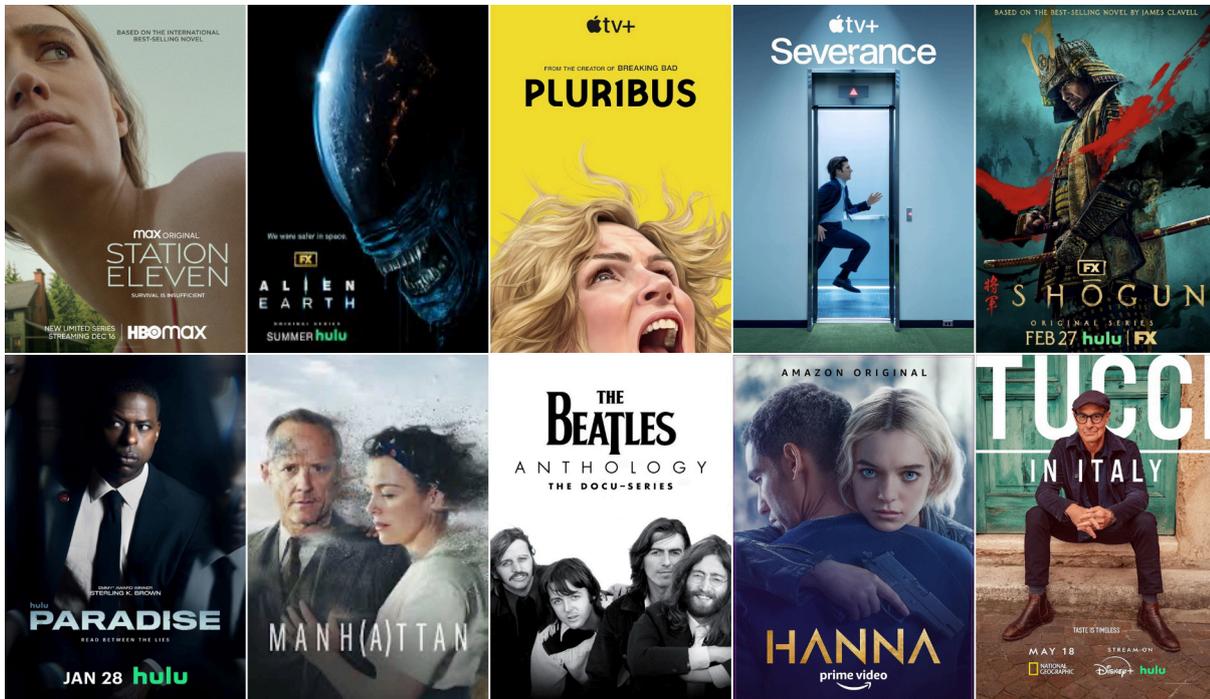
1. *Mission Impossible: Fallout*, directed by Christopher McQuarrie

2. *Mission Impossible: Dead Reckoning*, directed by Christopher McQuarrie

## Watching - TV

Some really good TV series out there, we're spoiled for choice with excellent new shows like *Pluribus* and *Alien: Earth*, let alone revisiting the archives to look at older shows like *Manhattan*.

### Favourite TV Shows Overall 2025



- 1) [Station Eleven](#), Season 1 (DVD)
- 2) [Alien: Earth](#), Season 1 (Disney+)
- 3) [Pluribus](#), Season 1 (Apple TV)
- 4) [Severance](#), Season 2 (Apple TV)
- 5) [Shogun](#), Season 1 (Disney+)
- 6) [Paradise](#), Season 1 (Disney+)
- 7) [Manhattan](#), Seasons 1 & 2 (DVD)
- 8) [Anthology: The Beatles](#), Season 1 (Disney+)
- 9) [Hanna](#), Seasons 1 to 3 (DVD)
- 10) [Tucci in Italy](#), Season 1 (Disney+)

### Favourite Crime TV 2025

- 1) [The Rookie](#), Seasons 1 to 6 (Disney+)
- 2) [Dope Thief](#), Season 1 (Apple TV)

3) *Breaking Bad*, Season 1 (Purchased)

## **Favourite Drama TV 2025**

- 1) [Shogun](#), Season 1 (Disney+)
- 2) [Manhattan](#), Seasons 1 & 2 (DVD)
- 3) *The Bear*, Season 4 (Disney+)
- 4) *Smoke*, Season 1 (Apple TV)

## **Honourable Mentions**

- 1) *Reacher*, Seasons 1& 2 (Prime Video)

## **Favourite Documentary/Dramatisation TV 2025**

- 1) [Anthology: The Beatles](#), Season 1 (Disney+)
- 2) *Tucci in Italy*, Season 1 (Disney+)
- 3) *Five Days at Memorial*, Season 1 (Apple TV)

## **Favourite SF TV 2025**

- 1) *Station Eleven*, Season 1 (DVD)
- 2) [Alien: Earth](#), Season 1 (Disney+)
- 3) [Pluribus](#), Season 1 (Apple TV)
- 4) [Severance](#), Season 2 (Apple TV)
- 5) [Paradise](#), Season 1 (Disney+)

## **Favourite Thriller TV 2025**

- 1) *Hanna*, Seasons 1 to 3 (DVD)
- 2) *The Day of the Jackal*, Season 1 (Purchased)
- 3) *The Last Frontier*, Season 1 (Apple TV)
- 4) [Down Cemetery Road](#), Season 1 (Apple TV)

## **Next Issue**

In my next issue, I'll return to discussing my latest reading and watching. I hope to get that out fairly soon.

# Comments

## Comments on Issue 86

**From:** Mark Nelson

**Date:** 20 February 2026

**Mark:**

As an addendum to one of my previous locs I can say that I've now almost finished reading *On the Calculation of Volume 1*. I've got about twenty pages to go, so the next time I can find some quiet time I'll be able to polish it off. I won't say any more than the first volume has given me plenty of interesting speculations about what's happening or could potentially happen. So I'm definitely going onto volume two.

I don't know if it's because I'm getting older... but I greatly appreciate this being published in seven smaller volumes rather than in one large door-stopper.

**David:**

I picked it up just last night, read the first few pages and was hooked. I despair, though, of how long it will take to get to finish the series, given that she has still to write the last couple of volumes (in Danish) and they then need to be translated into English.

**Mark:**

I haven't read anything by R.F. Kuang, but I do have *Babel* on the meaningless list of books that I would like to read in the future. Meaningless in the sense that there are too many books that I would like to read in the future. Meaningful because I'll have a look for it the next time I visit a second-hand bookshop.

I might forward this issue onto my dad, as I'm sure that he will be interested in *Is That a Fish in Your Ear?*.

I think I read a review of *Marty Supreme* in which it was stated that the director wrote the parts of Marty and the ageing actress with Chalamet and Paltrow in mind.

I have seen plenty of clips from *The Lincoln Lawyer* on YouTube. I'll have to take advantage the next time Sianne's family visit Australia so I can use their Netflix account to watch as much as possible.

In the long ago days when I was addicted to comix I typically preferred Dark Horse Comics to DC. I never read Marvel.

**From:** W. H. Chong

**Date:** 16 February 2026

**Chong:**

Very thoughtful review of *Bird Deity*.

Morrissey has an unusual kind of tone, sort of elevated omniscient but ironic and gently estranging? Rather wonderful control of mood ... the landscape and rain and suppressed

emotions.

I did really feel the awesomeness of the cosmic encounter. No idea what that's about but without it there would be a hollow in the centre of the book — as it is there is a hollow but it's charged with the constant suggestion of revelation.

**David:**

Thanks, Chong!

I could have written at much greater length about it, but that's probably more suitable for Gillespie's *SF Commentary* than my newsletter.

**Chong:**

!!!

**David:**

Re-reading the book, I made lots of pencil marks in the margins. There are heaps of questions, some trivial, some deeper.

**Chong:**

I would have too.

**David:**

Why is the transport to and from the planet via a "frigate" which has gleaming cannons? Surely we're meant to be reminded of Captain Arthur Phillip's fleet in 1788?

**Chong:**

I missed this detail!

**David:**

Why does Sarah say at the start of her account that she's chosen "Sarah" as the name to give to people, so that it can't be her real name? Why is she concealing her identity (and the purpose of her mission)?

**Chong:**

She is a very mysterious figure, mostly symbolic I think; an external force as an opportunity for David to act on certain feelings.

**David:**

What exactly happens to Sarah after she drops into the void? How does she get down from the plateau? (Does she fly?)

**Chong:**

I had thoughts about this of course, but have come to think of those details as not very relevant. Either David has confused/lost memories (as he is sort of the narrator pop investment) or he has been imagining a bunch of stuff.

**David:**

Why does the ancient parasape dream of a caged, filthy beast in a cage and then (presumably millenia later) David dream of being that beast?

And on and on...

**Chong:**

I can't decipher this, but actually think that's a good thing, Morrissey doesn't give us a neat programmatic analogy but leaves the dreams messy, which is a better analogy.

More to the point, the metaphor of the parasapes (a wonderful coinage no? para-sapiens) as a colonial consequence is rather confused for me. Eg, if they had a very high functioning civilisation to produce these indestructible and still working emotion/psyche-influencing objects, where are any other signs of a built civilisation? (A bit of Dark Emu sleight of hand there.)

Even more problematic for me is the cosmic encounter. I have to believe that this whole passage is in David's head — because, if the Deity exists, why are its presumed worshippers, the parasapes, not in a vital condition? (And of course, no where else has anyone ever seen a deity except in visions. The encounter is beautifully persuasive.)

But David's fate, his decision, the unresolved resolution — all that rings true to me.

And so it goes.

But still, there is as you say a haunting quality about the book. Its brevity really helps that.