After years of scurrilous gossip, one of the brothers behind The Matrix is coming out as a woman. Can their new film, Cloud Atlas, restore a reputation for creative weirdness?

Weirdness is the Matrix's trademark. As the title of the 2003 film suggests, its creators have a history of being the odd ones out. The film, which starred Keanu Reeves and Laurence Fishburne, marked the directorial debut of the Wachowskis, who previously had directed the low-budget lesbian thriller in which two women embark on an affair and hatch a plot to steal $2m (€1.6m) so one of the women can afford to see Kubrick's 2001.

According to the first film's co-writer, Andrew Niccol, the idea for the film came from a conversation with Tom Hanks, who played the character of Dr Emile C seur, a scientist who travels between different timelines in order to change the course of history. The film was a commercial and critical success, and its box office performance prompted the Wachowskis to start work on a sequel. However, the idea of a sequel was rejected by Warner Bros, who felt that the original film was too experimental and too weird for a sequel.

Years later, the Wachowskis returned to the idea of a sequel, but this time they wanted to create a film that would be more accessible to a wider audience. They decided to make the film a science fiction/horror film, and they called it Cloud Atlas. The film was released in 2012, and it was a critical and commercial success. It was a departure from their previous films, which were more experimental and more difficult for audiences to understand.

The Wachowskis' decision to make the film a science fiction/horror film was a deliberate move to appeal to a wider audience. They wanted to create a film that would be more accessible to a wider audience, and they were willing to make changes to their previous films in order to achieve this. The result was a film that was more mainstream than their previous films, but it was still a film that was unique and different. It was a film that was both experimental and commercial, and it was a film that was both weird and accessible.

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