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The Bitcoin Car

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Abstract
This is a film review of The Bitcoin Car (2023), directed by Trygve Luktvasslimo.

Keywords
Parody, Absurdity, Crypto currency, Musical

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In this wacky and somewhat surrealistic romp, a small Norwegian town allow Bitcoin to build a mine, even though it is on top of the local cemetery. Never mind that Bitcoin isn’t actually a metal; as several of the characters point out repeatedly, it isn’t really a mine. Although it is never explained exactly what is going on there, it uses up a lot of electricity, with potentially disastrous effects. Teenage billionaire Rita, who always wears a metal conquistador helmet, seems to have a plan to kill herself by supercharging her whole body with electrons—and the electrons sing, by the way, as do all the characters.

As a musical, the songs alternate between happy pop songs and an imitation of church chorales, complete with pleas for God’s mercy in the face of divine wrath. The film keeps its absurdist tone throughout, nodding at a critique of the global crypto economy as well as capitalist intrusion into rural areas, but the characters seem to navigate all this with aplomb. “Love is forever, mercy doesn’t fade,” they sing after burying a goat that dies mysteriously, adding that
“death unites us” as those left behind “to figure it out.” They are not exactly unaware of the impact of the mine on their community, but they have chosen to address it with absurdist joy—much like the crucified at the end of Monty Python’s Life of Brian (1979) who sang, “Always Look on the Bright Side of Life.” A “gospel priest” leads them in prayer, as the electrons beg to be released—although it is not clear that this will be a good thing. Gloria has chosen to plate her car in the gold of Bitcoin, and wears a Bitcoin medallion even as multiple other things show up with the same golden color, suggesting that the crypto economy is taking over—but she still has her goats and her farm, as well as her friends. As a satire, the film is uneven but creative, and presents an imaginative satire of global capitalism and the response to it.