

QLH-S01E00: About the Podcast

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SPEAKERS

Jessi Chartier, Jen Myers

J Jessi Chartier 00:04
Welcome to Quiet Little Horrors. Here we talk about the films that creep under your skin and take up residence in the dark. Let's chat about the podcast. Hey, Jen.

J Jen Myers 00:20
Hi, Jessi.

J Jessi Chartier 00:21
How are you today? How you doing?

J Jen Myers 00:24
All right, how about you?

J Jessi Chartier 00:25
I'm doing good. I'm excited to share a little bit around the history and the reasoning behind this podcast.

J Jen Myers 00:34
I am, too. Let's talk about it.

 J

Jessi Chartier 00:36

Let's talk about it. Well, I know that you and I have always really enjoyed kind of the off beaten. I don't want to say horror, but it's more like the thrillers, the horrors, the things that are a little bit off center. We've got we used to talk about those all the time. And so we kind of just decided to chat about them formally and record them and just kind of share them with the world. But can you share a little bit about what draws you to this? What is the style of horror and thriller in your mind?

 J

Jen Myers 01:07

Yeah, I think that's the question, right? I think there is honestly a part of me that is interested in doing this podcast to kind of figure that out. Because I don't know if I have a ready answer for you. But I do think that it you know, the more and more I think about it, and I've always been drawn to darker tales, but I always felt like I stopped short of being a quote unquote, horror fan. And honestly, over the past year or so, I've been thinking really seriously about like, why is that? Why did I have this thing in me kind of like, isn't willing to say, Yeah, I'm a horror fan and or that sort of thing? And I don't know, I think it's I think part of is I think I was actively discouraged from more stuff when I was younger. So I had a little bit of a mental barrier of, oh, I shouldn't cross that line, even though I seem to be interested in that kind of subject matter. But I also think that, I don't know maybe over the past couple decades, I think the definition of horror has gotten a little bit restricted to make being like a very certain a very particular thing. I know, it's difficult to even kind of describe that. But I'm just kind of trying to say what I feel about it is it seems that it is a thing. That doesn't necessarily include some of these things on the edges, some things that we talk about, like a sort of psychological horror, or Yeah, like you said, thrillers or I feel like there's all these words we use to describe something that we don't want to label just straight up horror, which is something that I feel like we you know, maybe we can talk about that. Why is that? Why, how was that come to evolve. But in any way, I just know that I've always liked this type of thing. And I never had a name for it still don't have a name for it. I like stuff that is in the margins, stuff. That's darker stuff that kind of is about this ambiguous, formless, you know, mass of twilight that has strange stuff in it. And that's the best I can do. And I don't even know why, like, I just like it, because maybe it's because it is kind of uninformed. And there's a lot you could do with it.

 J

Jessi Chartier 03:10

Yeah, exactly. My, my mother is a retired English teacher. And so I grew up with not only just stories, but traditional stories and being very aware of the crafting of storytelling, so themes and archetypes, tropes, foils, characters, you know, needs versus wants. And because of that, I think that I have always loved the approach to storytelling that teaches and shares and explores human condition, but doesn't hit you over the head with a two by four metaphor. It's much more subtle, and much more nuanced, because I think that that really aligns with how we are as people, nothing is very straightforward. And I love how our brains are wired to create these justification stories and to fill in the blanks. And so if you leave just enough space for the imagination to fill in the blanks, it can be so much more personal and so much more intimate as a relationship with the film, then, I think, some of the other more direct movies that are meant to scare as opposed to meant to creep. And so I've been drawn to lots of those subtle stories. Like the others, for example, is a creepy horror film. That's probably as close to horror as I as I tend to get. But I also really love a lot of the psych thrillers like Hush, hush Sweet Charlotte is

just so good. Or what happened to speak Baby Jane? Right. There's just and those are some of the older ones too. But some of the more current ones are things like, hereditary, which does have some elements of I guess like shock is shock isn't the right word. But it's more surprise. Well, no shock is the right.

J Jen Myers 05:17

Yeah, I think shock works.

J Jessi Chartier 05:18

Yeah, yeah. But I think that there's just this creepiness to it because it is so personal. And because you don't show everything. And so your brain does fill in what it fears, not necessarily what the director fears, or the writer fears, or even the person next to you for years, it fills in what you fear. And that is just so much more haunting and lingering of an effect than I think some of the shock horrors that are out there right now. So that's what I like,

J Jen Myers 05:48

I really, really like the way of summarizing that is, especially this idea that a film can deliberately leave blanks that are there for you to fill in. That's a really great way of looking at it. And I think also another thing that I like about these sort of stories, that have these blanks have these openings, is that I think it attracts lots of marginalized people to to be able to tell stories that aren't necessarily always hold. I feel like something that goes hand in hand with, you know, the tradition of Gothic stories or anything like that is that a lot of women are really into them. And so I think that, especially now I think we see this resurgence of horror films coming out or, you know, quote, unquote, horror, I think a lot of people say, well, some of these aren't even actually horror, but I think that we see new stories that are coming out that are telling a wider variety of perspectives, and talking more about things on the margins that aren't necessarily like supernatural or, or spooky, their their societal, or there are things of that nature. And so I think that those, those types of stories are going hand in hand with this type of horror. Because it just works out really well to be able to put your type of personal ideas and fears and concerns and desires into this format.

J Jessi Chartier 07:06

Totally agree, I think that I am. I am oversaturated right now with a lot of films that try to fill all plot holes. Because the the I don't want to say the demand, but there has been a movement towards. It's almost like people treated as a puzzle or a problem to find all the errors and the omissions in movies. That's not the point, a movie is only supposed to be two hours, it can't be complete. It's not supposed to be complete. It's meant to be a snapshot. And so, of course, you're not going to have all the information and some of the information is going to feel contradictory, because that's reality. But I find that when we're telling stories in a way that is engrossing, those thrillers, those horror films where you're constantly trying to figure out what's going on, that it is really draws me in as a viewer, much more so than dramas or comedies where I'm much more of a passive observer, I become much more engaged in the in

the film, what I'm trying to figure out what's going on. And so for me, by doing that, it's almost like an existential reflection moment where I can take what I learned about these characters. And by doing so be able to learn a little bit more about my own thinking and my own approach to things. And it's really, really a lot of fun.

J Jen Myers 08:30

Yeah, it's really interesting to think too, about puzzles that are more existential, as opposed to, I guess, just logical, right? Because I think you, you bring up a really great point that I think a lot of the way we react to films or lots of other stories, you know, I think back to, you know, classes I had in school that want to dissect certain books or poems and say, Well, it means this thing, and that's it. They're like, you know, crossword puzzles that you do, and there's only one answer. And that's a sort of type of puzzle. But then I think there's another type of puzzle that engages you and gets you to think about things, but not necessarily. And there's only one answer to this, it's more about the act of solving it, or the act of thinking it maybe there is no solution basically, is what I'm saying. And but but in in kind of like a puzzle this way, because it draws you in and makes you think about things and how things fit together. Except Yeah, the goal isn't really get to get to a solution. It's just to do that thinking.

J Jessi Chartier 09:31

Exactly. And I think if we're going to equate it to what we see in fiction or prose, like *The Yellow Wallpaper* is a great example of that. Because the that is a great example of a medium that would never work on film, because the ending is so left up to interpretation of what actually happens. And the same thing is true with Shirley Jackson's *The Haunting of Hill House* because you do, there are so many different ways to interpret what ends up happening, like, and I don't want to spoil any of the endings, but because everything is told from a particular character's point of view, you don't actually know, what is magical realism, what is actual fantasy? What if it really happened. And that's not the point, the point isn't to like, figure out the reality. The point is to enjoy the perspective. And I feel like the these particular films do the same thing. And that's why I'm really excited to talk more about them and explore more about these particular films and being able to share that out because I think that there is this, this really clear niche that we're trying to define, like, we don't have a definition for it, or at least you and I don't, and I feel like I'm excited about this podcast, because we're going to be able to refine our understanding of what those movies are, why they work, what are their themes? What are the kind of tropes of these particular types of films, because I think that's going to help not only us, but any potential filmmaker out there. Who wants to get into that particular genre, or sub genre of film, being able to leverage kind of what we as an audience member?

J Jen Myers 11:17

Yeah, absolutely. I think also, there might be an opportunity to kind of, I don't know, maybe reclaim or just expand the commonly accepted ideas of what horror is what a horror film should be. And because I think that that can be a lot of things, and like I said, I have this idea that maybe it's been a little bit constructed in recent years. But you know, traditionally, it wasn't always like that. I think that if you look back, especially we talked about you look back, and stories and literature and things of that nature, horror meant a lot of different things at once.

And I think that it is an interesting idea to consider, consider the thought that maybe it is still all these things, and that maybe some of the new films that we're seeing coming out that are stretching the boundaries are actually just kind of reclaiming territory that were had a long time ago, and maybe gave up or lost.

J Jessi Chartier 12:09

When you think about movies, like Carrie, if you go back and watch them, the majority of the film is not blood and gore. Right? It's a girl. It's a coming of age story. Oh, absolutely. Yeah. It's just brilliant. And so like, but I think that when people think core at least in 2019, and 2020, that there's a lot of when you think of horror films in 2019 2020, there's a lot more around the idea of gore, horror porn type stuff. It's just it's different. It's more overt, it's less subtle.

J Jen Myers 12:55

Yeah. And that's subtle. Yeah. And listen, that's one thing. You know, there are things that I like about those types of movies that are more overt. I like I've been when I talk about kind of reclaiming, I also kind of speak personally, because I mentioned earlier that I had always felt a little bit of a barrier between me and capital H horror, and I feel over the past year or so I've been reclaiming, and really expanding my own boundaries and watching a lot of films that I hadn't watched before, and things of that nature, and there are definitely things that I like about more over horror movies, too. i They're just different, you know, so I don't think necessarily, we definitely aren't talking about any sort of quality judgments like one is better than the other. But I do think it Yeah, it's interesting to just talk about different types of movies has a different flavor of horror, and talking about what is really interesting and engaging and honestly scary about it. I think the films that we're interested in talking about are films that, you know, I hear people say, well, it wasn't really scary. And so I think that it's interesting to explore that and be like, Well, number one, is it maybe scary in ways you weren't thinking about? It was really scary. After all, is it just being shocked? Is it just being surprised? Or is it having kind of that existential doubt creep into your mind about your life? And what you know, in reality, that sounds way scarier to me, but I don't think we think it is. And it's almost interesting to talk about, well, why why is that? So it's kind of like, yes, expanding our idea what's scary, and also examining what led us to this definition. So what's scary in the first place?

J Jessi Chartier 14:35

Yeah, and I think that that's what I'm really excited about doing within you know, the first few seasons here of our podcast is that we're really going to be able to look at a variety of films that kind of fit into what we think is this genre and really allow us to kind of whittle ourselves into a good definition. You know, we're we'll we'll look at some, I would like to say call classics type of stuff, some of the traditional No films that would fall into this category. But I'm really also very excited to explore some of the unknown, you know, not the mainstream films that everybody can be like, oh, yeah, I've seen that. But I'm really excited to explore some of those other films too, from a variety of cultures and areas, because it's going to help us just expose ourselves to some really cool ideas and some really great films. I'm, I'm really, really excited about the list we've curated.

 Jen Myers 15:27

Maybe by the time we get to the end of it, or at least get further into it, we will actually have a definition for what we're doing.

 Jessi Chartier 15:34

Exactly. But that's the point right? To enjoy the dance and the composition of what we're doing right now. For sure. All right, well, thank you listeners for listening in to a little bit of the history of quiet little horse where we came up with this idea and what we're going to do for season one, please make sure you subscribe so you can get alerted to all of the new episodes as they come out. And happy watching. Thanks, Jen.

 Jen Myers 16:02

Thanks, Jessi. Bye bye.