

# QLH-S01E03: Hereditary

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## SUMMARY KEYWORDS

film, miniatures, mother, charlie, annie, talk, people, interesting, hereditary, midsummer, therapy sessions, therapy, feel, watched, repression, horror films, movie, sense, inherit, eulogy

## SPEAKERS

Jessi Chartier, Jen Myers

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**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.

**J** Jen Myers 00:16  
Before we get started, as a reminder, when we talk about movies, we need to talk about everything in the movie. So there will be spoilers involved. If you haven't seen the movie or want to refresh your memory before you listen, you can stop now and do that before coming back.

**J** Jessi Chartier 00:30  
Let's talk about hereditary. Hey, Jen. Hey, Jesse.

**J** Jen Myers 00:36  
We ready to talk about this? Who's ready as we'll ever be?

**J** Jessi Chartier 00:40  
Alright, so I think it's important we chat real quick about why this movie kind of fits into this podcast because this is more of a traditional horror film, I think, in the sense of the gore and violence and such. But we both agreed that it kind of fits our themes. So why don't you start by letting us know how you discovered this film? And why why this film should be on quite little horse?

**J** Jen Myers 01:03

Yeah, definitely. I think I'm a little unusual in that I came to this after I had already seen the director's second film, *Midsummer*. And so in a strange way, I think that that prepared me for *Hereditary* being, you know, a little bit of a different beast, having some horrific elements, but maybe not a straight-up horror film. It really seems to me to exist in this gray area, that it's hard to say it's one thing or the other, even the kind of purpose of our podcasts is sticking out this gray area. And like you said, it really doesn't maybe fit squarely into that. But that's also part of the reason I think it's so interesting. I think that it crosses lots of different borders. And it has elements of horror, but it's not something you would consider to be a horror movie. And so it's kind of interesting to think about, well, why doesn't it fit in there? That's obviously still very horrific. How about you or your initial reactions to it?

**J** Jessi Chartier 02:01

I discovered this film when I was flying back from an overseas trip. And it was being shown and I don't like watching horror films because I can't sleep. But being on a plane for some reason, where I could suddenly pop off my headphones and be just immediately retransported back into reality gave me the safety to try this movie out. And I remember the first time I watched it, I fell in love with it. Like I wanted to wake up my husband next to me and be like, "You need to watch this movie with me. It's so good." And I agree with you that upon a second viewing, well, first off when I watched it, and we decided that this should be within our repertoire for discussion, I realize that I had forgotten all of the horror elements, like the shock pieces, and the gore and the violence that happens much more towards the end. None of that stayed in my memory. But what lingered was everything else. And that gray area you talked about. And so I'm excited to talk about that element of it. Because for those who are listening, if you are trying to avoid kind of the gory stuff, you can still watch this film up until a certain point and still be haunted by it. It's just so good on so many different levels. That I feel like we have to talk about it.

**J** Jen Myers 03:25

I had a similar experience of when I watched it the second time recently that I had not remember I remembered the shot. They're shocking things in this and you remember the fact of them happening? At least I did. I'm like, "Oh yes, I remember that happened. That was wild." But like you the things that really affected me the most was all the stuff under the surface. And I think that's also what really makes us the type of film that we like to zero in on here is that fact that even though it has these elements that are very shocking and very horrific, the substance underneath is so much deeper and so much richer than that.

**J** Jessi Chartier 04:00

Yeah, I agree. I agree. And I think that we can start real quick with kind of the theme of the film this sense of maternal heredity, like what is inherited? What are we afraid of inheriting from our families and our parents? Because I think that there's just so much to be talked about there. Where do you kind of sit in this? I mean, you have a daughter. So talk to me about how you approach this film and how it affected you.

**J** Jen Myers 04:26

Yeah, it's Wow, this is a weird film for parents to watch, you know, if you're at all honest with yourself about the kind of existential experience of being a parent, right? Yeah, I will say not to turn this into my own therapy session. But yeah, I come from a not great family background and have definitely needed to work through a whole lot in my own life. I had my daughter when I was younger and a little bit chaotic circumstances, you know. So there's definitely been a lot of things that I've had to think about as a parent, particularly in the sense of like, what do I need to fix and get together so that I don't, you know, end up dumping them on my daughter as she grows up, basically. And I think it's something that really comes into sharp focus when you have a kid, or at least it did for me, it may not happen for everyone clearly, as part of this film shows, but for me, I felt like it really brought it into sharp focus, these behaviors, these coping strategies, these, you know, tendencies to react in ways or not react in ways that were exactly healthy, all of that stuff became really, really sharpened for me. And it was almost kind of like, oh, wow, I need to really stop that. Because if I don't, I'm gonna end up putting all this baggage onto my kid, and then she's gonna grow up and then have to, you know, go through the same process. And we're in this unending cycle of nobody getting out from underneath these type of emotional burdens.

**J** Jessi Chartier 05:52

I think that's a perfect transition into like, what a lot of families are afraid of, and how they handle it. I think that this family, you know, there's this running theme of like secrecy and silence and repression and like, not wanting to address the things that are most terrified, which is ourselves, right. Within the first few scenes, we have the eulogy given by Annie of her mother. And the first thing she says, was my mother as if it was a private person, and she had her secrets. And I think that that level of secrecy is such a running theme. And all of the children like I think that falls perfectly into that sense of what's actually inherited, which is the sense of secrecy and silence, you know, and repression. Even no one wants to talk about what's actually going on inside their own heads, and it can cause damage across the generations. You know, in the eulogy that Annie gives, she talks about how her mother was secret, this is a very private person. And yet she replicates that in her own life, she does not want to handle the death of her mother. I mean, she talks about being should I be more sad? Should I be this? Should I be that, but then she does have her own secrets she talks about, I'm going to go to the movies, when really she's going to group therapy. And there's just so much repression and so much secrecy, that it's so damaging.

**J** Jen Myers 07:17

Oh, yes, definitely. And it's, I think it's really good to pull that out too. Because the surface level of the so not exactly just a surface level. But the easiest thing to pull out in terms of the the hereditary problems in this film is, you know, mental illness, it's very clearly outlined that there are mentally ill people in this family, and that's a concrete worry, and getting passed down. But like you said, it's not just that it's all these habits that have sprung up, you know, around, maybe around the illness, but also just kind of it doesn't have to necessarily have anything to do with it. It's just the fact that everybody is so repressed and so reliant on their own secrecy and keeping everything private, that that has almost become kind of an illness in itself.

J

Jessi Chartier 08:05

There's so much there. So she goes through this family summary, right where she talks about my mom has di D, or had my father died from starvation from psychotic depression, which is That's extreme and horrific and awful. And then she talks about her brother committing suicide, her brother had schizophrenia and blamed the mother for putting voices in his head. There's just so much going on. And of course, by the end of the movie, you question how much of that was the mother trying to resurrect or invoke this trickster god that she eventually is, is able to, to invoke and or the cult is able to invoke and there's there, Peter, the grandson. But there's just at the end of all of that, so at the end of that family summary, Annie's line is, that was my mother's life. That's not she doesn't say that was my life, or that is my life. She doesn't talk about how any of it relates to her. She has clearly this distance that she's like that was over there. Right? That is not my life.

J

Jen Myers 09:17

There could also be it's such an interesting line when she says that because it also to me could seem a little bit like she is still seeing things through the prism of her mother's experience and rationalizing her mother's behavior in a way she has this this strange sense of earlier in the eulogy you talked about when she describes her mother, technology gets kind of brutal. You know, it's not unnecessarily cruel, but it's definitely honest about her mother's, let's say, less pleasant qualities maybe. Or at least you get the sense that she feels that they were less present pleasant qualities you know, like she's not laughing about it. You get the sense that like, on one side, she has this deep seated anger towards her mother, but then On the other side, that line made me think that Well, she's also like used to trying to justify her mother's actions, which is more or less like a defense mechanism, you think so it is also complicated.

J

Jessi Chartier 10:10

It is complicated. And let's talk quickly about Charlie's reaction to her mother in this eulogy. So Charlie has this infamous clicking, she's got this tick, that identifies her, which is a great piece of business that actually ties everybody together and helps you at the end, and is just used so beautifully in the audio, fear and suspense, but she is drawing her mother, and it's clicking, while her mother is giving this eulogy, which indicates that she's uncomfortable or nervous, or something. And it there's just this interesting dynamic between the relationship of Charlie to her mother and Charlie to her grandmother. For my own personal perspective, I felt that like I had a different relationship with my grandmother than I did my mother, because my mother was the authority figure. And my grandmother was my elder, which meant that I had to respect her and do what she said. But she also was the one who let me eat as many cookies as I wanted. Right. So it was a different relationship. And so there's this beautiful tension already created between Annie and her daughter that just runs throughout the whole film.

J

Jen Myers 11:22

Yeah, you know, it's a tough thing to go through her grandmother's death. I didn't really get a sense. though. that she. you know. really loved her arandmother. though. Do you know what I

mean by that, like, it still seemed a little bit distant to me, or maybe in the way you characterize it that Charlie was used to her being a her grandmother being something of a yeah, maybe that authority figure or more of a grounding influence? That was almost just kind of like, this is a fact of my world. Like she also after the funeral, she asked her own mother, Annie, like, who's gonna take care of me now? And Annie is like, well, I will. I'm right here. And but there's something in there that that Charlie doesn't really see Annie as the one who does that. But I also didn't seem like there was, there was too much sentimentality from Charlie either. It just was kind of in a sense of the way the world works. My grandmother is the one who makes the rules and kind of runs things. And with that gone, it's like, well, now who is going to run things?

**J** Jessi Chartier 12:22

Yes, yeah. And Charlie is pretty, emotionally apathetic throughout the whole film. And of course, we learn why at the end, because she's not really Charlie. And which makes sense when they when the mother says you never cried as a baby. Right? You never you never did these typical human things. But yeah, it's the relationship is just such an interesting piece. You know, we talk a little bit about the repression in the sense of heredity. And there's this great scene with Peter, or Pete in class. And there's a theme they're talking about at the story of Agamemnon. And there's this great question of well, do we have freewill? Or do we not? And, of course, they're talking about the story of like, do we have choices and blah, blah, blah. But in this movie, the choice is really about do we have a choice about what we inherit? Or do we not? Do we have the sense of the ability to make better choices about our mental health? Or what we can our physical health? Like? Do we have a choice that we're going to inherit what we inherit? And it becomes this question of like, is it more or less tragic if we don't have choice? And do we fight it? Do we not fight it? And that theme is just really interesting in regards to that sense of, if you apply that to the sense of heredity, like I think about my own family, and how breast cancer runs in my family. So am I scared by the potential as I get older that I may have breast cancer? Of course I do. But what do I do with that choice? Do I let it run my life? Do I not like there's just so much kind of tied up within that, that I think is just really, really interesting. And I think we can actually see that. When it comes to a form of repression, like you just ignore it, kind of like what Annie does, of just distancing herself from it, which pushes her into her own psychosis even more. And this theory, the theme that we see throughout the movie of the sense of beheading. I would love to talk about that for a minute. Like, why do people have to lose their heads? Like, there's a lot of that happening in this movie? There is a lot and when I first watched it, I thought, Okay, well, that makes sense. Because in the book, the invocation book at the end, there's a picture of the King, the trickster, God holding, I think it's three heads in the picture. And so Okay, so he needs three heads to be invoked. Fine. Like there's a nice little tie on right there. But I think that there's more to it because there are more than three people that are beheaded. Charlie gets beheaded. Grandmas post, humorously, Pitt beheaded. And then Mom beheads herself.

**J** Jen Myers 15:03

I think Steve's body is also beheaded.

**J** Jessi Chartier 15:06

And Steve's body is beheaded? Right? Yeah. Yeah. So

J Jen Myers 15:10

there's like, there's more than just one. And then like, Charlie, obviously,

J Jessi Chartier 15:15

yeah, yeah. Yeah, who's put on the statue at the end? Whose head is our statue at the end? Yeah. But I think that there's so in, in therapy sessions. So I think that this is really interesting, because in therapy sessions, therapies, therapists will often talk about, you need to get into your body, you need to think and feel below your neck. Right? So it's like you need to be in your body. And so this theory of beheading is, no, I'm going to remove myself from my body, I'm going to not feel I am going to not deal with the reality. And in fact, what in my own therapy sessions whenever I get super stressed out, I tend to have these beheading nightmares where I am beheaded. But for me, when I'm super stressed out, the beheading is actually a form of release. Because I don't have to deal with the feelings then. Because I can't because I've been beheaded. So it's this crazy, like theme across the movie of like, no one is actually feeling the reality of what is going on. Everybody is in denial. Everyone is in depression. And there is no better example of that than when Peter is in the car. The accident happens. And he drives home and just goes to bed and just goes to bed. Yeah, like he has cracked, he has completely, which is an understandable reaction.

J Jen Myers 16:44

Oh, absolutely. It Yeah. And I think the way you explain it, it makes a lot of sense. Because it's, it's actually a really clear metaphor. And it's, it's something that the reason, it explains both the problem, which is, you know, you just can't confront everything. And so you just kind of shut it off, or you only keep it you keep it up in this intellectual realm where you think you can puzzle it out. And then also the metaphor of like, well, just drawing a line and letting it go. And just not having to worry about any of that. And it actually, these are behaviors that we do in small ways, basically, every day, obviously, if they get to the point where they're, it's more than that, then, you know, you have to apply a solution to it. Which also like brings up the fact that like, oh, man, why hasn't any been in a longer course of therapy, especially married, being married to a psychiatrist? That's an interesting thing. To me two words, like her. Steve is a psychiatrist. He's a practicing psychiatrist. And he seems to be, you know, he, I think he's trying to stabilize everybody. But I also don't feel like he's doing a very good job of connecting and confronting himself.

J Jessi Chartier 17:58

Yes. And I think that there's just so much to be questioned about his own sense of denial. You think about all of the things that is going on with Annie. So let's talk about her as a mother for a hot minute. Like the fact that she slept walk, or sleep walked, I think it's sleep, walked and poor paint thinner over her kids, and then lit a match

**J** Jen Myers 18:23

in herself. It's telling that story. I remember she said, and myself, she tax it on the end. I almost as a way of that, like that makes it better.

**J** Jessi Chartier 18:34

Yes, yes, exactly. And she says that she was standing next to Peter's bed when they shared her room. And she focuses on Pete, she's like, I was standing next to Pete's bed. When they shared a room with her him and Charlie shared a room and they were both covered in paint thinner, but she focuses on Pete, and then she does tack on at the end. She's like, I didn't mean to, obviously, you know, and then again, she says, you know, but I did it. I can't deny the fact that I did it. By accident. Like there's this is like, was it really like how much repression is really going on there? And then she, of course, has the nightmare where she tells Peter, I never wanted to be your mother. Yeah. Oh, god, it's just so crazy.

**J** Jen Myers 19:15

Yeah, she's got a lot of levels of repression. And thing we didn't mention when she was doing her group therapy at the very beginning is that she's keeping that a secret from her husband, saying that she's going off to the movies, instead of going to therapy, which just like blows my mind. You would think that if anybody has a psychiatrist, he would very much support or her seeking out that kind of help and support, but she lies to him and tells it tells him that she's just going out to the movies. And there's an interesting thing there where even when she is doing something that seems to be you know, healthy or something that would be really genuinely good for her so close it and secrecy. It's like she doesn't know how to operate honestly or openly. There's just so many levels of repression. That's just when she goes to naturally,

**J** Jessi Chartier 20:01

yes, yes, I completely agree. And I remember when she was in the therapy sessions, she said, the last time I did this I was for last time I went, I was forced to go. Right. Which means that at some point in time in the past, she's had a psychotic break. So

**J** Jen Myers 20:15

we'll end later in the towards the end of the film, Steve is drafting an email to a colleague, or maybe her doctor, I never quite figured that out, saying that it he like, right, but he doesn't type it out. But his something I think Annie is something we'll have in another episode, yeah, beginning or in the middle of and then it trails off, and he never finishes. So there's definitely a history of things going on, you think there would be some more preventative measures in place for this not to like blame the characters, but yeah, there's just basically, I, this is probably me, coming from a history of my own repression and having to like work through my own resistance

to dealing with it and having been, you know, more or less being on the other side of being like, Okay, everybody here just needs to go to therapy, okay, just start doing it. And there's this whole thing up,

**J** Jessi Chartier 21:02

if there's one thing our listeners can take away from it's seek therapy, it was a Jesse go to therapy, it is just like seeing a regular doctor, you'd got to take care of yourself.

**J** Jen Myers 21:13

I mean, I still I've been in therapy for years, I still go, it's more or less maintenance for me now. But it's really great to have that foundation there if you need it. And also just kind of helps you keep growing, because you'd never get to a point where you know, everything in the world or your you know, this perfect Buddha like creature, right. But it also kind of highlights the idea in this in this film, you've got a lot of people who seem to be pretty broken and needing more than they're getting, but are just moving functionally through the world as if that's not true. Oh, for sure. And I think that breaks apart completely.

**J** Jessi Chartier 21:48

So much of this would have been solved. If if people would have gone to therapy. But I think that there's a you know, let's talk a little bit about the perception of mental illness. Yes, the perception of mental illness here is just really interesting. And you had some really good thoughts on this one. I'm really interested to hear your ideas a little bit more. Yeah.

**J** Jen Myers 22:09

Well, I mean, I think essentially, the premise of this film is, what if through history, or whatever, we might look back retroactively. And say, that's an instance of mental illness, it was actually just demon worship, which is, you know, back in the day, probably what people did literally believe it was in some of these cases, which also, I think, brings in this interesting tension I feel in the film. And I feel it in midsummer, to the director, second film, where there's this tension between, maybe I don't know, our modern enlightened methods of dealing with things and this older or more traditional, I don't know, traditional ways of doing things, I guess. And it's not necessarily a clear, one is bad, and one is good. In fact, in many ways, there's a lot of danger associated to the older methods. But there does seem to be a little bit more of an honesty and authenticity to some of these more folk traditions and folk beliefs, then the modern psychiatry or things, especially in this film seems to be very ineffectual. Those solutions do not seem to have worked in some way. The only thing that controls and moves the people in this film is this older cult of demons or whatever, it's hard to even know exactly what to call it. And it's also interesting, too, because we talked about this a little bit in the witch, and it's all it's harder in hereditary, but I also feel like you could watch this film and make the case for it also just being a manifestation of mental illness and not actually literally happening.



J

Jessi Chartier 23:44

Mm hmm. For sure. Well, and I think that's a running theme in all horror films, too, is like, right, the thing that scares us the most is ourselves. And we're here we're looking at not only ourselves, but our, our line of people. Like we are connected to the ancestors of before and whatever they came into this world within left with a we inherited from them. And I think that there's that real tension between that and we want to hear the old stories, there does two things. One, it makes us feel unique and special in a very twisted way. But it also is less sterile. You know, I think that a lot of times when we talk about it is kind of ironic, that so much of mental health is becoming very aware of who you are, and feeling and doing all those things. But then at the same time in of itself. The science behind it is very sterile is very feeling less, right. It's without motion, emotion. It's hard for people to kind of marry that together.

J

Jen Myers 24:50

Yeah, it's difficult. And I think in hereditary that's kind of personified by Steve, the father who is a psychiatrist who is doing his best and trying to keep everybody together. But he also seems very ineffectual. Like, he doesn't actually seem to be able to do a whole lot. And there's something in this that his approach, why it seems sensible and even gentle, but then it doesn't work. And you can argue that maybe demonic cults, at least something happened, you know, somebody you got to some sort of conclusion, you got to some sort of completion, right, which, you know, I'm not advocating for, hey, that's the solution. But I think in the world of the film, that's what would draw people to those type of stories or rationalizations or even those type of actions. Because it is, you know, doing something that you you can touch and feel and hear that in some level makes a little bit more sense. And there is a sort of, again, this is something else, I don't want to get too much into midsummer, because we may talk about it in the future. But the themes here are so similar. And I think midsummer makes an even stronger argument for the idea of catharsis, that going through this type of process, even though it may seem irrational on its surface, has a lot of cathartic value. And I think that's what is running some of people's desires and fears when it comes to dealing with issues like this or trauma in their own lives, is that it's it's really difficult to do in the quote unquote, proper way. It's hard to know, if you're getting anywhere, does it happen quickly, you don't necessarily see the results in front of your face, it's not linear, you have to like circle back. But then there's these other options, maybe that are more attractive, because they present this idea of cutting through all that, and just getting to an end. And instead, you know, there's spells and there's incantations, and there's the things that you inherit, that are fates. And that's how they're supposed to be. And there's something kind of soothing about that to some people.

J

Jessi Chartier 26:53

It's interesting, because it's a twisted version of locus of control, like who, who's actually owning what and what can can you control and what can't you control, and it's so much easier to try and use incantations to control a demon than it is to see yourself as that demon and trying to make the do the hard work of reprocessing your brain in order to improve your mental health. Yeah, it's very, very interesting. Let's talk a little bit about the elements of gender and placement in body and trans horror and body horror, because I think that it is beautifully told but twisted in so wrong ways.

J Jen Myers 27:36

Yeah, there's a lot going on, when it comes to thinking about I think both gender identity and also gender roles, which are slightly different things that could, you know, run parallel to each other and overlap sometimes, but are distinct issues. I think about Charlie, we didn't get too deep into this earlier. But her character in the film, she's placed in a special needs class, she doesn't seem to be really acclimated to her social group or anything like that. She's definitely a person who is, you know, either misunderstood, or just maybe not getting some of the support that she needs. And then, you know, and in the story of the film, we learned later why that is, but there's so many other interpretations that you could put on this.

J Jessi Chartier 28:17

Totally, I completely agree. I mean, and there's, there's so much language around her uncomfortability within her own body, you know, and there's that sense of, she's described in the script as androgynous. She wears baggy clothing, as she says her grandmother wanted her to be a boy. And then we learned, of course, at the end, that from the plot of the story, that the spirit that inhabits her body prefers the male form. And I think that the fact that she is in a female form show like she's just constantly uncomfortable in her own skin, things like she's allergic to peanuts, she doesn't feel connected to the world. Somehow they place her in a special needs class, regardless of whether or not she needs it. And it's just so interesting about how society treats this character who doesn't fit social norms of what it means in any direction one way or the other. It's just it's it's a fascinating conversation to have, because I think that that often gets overlooked, you know?

J Jen Myers 29:22

Yeah, I think there's there's also the point on when Annie is talking to Charlie, I think it's after the funeral. And it kind of brings this up. I think it might have been when Charlie says grandma wanted me to be a boy. I think that's when she says that, and I think Annie tries to comfort her by saying, you know, when I was young, I was a tomboy. And she rattles off this list of stereotypical feminine things that she wasn't into. First of all, this doesn't really seem to be hitting with Charlie at all. And it kind of underscores the fact that any is only seeing it for this prism of like typical gender roles fit to this role. Well, that Okay, I didn't I didn't like these little things either. And kind of missing, there could be something else going on like, and he doesn't seem to have any understanding that there's anything deeper than that. And if you're looking at it in this way of like, what if there's some gender dysphoria going on? If you look at it in that way, any is just skimming over the surface. And you don't know what the reasons are that she's not willing to go any deeper with that button. I definitely felt it in that conversation.

J Jessi Chartier 30:26

For sure. She's just, Charlie is so uncomfortable in her own skin. And yet so comfortable in her own spirit. Yes. Like she is just so comfortable with who she is as herself, but just not in her body. It's just it's a brilliant, brilliant little piece. And I think that what it does is it highlights society's faltering when it comes to trans people where we just don't know how to handle it. When someone says, I feel uncomfortable being a girl. Our first goal to reaction is, well, it's

okay to be a tomboy. It's like no, no, no, you're missing the mark. You're missing the mark. Right? Yeah, it is very, very interesting. So I'm glad we were able to talk a little bit about that. And I think the other thing we wanted to get in for this episode, too, was talking about the miniatures, we got to talk about the setting. Yeah. Because I love how it challenges your question of who is watching whom, who is the miniature and who is not, at from the very beginning, because we open with the tree house in a frame, when you discover the frames actually a window, and then it turns and it focuses in on the miniature of the house. And then it zooms into the house, and then it becomes like the real family. So it's just this like, who's watching whom, like, who's really manipulating the miniatures? Who's really the miniature? I just think it's great.

**J** Jen Myers 31:43

Yes, definitely. And I had mentioned this earlier to you, but I love miniatures as a concept. I'm just like, fascinated by why we do that. And they're just interesting to me. And the, the the fact that Annie is an artist who creates miniature dioramas is woven through this film, like it comes in and comes out. But it's really interesting to think about, especially in light of everything we're talking about is like, well wonder why she really does that. Is it a way that she can construct a world that she has control over? But then it's also interesting, because she has things set up she has, she also has people in her miniatures, which some people will just create dioramas that are just houses or just rooms, for hers have people and they usually have some sort of storyline. Like there's the one point where she has, she's making a miniature, and I think it's her mother's in the nightgown outside the bedroom door, like looking in on her sleeping, I think is the story. They're like, that's really weird. And then of course, there's the time later in the film, when she starts making a diagram of Charlie's death of the accidents with complete with Charlie's severed head, lying on the side of the road. And her husband come in comes in is like, what are you doing? And, and she's like, this is a neutral observation of the accident. It's just like your distance, and you're looking at something. It's not a judgment on anybody. And it's really clear in that moment, because her husband points out well, like, how is Peter gonna feel about this? And she's like, it doesn't have anything to do with him. And obviously, it does, like there is no such thing as a completely neutral point of observation, especially when you're talking about a circumstance like that. But she's so committed to the idea that that what she's producing is this neutral, distant observation that has no particular meaning that she's putting into it. When it seems really clear that there definitely is

**J** Jessi Chartier 33:38

Oh, for sure. I mean, there's also the the die aroma that she makes of her with Charlie nursing her in a bed and her mother standing next to her with her breast out. And you get the impression from that particular Dyer, Rama, you're not quite sure if the mother is offering her breast to basically take on her granddaughter, or she's trying to show her daughter how to breastfeed. Like you're not the Dyer Rama itself. When you look at it, you're like, Okay, that's a little weird. But clearly, grandma must be teaching the daughter, her daughter how to breastfeed the granddaughter. But when you hear the story of how Annie says to Charlie, you know, grandma wouldn't even let me feed you used to drive me nuts. Then you're like, What the heck is going on? Like you just you question everything because the miniatures are a

perspective. They are the perspective of the person who is looking at them, or in this case, creating them. But the person who's creating them is not creating them with the appropriate feelings behind it. So you're like, Well, how much of this is just repressed emotion coming out?

**J** Jen Myers 34:47

Right, which is probably going to be pretty much all of it. I think the miniatures actually tie in a little bit to what happens towards the end. Maybe we could cycle into talking about that into detail if things start getting pretty wild, too. See hands, like a lot of this film, you know, we've talked about repression, we've, there's all these emotions, there's definitely the the shocking incident of Charlie's death. But this film for the most part is running on this emotional drama. And then once the the the kind of magic and demonic cult stuff starts really kicking in things really, really get taken up a notch. And then there's the, I think, somewhat infamous scene of when things kind of start cracking open, and Peter wakes up in his bed in his room at night, and then you will spot Annie up in the quarter on the ceiling pretty much just back there watching him. And so she's she's at this point morphed into this complete, I don't know, demon spirit of her own, in a way, and it's just gone completely off the rails. And but I also think it's interesting in that moment, I think it kind of leads in from the miniatures is when you see that room, and you don't, I did not notice her at first, when I first watched this film, I'd be interested to hear other people's experience at that scene, that it took me a while to realize that she had been up in the corner for a while before I was like, Oh, holy shit. There she is. And it almost was kind of the same deal. And Peters room is the room at the very beginning that you described that we focus in on from the manager and said, You're you actually get the kind of the same shot, as you do in that scene where we finally see her up on the ceiling except as a completely different set of circumstances.

**J** Jessi Chartier 36:29

Yeah, Peters almost like a secondary protagonist in this film. And I think that the perspective that Annie had for her like the reason she's on the ceiling is because she has now transcended beyond herself. So everything is a miniature to her. And I think what's really interesting is when I first watched the film, the scene where she completes her transformation, if you will, where her husband is burning in front of her. And by the way, Tony cloud is amazing in that particular scene. She's amazing throughout the movie, but where she is like horror, she shifts in a millisecond from absolute horror to absolute empty,

**J** Jen Myers 37:05

you see it use the change happen,

**J** Jessi Chartier 37:08

you do you see the change happen. And the first time I saw it, I didn't notice the light. There's that light that you see throughout the film of like a reflection. And it's like, but now I saw where it was like there's a light. So it's something took over her because she was in the most vulnerable spot. And because she is the character that represses the most, of course, she's

going to be like, I'm out. Oop, right. And she's gone and something else is in her. It's just and we don't have to know what that is. You know, again, I'm I'm a big believer that you we don't need to fill all potholes. We just know that she's no longer Annie. We know that she's gone. So they it's just it's absolutely fascinating to have this perception and this perspective of distance and repression, and manipulation and control. All of that is part of the miniatures like that's the purpose of the miniatures is that you are distant and can control everything. That's so good. I think we need to start looking at midsummer for a future episode, because I love seeing how directors and writers grow in their craft. And this is definitely have been has been one of my favorite movies. And it's I'm very excited that we got a chance to talk about it. Yeah, for sure.

**J** Jen Myers 38:26

It is definitely interesting to see how all the themes that we talked about are definitely still present in midsummer, and the directors decks work and you can just see them building on on each other.

**J** Jessi Chartier 38:39

Well, I'm excited for that. Well, Jen, this has been super fun. Thanks so much for chatting with us about hereditary and I'm looking forward to our next film. Do we know what our next film is?

**J** Jen Myers 38:51

I don't think we do.

**J** Jessi Chartier 38:53

All right. We're going to have to figure that out. Maybe posted on the website for everybody. Definitely. So Jen, if people want to learn more about quiet little hoarse wish they go,

**J** Jen Myers 39:04

Oh, so many places. So we have a website. It's a quietlittlehorror.com. That's where we post all that new episodes and some show notes, everything like that. We're also on most of the main podcast apps, so however you like to your podcast, Apple podcasts, Spotify, Stitcher, anything like that, you should be able to look us up there now and subscribe. And we also have a Twitter account, which is quiethorror and Instagram, which is quietlittlehorror.

**J** Jessi Chartier 39:34

Excellent. Well, thanks, everyone for listening. Join us next time as we talk about more horror films. Bye everybody.



Jen Myers 39:40  
Bye