

QLH-S01E05: The Wicker Man

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SUMMARY KEYWORDS

film, wicker man, movie, people, christopher lee, happening, interesting, scene, feel, belief system, mythology, early, watch, crops, talk, character, bit, believes, thought, counterculture

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.
- J** Jen Myers 00:18
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 00:33
Let's chat about Wicker Man. Hey Jen
- J** Jen Myers 00:36
Hey Jessi
- J** Jessi Chartier 00:39
1975 was a different type of year, man
- J** Jen Myers 00:43
Stuff was happening. They were working through some things. There were

J Jessi Chartier 00:47
so many boobs in this film. And we just Yeah, I feel like we need to.

J Jen Myers 00:52
Yeah, up top. The there are there are a lot.

J Jessi Chartier 00:57
There all over the place at the very beginning. So I got to admit, when I was first watching this, I was like, what path did we get sent down? It is I

J Jen Myers 01:08
wouldn't be surprised if there's a lot of people who just know of the worker man's reputation. I had the same feeling when I first saw it, which was like, it's it actually was last year I think. But I just it was just one of those things like I knew it. And then I started watching it. And it's a little bit bewildering at first because you're like, What is this? What is happening?

J Jessi Chartier 01:29
It is very strange. Well, let's, let's orient our our listeners a little bit to The Wicker Man version that we're watching is the 1975 version, which was acclaimed for a lot of different a lot of different things. It was an introduction to the folk horror genre, it really kind of isolated, it really just I shouldn't say isolated, it highlighted some really unique approaches to what fear based filmmaking is like. It was just it was great. So if you haven't seen it, and you're a film buff of any sort, you got to see it, because it's definitely a classic, for sure. How did you discover this film?

J Jen Myers 02:12
Well, like I said, I it was just like a year or so ago. So I'm relatively new to this. And I believe it was Arclight, cinemas, they do some screenings of older movies periodically. And I had a free ticket to one of those screenings of older films, and they had The Wicker Man. I'm like, well, it's free for me, and I never seen it. So I'll go watch The Wicker Man. And it was just kind of a random, this is on my list to watch at some point. And I'll go watch it. And yeah, I had, as I described earlier, I didn't know much about the film beyond its reputation. And so I kind of came in blind, which was I, you know, I guess it doesn't hurt to know, but I think it's kind of nice to go in there and not having really any idea what I'm in for. And it's it's a journey. It's a journey. What was your experience like?



J Jessi Chartier 02:58

Well, I was introduced to it back in film, school people talked a lot about it a lot. But I never had seen it before. Because horror was just not a genre I was ever really interested in, as we've talked about in earlier podcasts. So my first exposure to it was doing this podcast doing this particular episode. And I kind of sat confused the whole time. So the TV is in our living room, and you can see the television from our living room windows. And within the first 10 minutes, I'm like, dang, I got to close the shades because like, this is not child appropriate for kids outside walking their dogs. So I had to close the shades down. But my first impression of it was you know, it's it is really a good time capsule of what films were like in the 70s What the UK and British films were like, What are so non American films, but still tied into a little bit to that Western culture. And then it was just, it was weird. And more of a slow burn than I expected, like the burn started coming. Much later. Like it happened really within the last like 1015 minutes or the last scene. Prior to that it was just like a murder mystery.

J Jen Myers 04:15

Right? You don't know it's a horror movie until pretty much the end. And then when it throws everything into that light, then you can kind of read more creepy, like if you could watch it again, knowing where everything is headed it. You read more creepiness into kind of things that maybe just passed by before or you thought weren't that big of a deal. It's all about perspective, which is really interesting.

J Jessi Chartier 04:39

It is it Oh, man, we got to talk about perspective too. Because like the syntax, so many people will say early on that Oh, no, that girl isn't here. And they're not necessarily lying, but they're definitely not telling the truth. And like there's such this manipulation based on language that is just beautiful. Yeah, it's

J Jen Myers 04:59

Clear something is going on from the very beginning, like and the main character isn't Neal. Howie is his name, which is kind of a weird name. I'm sorry, that sounds judgmental. It's a perfectly nice name. He knows that something is going on. And you know, something's going on. But you have no idea what it is. And yeah, if anything, if there's anything kind of like dark around it, you read it more. It's just kind of like, yeah, like it's a murder mystery or some kind of thriller. And it is just kind of a sense of confusion and unease I think for, especially in the beginning, but through most of the film.

J Jessi Chartier 05:34

For sure. Yeah. Let's talk a little bit about some of the themes that we kind of picked up on, as we were watching this film. So I think that Well, let's come back to the idea of full core kind of at the end, because I think that there's some really unique themes that kind of pop up. So is any good horror film hasn't any good film has, it's all about conflict intention, right? And I think the most obvious one here is kind of this pagan versus, versus Christianity and nature versus

lawn order. But I tend to think it goes so much farther beyond that. But let's, let's start with us. So what were your impressions in regards to the sense of pagan versus Christian or nature versus this really strict lawn order?

J Jen Myers 06:21

Well, I think that I think this is one of those films to where it's interesting watching it from our time, our modern, modern viewpoint. And then you imagine what people in 1975 We're watching it, and we're coming at it from very different perspectives. I know, from my personal perspective, I don't have a religious background. So you know, I don't have a lot of like, personal baggage coming into this thinking about this. And so I guess, from my viewpoint, you know, I, I feel that throughout most of this movie, you feel pretty sympathetic to the community, you kind of feel early, I feel like how he is definitely this outsider who's kind of barging in? And yes, he's, he's well intentioned, he's trying to find this missing girl, there's been a report of this, you know, like, somebody brought it to him. But he kind of comes into this community of people who all seem to be doing fairly well, you know, they all seem pretty happy. They're together as a community, they, everything seems to be working out pretty well for them. And they're all like, are at least on the face pretty pleasant about things. And so when it gets into weirder things about their particular viewpoints or beliefs, even though some of those are very overtly sexual, it also seems like, well, I don't know it's working for them. It seems okay. And it does the, for me, the movie kind of sets up this idea of that. paganism, and Christianity almost really kind of paints the paganism as at least until maybe the very end as a, I don't know, a more real or a more human, or kind of like more in touch with the universe option, if that makes sense.

J Jessi Chartier 08:02

It does. I think that was interesting. Yes. And I picked up on that too, especially. And there were moments where they neither end was very crystal clear in its own stance. So how he is very devoutly Christian and very devoutly in the sight of law and order. And so, which is I think now, I think now, we would classify that as being too, on the nose of a character analysis, right? Our characters tend to be a little bit more complex than that. But I do think it was really interesting to see that both sides break down, that there isn't one side that's better than the other. And you see elements of that with Howie, when he comes off as being a jerk, right, he kind of like a bull in a china shop. He kind of just comes in and metals with everything, and has opinions about everything, and is not afraid to tell people that their religions are wrong, or that their viewpoints are wrong. He's not afraid to, to push his belief systems and the other side of things. They don't necessarily care whether or not he believes they just need him there. But then at the same time, you also see some of the oddity of it all like the little girl who has the toad in her mouth in order to get rid of her sore throat. Right, right. Which in 1970s, even was like, Okay, we know that that's not the right thing to do. So but it's so the film does attempt to try and showcase that neither side is right. But you get us you tend to buy it, not by him, but you tend to have a lot of sympathy. For the townsfolk, even if they are a little off, because they're foiled against this hardcore Christian law and order guy, who is just a jerk, like he's just comes in, and

J Jen Myers 10:13

he's so abrasive and impressive. Yeah, like you said, I think that a lot of the sympathy that you ended up having for the The community here is just because yeah, he just comes off so harsh and like, you have to kind of keep reminding yourself that he is trying to find, like a little to his mind. He's trying to find a little girl who he thinks is in danger and possibly dead. And everybody is lying about it. And so you know, at least I feel like I have to keep reminding myself that he thinks he's doing the right thing here. But he Yeah, he's clearly a character that is so rigid in his way of thinking that, that like, there's no, there's not a lot of kindness. There's no curiosity. There, there's just his idea of how the world is period. And that's a really difficult thing to have sympathy for, especially after a certain extent.

J Jessi Chartier 11:04

Oh, yeah. Yeah, I mean, the whole scene where the landlord's daughter tries to seduce them will over she tries to seduce them. First off, is so 1970s like, yeah, man, you got to see it just for that scene, because it's like, everything about

J Jen Myers 11:19

it. The the character that's Britt Ekland, right? Yes. Um, and then the just the idea of like, I feel like these were the themes that were happening a lot in the 70s film, they're, you know, things are starting to break open. And they're like, We can do this stuff in film. So you know, we'll, we'll do it all the way. And, you know, so that's why there's, you know, breast everywhere you turn and sort of thing. But yeah, you're right, that that that sequence in particular, really sums up a lot of what we're talking about thematically with this era of film.

J Jessi Chartier 11:50

It's a very odd scene. And I mean, it definitely represents at least I think it is supposed to represent the allure, and the wrongness and the sensuality of one side, and the repression, and the controlling, and the rigidness, no pun intended on the other side. And I think that it just for modern audiences, it will come across as odd. But I think that it works, because of the way the film has laid things out. And there were so many music, like the music and so many musical scenes, that it was very, it was just so interesting. It was just,

J Jen Myers 12:34

yeah, they they just enjoy strange things with this, which Yeah, I feel like it's all part of that kind of experimental, hey, we can do whatever we want. Let's try this. Let's try that. Especially in the early parts, like it's not a musical, but in the early part of the film, it behaves almost like a musical, where you have like, sudden songs just happening. And in that scene, particular, you were just talking about, like the main character, or well, at least one of the main characters she is singing, like, you know, it's not just a soundtrack. And other times, it's just a soundtrack, which is kind of weird in itself. But that's like almost literally a musical scene where you have a character who's singing a song, and it's going along with the narrative, which is so incredibly

bizarre to have in a movie like this. And then also, like it doesn't carry through, there are other scenes like that. So it's it's such a strange experiment of all these different kind of cinematic techniques and tools. And you don't know why they're happening when they're happening.

J Jessi Chartier 13:31

I think that's considered diegetic. Which is the sound whose source is visible on the screen or who sources implied to be present? Yeah, so when the bartender when the bartenders, daughter Willow is singing, that's very diegetic it's very she is they're producing the music, which is like, where I think Carnival of Souls was kind of weird in that they blended it, whether or not you like, if you were listening to the radio, you're always listening to organ music. So you weren't really sure if this was diegetic or not, because you're not sure if it's in the movie, or if it's just soundtrack.

J Jen Myers 14:07

That's a really great point. And that's a really great connection to make. And you're right, and I think Wicker Man does a lot of that, that it goes in and out. There are other pieces of song where you see the character singing, but it's it's not necessarily like in a musical way. But also it's not just background either like it is it inhabits this kind of strange middle realm where it's a little bit of one and a little bit of the other at the same time and it kind of fluctuates through that throughout the film. And that maybe that's another thing that helps this film just in general feeling like kind of unbalanced and uneasy.

J Jessi Chartier 14:41

You're right and a lot of times the same feels very him like if it's coming from the individuals on the screen. It's very him like it's very religious verses like the oats and barley song, which you know, feels like a very early John Denver song.

J Jen Myers 14:55

Although sometimes the lyrics are not very him like like I'm thinking about when All right boys are maple and yeah, that's that's an interesting him. But you're right the sound of it. It has the rhythms of him.

J Jessi Chartier 15:09

Mm hmm. Yeah. Yeah. And it's the call response type thing. Yeah. Well, let's talk a little bit about, you know, I know that you've talked a little bit about the, let's talk about counterculture versus mainstream, because I think that that's a little bit different than the pagan reality versus a Christian reality versus law and order in nature. There's this mainstream culture in this counterculture. And for those who are unfamiliar with the movie, this particular island is supposed to be really well known for its amazing fruits and vegetables. And you learn halfway through the film that the reason that they are so well known is because that one of the

founders of this particular island was an early biologist who was an early Genesis like a genetic engineer, so like Victorian Age, when they were messing around with like, cross hybridizing of plants. And that's why the particular plants take so well to the soil and take so well, to this place is because he had that knowledge. And then people started to see him as someone more than what he was. And that's like a totally different approach to agriculture, from a perspective point of view, versus I feel like the mainstream. So I'm curious to hear a little bit about your thought process about kind of this counterculture versus the mainstream culture.

J Jen Myers 16:35

Yeah, it's really interesting. It's something that definitely I felt in the film. And honestly, I hadn't even really thought that much about the backstory, specifically, I think I thought about it more in kind of a metal way, kind of more we talked about, like being this era of film, it seems to me very much like a product of an era when, you know, that was the idea of counterculture. And mainstream culture was much more prominent and expressed an art and things of all things like that. But yeah, it's interesting to kind of pull in the story of the this, all these people is also kind of the same thing. Like, you also get the sense that like that that guy, the Victorian engineer, he kind of feels like he went and found this island and kind of made his own little community. And, you know, the science, I guess, worked out, to be honest, I mean, maybe I wasn't paying as much attention. But I kind of also feel like it could be an either or situation like, it's the science worked. And then he developed this mythology around it, or this was all the kind of the mythology was always true. And the science just kind of aligned with that, it feels like that. That's always kind of blurred, and you never know exactly which one it is. But I think in any case, it allowed him to kind of create his own alternative to culture, like they have their own community, they have like a ruler, more or less, the Lord Somerville, and they're completely closed off, you can't get there. Like when he first gets there, he's flying in a plane, and he can't get in or out any other way. So they have taken countercultural counterculture to the extreme that they've literally just created a new society, which is an interesting thought, to think that, you know, is that the only way to exist? If you want to do something different? Or is that a bad thing? I think that that's an interesting thing in the film, too, is like, Is this good or bad that you have this isolated group of people just doing what they want to do?

J Jessi Chartier 18:27

Well, and I think that's where the Victorian ancestor played his cards, right? He was isolated, he was successful. And he had to figure out a way to get people on his side, you know, and his ancestor has descended, who we meet in the film says that he was brought up to see himself almost as a benevolent leader, a servant leader, if you will, someone who has to care for the people. And he has bought into the belief system, hook, line and sinker. And you get the impression that the Victorian ancestor just leveraged that mythology to create a symbiosis between science and the people. But it had gone so far the other way, that they were willing to make a sacrifice at the end in order to like, make things happen.

J Jen Myers 19:23

Yeah, you definitely don't get a sense that any of these people are especially like the leader, Lord Summerisle, who's also Christopher Lee. I love Christopher Lee. I love him in this film. I don't love his hair in this film, but I love him. And he's such a good choice for this because he is

a very, you know, a very composed, very wonderfully voiced English actor, you know, who seems so really together and in charge and in control of things, but there's also something a little unsettling about him. So he again he like fits the the feel of this film really well. We also don't ever get the sense that he is cynically manipulating any of this, like you said, he really does seem to be a complete believer, even at the very end, not to skip ahead when we get there. But how he tries to like get him at the very end by saying, You know what, if this doesn't the sacrifice that you have planned doesn't work. Next year, it's going to be you or something. And there there isn't a whole lot on somewhere else face that makes it feel like that really hit like there's a maybe a little bit of something. But you know, Thor movie you get it says this guy is a true believer, he believes in this, this is not some sort of cynical ploy to have a power. He I think he enjoys the power. But he also seems to believe like it's divinely for ordained that he should have that power. Not you know, he's not like some kind of, Oh, I'm just making the people believe this sort of thing.

J Jessi Chartier 20:50

I love that part in the movie. So let's, let's talk about the mundane. So the Fast Forward forward, we all know that he gets captured, how he gets captured, and they're going to sacrifice him in order to make the crops grow for the following year, use a human sacrifice for the bounty, if you will. I love that scene where he says, where he turns the belief system back onto him, where he does say, if I, if this happens if you kill me, and the crops fail, it's your fault. So your people should sacrifice you next year. And you can see on Christopher Lee's face, he does have a moment of oh, crap. Yeah, like he does have a moment of recognition. But then he shifts. I mean, he like leans into his belief system, just as he doubles down and is like this will not fail. And you don't know whether or not he means that, because he himself is going to change the genetics of the plants. And so they're going to be better. Or if you really wholeheartedly believes in the system, and I think he wholeheartedly believes in the system. I think that he uses that as a platform to double down on the face. Yeah, I

J Jen Myers 22:14

agree with you. I think that he I think he he believes it. And I guess you know, again, there's enough thing, big guilty there to make it interesting. And it could be wrong. But I agree with you that he really believes this. And I think that's part of the message of the movie. Because when you get down to the end, you have two men completely stubborn and inflexible in their beliefs. And you kind of realize that maybe neither one of them are

J Jessi Chartier 22:38

entirely right. Yeah. And you almost kind of hope that the crops don't make it just to see what happens. You have

J Jen Myers 22:43

rights, there should be a sequel to see what happened. You know, there's so many ways to go with that. But yeah, it is really interesting. I mean, should we jump in discussing the whole

ending there?

J Jessi Chartier 22:52

Yeah, let's do that. Because it's pretty,

J Jen Myers 22:55

I mean, I know it's kind of a famous scene, but it is for a reason I made a note of this, like, one of the things I think is so interesting about this movie, and how it leads up to the ending is that it doesn't build up the Wicker Man as a thing in the movie. I feel like in a lesser movie, you know, you would have the Wicker Man in the center of the town and you see it like periodically throughout the film, and it's built up as this thing you know, that you're constantly referring to. And in this movie, I don't remember really, it registering for me until the very end, and you first get the shot of this, this massive thing. And even if you don't know exactly what's going to happen, you just know that it's not good. And it's, it's kind of it's really frightening. At least it was to me, it was

J Jessi Chartier 23:38

I think that Howie's reaction to coming up over the hill and seeing the Wicker Man there was like, Oh, snap, that's what they're gonna do. Like you could and you kind of Yeah, he immediately knows this is bad, he immediately knows what's going to happen. And I think that that's because it's based in the mythology, right? Like and all of the UK is much more privy to some of that information in regards to that history than we are but you know, the moment you see a Wicker Man, you know, it's gonna burn and then in addition to that, the moment he they started to show it to you he was like, Oh my God, this thing is huge. Like, oh my god, he just started to swear. Oh, my God is so big. And then you start to see that the the limbs are filled with animals, and you're like, oh, no, it escalates quickly. Oh, my God, it escalates from haha, we captured you, too. Yeah, we're gonna kill you, you know, and it's everyone's so gleeful. Everyone's so gleeful about it.

J Jen Myers 24:34

It's I mean, and that's when the horror kicks in. Right? And then it goes from like zero to 60 because I really do think the ending of that film is so horrific at a genuinely scary and it's kind of like the whole rest of the film had to be the slow burn in order for that scene to have the effect that it does. Yes, I agree. It works like that. That is such a punch in there and it doesn't gloss over anything and it like you said See how we in there and praying frantically and there is a fire and burning and the animals screaming, it's awful. And then the movie ends.

J Jessi Chartier 25:10

And then the movie ends.

J Jen Myers 25:14
It is wild.

J Jessi Chartier 25:16
It is wild. And it does feel like it just steals your breath. Because like, there's no satisfaction at the ending, like you're just left unsettled. I was so many other questions like, Are they going to come look for him? What's going to happen to those people? What about his fiancée? Like, are they going to sink the plane? And then just claim he never was there? What happens if the crops don't come up? Like there's just so many unanswered questions,

J Jen Myers 25:43
right. And that's what I think is not only do I think that just having unanswered questions is usually more interesting than not, but kind of like what I said before is, I think it really, we've been talking this whole time about the the binaries here, the dualities of this versus this, and that is how the film is set up. And I do think at the end, it kind of deliberately degrades it, you realize neither side is particularly right, there is no black and white, and then you're just kind of left with this middle ground. And I kind of feel like that's the whole point.

J Jessi Chartier 26:16
Oh, for sure, for sure is like you're not supposed to be comfortable in any of your belief systems anymore.

J Jen Myers 26:21
Right, exactly. So yeah, it's such a such a fun time. What do we know about the director? I know virtually nothing about the director. Honestly, I should have looked up some more beforehand. But as far as I have never seen another film that he made. I don't know much about him. I think that the All I know is I do believe so this came from a book a novel. And I believe that I think Christopher Lee was actually one of the people involved in getting the adaptation made. I think he liked the story and helped. I think he used some of his influence to help get it made. Beyond that. I don't know much about

J Jessi Chartier 26:55
SNAP. It's also made in 1973. Sorry, everyone, sorry, it's not 1975.

J Jen Myers 27:03
It's 1973. Everything we said still is still valid.

J Jessi Chartier 27:07

It's still I hope so. Alright, so it was, oh, Anthony Shaffer was the one who was the writer and Robin Hardy was the director, Robin Harley, or Hardy, excuse me, was known for the fantastic. The Wicker Tree. He was the writer on that, which actually might be a sequel to The Wicker Man now that I'm looking that was done in 2011. He seems like he's pretty well known. And in the UK space.

J Jen Myers 27:40

He didn't make a lot of films though. So from what I am seeing, he only made three films, proper films, which is interesting. And one of them is related to The Wicker Man. So that is interesting that this is kind of kind of all he did.

J Jessi Chartier 27:58

Oh, he wrote Somersby he wrote the story for Somersby. I'm sorry, this is the writer Anthony Shaffer, wrote Somersby. So he's he's kind of done a few things, too. It's interesting

J Jen Myers 28:09

that I don't think that the director did a ton of other films, or there's not much around the the creators of the film. But definitely, this film's reputation has got in huge, like, I think when I was looking up a little bit about the background of just the concept of Wicker Man, like the mythology of a Wicker Man, is that a lot of what people know about it now basically just traces back to this film, not even like older stories, and this is kind of like the thing that took this little piece of obscure mythology and cemented it in everybody's minds.

J Jessi Chartier 28:43

Interesting. Well, the director did write and direct a 2011 movie called The Wicker Tree that looks like almost the exact same story. So now I'm curious to hear. Was he unhappy with The Wicker Man?

J Jen Myers 29:01

Well, and I'm wondering, we will have to mention at some point, so there was a remake of The Wicker Man. Now my gosh, yes. Which was before I can't remember when, but it was definitely before 2011. So I'm wondering if maybe and from I have never seen the remake? From what I understand it's not very good. It's stars Nicolas Cage. I know. There's some other names in it. From what I've heard. It's really not very good and kind of misogynist. I'm wondering if maybe, Robin Hardy did the Wicker Tree as kind of a response to the poor reception of The Wicker Man remake?

J Jessi Chartier 29:40
Oh, possibly.

J Jen Myers 29:42
He's kind of like okay, they may they remade my movie, and now everybody thinks it's hilarious bad movie. So let me remake my own movie in a different way. And like get the taste out of everybody's Mel's?

J Jessi Chartier 29:55
Well, I do think that it's pretty engaging to watch Christopher Lee in a mustard colored turtleneck. prance around dressed as a woman like that, in of itself is like you got to watch it

J Jen Myers 30:09
I mean, yeah, I love Christopher Lee, I do think he does a great job here. I mean, I've seen him in so many films. And frankly, I've seen him do films that he kind of just shows up and does his thing. And I don't think this is one of them. I think this is one where he really does capture the, you know, all these different things that we've been talking about that there has there's this unsettling this. And it's not just his persona, it's a thing that he does and brings to this character. He's definitely one of the best parts of the movie.

J Jessi Chartier 30:37
Agreed, agreed. So good. Well, I think that if people are looking to learn more about The Wicker Man, obviously, you can check them out on IMDB. But you can also if you like the storyline, we've got a few other cool stuffs that kind of align with it. So you know, I if I was going to make a recommendation to you, based on the fact that you like a movie that has to do with an outsider coming in and the blend of like science versus magic versus law and order versus something else I would highly recommend the most recent version of Sleepy Hollow with to the Tim Burton version. I think that was a great example of that. Jen, what would you recommend?

J Jen Myers 31:21
Well, I think we've got to mention Midsommar, oh, my God. Yes. And we talked about this a little bit on the Hereditary episode, because it was the same director, mid summer would not exist without The Wicker Man. And I say that in the best possible way. Like I like Midsommar. And I do think Midsommar layers, a lot of new interesting things on top of this basic storyline, but its basic storyline is The Wicker Man. It's different in the relationship between its protagonist and the community. And again, you know, there's some other other layers in there, there's some other kind of character vectors. But you know, Midsommar is the most reason and the folk horror genre, and it owes so much to work romance. So it feels like we've got to

mention that. I would also throw out this movie called *Blow the Man Down*, which is a really recent just came out earlier this year. I think it was an Amazon Studios, production and directed by two women. And it's a kind of a Coen Brothers esque, a small town, crime caper. But it's set in coastal Maine. And I bring it out just because it does have this it doesn't have overt mythological themes, but it has a little bit kind of the sense of this is a different place that has its own ways of doing things. And it also literally has a chorus of fishermen. I mean, this like in a very strict like Greek chorus way, like they literally sing like in the ways that we talked about how in *The Wicker Man* there's some kind of, you know, musical slipping in there at times. This film actually has a chorus of fishermen who come in and sing at certain points during the movie to kind of emphasize the the narrative, and it's really interesting. And it also is kind of connected in my mind. There's a great podcast called *switchblade sisters*, which is all about women who have made genre films come on and talk about their favorite genre films. And the two women who made *Blow the Man Down* came on to talk about *The Wicker Man* and said they watched it incessantly when they made the film so but I do think it comes out in the film to like in these more subtle ways, and something like *Midsummer*, but I think it's also just a really great movie. So I would throw that into the mix.

J Jessi Chartier 33:25

Awesome. It sounds like there's a lot out there. I am excited for our future lineup too. We've got a list of some really good movies coming down the pike I don't want to ruin any of them, or give too much away in case we decide to reorder it but I definitely am really glad that we were able to get *Wicker Man* in because it is such a classic. It was right up there with *Carnival Souls* for me to get into season one because I really I think it sets the tone for so many other films. It was really an anchor point for so many other genre films like folklore, etc.

J Jen Myers 33:56

Right? Definitely we're getting kind of the reference points in so that as we continue on with our conversations will be to kind of build on top of it.

J Jessi Chartier 34:04

Well, thanks everyone for joining us today. *Wicker Man* is an odd movie. Hope you enjoy it. Jen. Any final words for our listeners?

J Jen Myers 34:12


Nothing beyond you know, don't go to isolated islands in Scotland unless you're prepared for what could happen.

J Jessi Chartier 34:18

That's a good pro tip right there pro tip. Jen, if people want to learn more about quiet little horrors, where should they go? Yeah, well,

 Jen Myers 34:26

we have a website at quietlittlehorror.com that has got links to where you can subscribe and listen to episodes right there on the website. Also some information about us and things like that. You can find us directly on Twitter at [quiethorror](https://twitter.com/quiethorror) and also on Instagram at [quietlittlehorror](https://www.instagram.com/quietlittlehorror) and if you have any feedback for us, you can send us an email at [hello](mailto:hello@quietlittlehorror.com) at quietlittlehorror.com.

 Jessi Chartier 34:49

Excellent. Thanks, everybody for listening. See you next time.