

QLH-S0106: The Lighthouse

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SPEAKERS

Jessi Chartier, Jen Myers



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.



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. Let's talk about The Lighthouse. Hi, Jessi.



Jessi Chartier 00:36

Oh, Jen, I'm excited about this one.



Jen Myers 00:38

Yes, I know we have a lot to talk about on this one. So we are now going to talk about Robert Eggers, The Lighthouse. And this is like kind of wrapping up our first jaunt of the podcast because we started out with Robert Eggers, The Witch. And now we're circling out to do his second film.



Jessi Chartier 00:57

we are and this is actually, I saw The Lighthouse before I saw The Witch. And I came to this movie, because I saw a trailer for it. And I was just hooked. I was like, Yes, something different, something refreshing, something that's not mainstream, that's going to be totally off the wall,

Sign me up.

J Jen Myers 01:20

And I came to it kind of similarly not knowing much about the film itself, although I was kind of the opposite. I had seen *The Witch*. And so I was a little bit like, and I loved it. So it was more for me. Okay, it's the same same director has, you know, a lot of a similar vibe, that sort of thing. And so I was similarly just kind of like, okay, yeah, let's, let's do this. And, but I didn't know much about the film itself, or the story or anything going in. And then we actually saw this film together in the theater.

J Jessi Chartier 01:49

We did, we were based in Chicago. So we went over to the Music Box, shout out to the Music Box. And we had a great time watching it. And I remember us sitting in the theater, and there was so much conversation that you were like, This is so different are so similar to the witch and I was like, I have zero reference to that, because I hadn't seen the witch. So I'd love us to start with that. It's like since we started the podcast with *The Witch*. Let's talk a little bit about how it compares contrasts to Eggers's film here, *The Lighthouse*? Yeah,

J Jen Myers 02:24

I think for to start out with some of the most obvious things are just the fact that, well, it's a historical piece. This takes place at some point in the past, and that it really leans on a lot of like folklore and older kind of, I don't know, I guess, yeah, just folklore, I'm trying to think of anything else. In particular, it does reach all the way back to some kind of like, classical mythology in spots, but is, is really about the stories that people tell and translated into this historical setting.

J Jessi Chartier 02:56

And that's one of the things I love about this is that it really leans heavily on the folklore of, especially of the North East, you know, lighthouses and that whole idea of how people went insane, and how the stories of like the sea find their way woven into everything is just, it's just great. I absolutely adore this film. And I also like the fact I was also drawn to it because of the production approach for it, which was, let's make the film how they would have made it in this particular period piece. So just like in the which were Eggers really tried to recreate an authentic genre piece, like an authentic historical place with, which is why the language sounds a little weird is because he was trying so hard to make it as accurate as possible. I feel like that's similar. Desire happens here with the lighthouse, because everything is so lit in certain directions and is the filming style. There was a rumor that the even the film itself or the cameras themselves, like all the techniques were based on what film was like at that particular time. And so that really piqued my interest because I was super, super, super interested to see what that did to a film and what it did to the look and feel of it. And whether or not those rumors are true, it is undeniable that this film has such atmosphere to it, because of how it was filmed.

J Jen Myers 04:33

Oh yeah, I think it's really interesting to I don't know a ton about that aspect. I remember reading other aspects about like, the very kind of high contrast lighting and some of what that was like on set and the heat from the lights and to get very particular high contrast, contrast angles and stuff like that. But it's very interesting that there's this kind of like extreme realism, married with this extreme style. that works together, even though when you talk about those two things, usually they seem like opposites. But they're both used together here. And I think I do think it works, it works out really well, if you do feel very much like this is in that period. But it's everything is very heightened in a way that seems appropriate. So what's happening to the characters in the story?

J Jessi Chartier 05:22

Yeah, and one of the other things that I see is very similar between *The Witch* and *The Lighthouse* here is that the characters angst and contrast to each other is very theatrical in nature, right, like, and I think that comes from Eggers background, where you have these characters on stage really going through these life changing events, right, these very transformational events. And we haven't seen that a lot recently, in blockbuster film, it's been very much more superhero, and which is fine, because that's what society wants at the moment. But this was super refreshing for me to be able to see the human condition really be able to both subtly and very overtly be addressed. And I loved that about both *The Witch* and *The Lighthouse*, because I feel like if the witch is a coming of age story of Thomasin, and then redemption is that this movie is all about redemption. And also just on a surface level, all the like the protagonist in the which was Thomason. And the main characters in this film are both names Thomas. So what's going on there? Like, is there someone in his life that's named Thomas, that he's just finding a way to incorporate everything into it like,

J Jen Myers 06:38

that would be funny if he doesn't know that it's just popping up randomly. But you know, and I also, just to kind of like, there's one other thing that really hits me as being similar between the lighthouse and the witch. And this may lead us into maybe more disgusting discussion of themes and like that. But the other big thing that's the same about them is that you don't really know what's real, and what's not in these films, like what you see happening, feels like it could also just be happening in somebody's head. And that's something that carries across them, too. And I think it's even more pronounced in the lighthouse, that for me, there's like a lot of levels of is this just an embodiment of some psychological aspect or concept? Or is it actually happening? And that goes all the way to like, maybe the entire film itself?

J Jessi Chartier 07:27

Yeah, let's dive into that a little bit. Let's really kind of parse out that sense of what's real, what's not. So for our listeners who may not have seen this theory, the idea is that the two main characters, the one played by Pattinson, and the one played by Defoe are actually one in the same that they are a single character. That one is one side of the mind, and the other is the

other. But I also want to, we'll go into that in a hot second, what I really would like to talk about too, is regardless of who is who, and we can talk about that, too, is we don't know what's real and what's not. And I think that as they stay there longer, you know, the whole plot is they get there, they're only supposed to be there for X number of weeks. At some point in time a storm comes in and they lose all track of time because no one can get to them, so it doesn't matter. So they have no idea if they've been there for weeks for months for years. They have no idea. And I think that that begs the question then of what is real, you know, patents and starts to see a mermaid starts to convince himself that there is a seagull that is taunting him. Like there is so much lingering terror for this man, that there's such paranoia, I think that that's the biggest thing. There's paranoia because there's danger everywhere. Mermaids, we're not supposed to be in this well, in a lot of the original folklore of mermaids were not benevolent, they would seduce you to your death. You know, seagulls were all often seen as dead sailors coming to haunt you. Or if they taunted you, they haunted you. Because they're scavengers,

J Jen Myers 09:15

so and they say that in the film, too, right?

J Jessi Chartier 09:18

They do. They do mention it. Mm hmm.

J Jen Myers 09:21

No, you're right. It's um, there's I feel like there's a whole spectrum of interpretations in this movie on what's real and what isn't. Because you could you could draw the line at various different points and make a case for that point being there. Like, I don't know the true interpretation, and but they would all be right. Because there's just so much it's just like the sliding scale of reality interpretations. I feel like it is possible. I think that these two characters are actual separate individuals, but then reality between them, even if that's the case is still really slippery on whose perception you're seeing and why one of them is acting the way they are or both. for them are acting the way they are. It's just reality is completely slippery in this movie.

J Jessi Chartier 10:04

Yeah, I think that Eggers does a marvelous job in this film compared to the witch in regards to you don't know what's real that slippery slope, because in the witch you kind of want it to understand what was real and what wasn't like there was I don't know, it wasn't necessarily an audience desire but there was a there was more clarity between reality versus what wasn't right and here the he does a really delightful job of creating an environment where you buy into everything. And when you start to pick away at it or think about it, it starts to unravel. But it's because it becomes a joy that it's unraveling. You know, there are some movies like Inception for an example, where you have an angst because you don't know what's real and what's not, and you want an answer, versus here in the lighthouse, you don't have an answer. And you're

kinda like, that's kind of cool. Like it creates a different experience. Yeah, I loved that part about it. I love the fact that you could be comfortable in the ambiguity. And it was just, it was just lovely in that regard.

J Jen Myers 11:16

Absolutely. I agree with you that this film is all about the ambiguity. And I think it's a little different from the which were that I think that was also very much about ambiguity. But I think it was ambiguity between two more distinct options. Like it's more distinct, whether is witchcraft, real? Or is this a psychological thing, whereas the lighthouse, I think you have like, half a dozen distinct options of what it could be. And that just makes it more of this kind of like, it's just like a storm of all of these thoughts and ideas together, and then you just sort of accept the whole storm, rather than trying to settle on one thread.

J Jessi Chartier 11:52

Yeah, it reminds me a little bit of Shutter Island in that, as the tensions grow the storms. Violence grows, and which, you know, begs the question of, is this just someone's perception of reality? Right? It's just, it's just yeah, exactly.

J Jen Myers 12:13

And then can I throw in my favorite interpretation of this, which is that it's not so much just kind of like different perception of reality, like, I like the idea that, and this is suggested at various points in the film, but there's also kind of this mythological aspects that may be old Thomas, is actually some sort of see God. He's actually young Thomas sees him as that towards later in the film, where he has like, almost like a King Triton appearance or something like that, and tentacles and things like that. But I kind of like the idea that maybe he is, and this is almost some sort of like, weird, classical purgatory, that this God is testing him, after young Thomas had committed the sin of murdering somebody. And now he's in this this weird test between a god and a mortal to, you know, see if this mortal can learn humility, or learn how to respect nature or things like that. And it because it would also explain why old Thomas is kind of a jerk to him throughout the whole movie. Yeah. And

J Jessi Chartier 13:16

that would also explain the two by four of the Prometheus imagery at the end, right? I love that theory. I love the theory, that Defoes character is some kind of see God judger, whether that's this sense of whether or not he's Poseidon himself, or if he is something more like Davy Jones, I tend to think he's more along the lines of Davy Jones.

J Jen Myers 13:40

Yeah, I think he's a little bit more. He's more chaotic. And, like a very traditional definition of God like that.

J

Jessi Chartier 13:48

Yeah, yeah, he's, um, and he's cool. And he's referenced that he was a sea captain at one point in time, and that he has had other young wikis come his way, you know. So regardless, I love, I love that imagery that he is this divine like character, at the very least, he is perceived that way by the young Thomas.

J

Jen Myers 14:15

I think he's perceived that way by himself, too. It's like, you know, you can also kind of out of that interpretation, take the interpretation. Well, he could also just be a man who thinks he's a god and thinks he should be treated as a god and then everything comes out of that. Either. Works, you know,

J

Jessi Chartier 14:30

it's true. It's true. I left this film with more questions like I wanted to play like curiosity questions that I then I came to the table. Having answered, I guess, like things like, what does the light represent? That it doesn't represent something as traditional as the truth, where it's like you come or is it the self? Or is like what is it but it drives both men too. But while it drives young Thomas to insanity and to to death, we think but and and that's that image of patents said at the end when he sees the light and just the manic pneus of it all, you know, and it ties that ties really well back into your theory of you know, he dies by his own hubris, right? Because he kills the sea god and then ends up going up to the light and just then you immediately jump to the Prometheus imagery. So it's like,

J

Jen Myers 15:31

yeah, I think ultimately the the whole light lesson because you're right, the Prometheus image comes directly after that. And that's when the film ends that I think it could be a pretty straightforward lesson of mortals aren't allowed to have that power, which again, and again, it kind of really fits in nicely to the sea god theory, because it's the whole movie. Defoe's character is really trying to teach the younger one, you know, humility to know his place. And and yeah, it is, it is cruel. But it is something that makes a lot of sense, when you plug it into this idea of he's actually trying to do, maybe he's trying to do something good for him by trying to teach them to be humble, and to, to kind of pay his dues, and not overreach his place, which I don't, every time I'm saying this, this sounds kind of awful. But if you look at it as coming from a, you know, a young man who is fleeing a situation where he lost his temper and murdered his boss, the lesson makes a little bit more sense that that maybe you should understand where you are a little bit more respect nature a little bit more, respect your boundaries a little bit more be happy with what you have, maybe that sort of that sort of lesson is what's trying to come across. But the young Thomas character doesn't take any of that. And eventually, you know, he throws it all off goes up to try to capture the light for himself, and then at the end, has become the Prometheus. It's so

J

Jessi Chartier 16:55

great. It's just his whole character journey. Or he's running away from himself and refuses to be he refuses to accept the world as it is. He's so desperately wants it to be how he wants it. There's, there's that sense of like, I want the world to meet my needs. And if it doesn't, I'm going to control it. Right. There's that sense of who's controlling what. And I know that you and I have talked a little bit about this, and that there's, there's the sense of Free Will versus, versus not or control versus not. And the see is the like, perfect example of something that you want to learn to navigate and master, but you'll never be able to control it. Yeah,

J

Jen Myers 17:44

there's an interest. I think there's another interesting intersection here that's really just kind of revealing itself to me, which is also kind of what makes a hero, because it really depends on how you look at it. You know, when we talk about the figure of Prometheus, he was punished by the gods for overreaching. But the humans saw him as a hero because they gave him or he gave them fire. And so there's this kind of push and pull, I think of you can look at those young Thomas character as somebody who, you know, isn't it maybe feels entitled to something that he hasn't earned, or maybe, you know, just cannot control his his own nature, his own temper his own desires. But then on the other hand, you could also see him as a character that is maybe almost kind of heroic for pushing the boundaries that other people are trying to put on him. There's just kind of like, this sense of individualism against, I don't know, regular law and order. So I don't know and I don't have like, my own personal opinions are kind of like not like one is better than the other. But it seems like there's these forces kind of pushing pulling there.

J

Jessi Chartier 18:52

I agree. I agree. And I actually see it more as your interpretation is that sense of teaching humility, which is totally true. I also saw it more as a teaching from the the old Thomas to the new Thomas to be present. Like, you need to it's that sense of you can't run away from yourself. Because I think that old Thomas knew from the very first time he met this young Thomas that this kid was on the run. And he that by the manual labor aspect of being in a lighthouse, you have to be present, like you can't run away from yourself in that regard.

J

Jen Myers 19:31

That's a really good point. And that that is definitely something that runs through the film in general, right? Because they the characters are literally isolated together, completely apart from the rest of civilization. Like you mentioned, when the storm hits, then literally no one can get to them. They can't get to anyone else. Even that dinghy which was their last possible outlet of escape. Young Thomas destroys it at some point, you know, and I don't even know how much good it would do them in the midst of the storm anyway, they probably just died at sea. So you know that They're completely isolated, they have nothing else but themselves to face and then the way their shifts work. They aren't together all the time. So a lot of times, it's just one of them. You're just with yourself, basically. And so that does really say a lot for, you know, where an individual would be in their own their own. I don't know, intellectual or emotional or spiritual journey, depending on how much terror you feel at that prospect,

J Jessi Chartier 20:28

huh? Yeah, yeah. That's really interesting. Well, let's talk a little bit about how this movie kind of embodies that psychological horror. So I think that this is, this is a movie that I was watching and was like, this is a perfect example of like a slow burn, that doesn't make sense. So I think that we watch these two men deteriorate the young Thomas More than the old I feel deteriorates, but they do deteriorate. And it's the only time that they are both truly comfortable with themselves when they're drunk. Right, like they're, and even. And then things get kind of weird or not weird, but that we could talk about the whole psychosexual aspect of this movie. But things start to, they start to get drawn towards each other. And I think that, if they are, it's kind of like, I don't know, it's, you could take it at a surface level and be like, Well, yeah, of course, because these men are alone on an island for weeks on end, that makes total sense. But then there's also that sense of, Well, if they are the same person, if they are like the ID in the in the super ego, and they let their guards down, maybe they could come together and actually cooperate. And actually, you know, cohesively create a universal truth, or that sense of like, I am a complete person now that they are in collaboration

J Jen Myers 21:54

together. Oh, for sure. I think that that's definitely something that I mean, I hesitate to say anything is deliberate in this film, and that sense, but if anything, is, I feel like that is in there. Because also what happens when they do start to kind of break down those personal barriers and boundaries, young Thomas that he gets to a point where then he kind of realizes it, and reacts badly and reacts, and he goes rocketing off in the other direction. And that's where he then he starts to deteriorate even more, and starts being even more destructive, because, you know, he kind of got he kind of sense that he was getting near to an area that he probably wasn't able to handle. And then it gets even worse from there.

J Jessi Chartier 22:33

Yes, yeah. Can we talk about the language? Just the use of the language? And how brilliant both these actors are? In their line delivery?

J Jen Myers 22:46

For sure. Yeah. Do you have anything particular in mind you wanna start with?

J Jessi Chartier 22:49

Oh, there's so much, you know, I would love to start with how the audience is introduced to it. It's just genius. So willing to post character speaks in very high English, it's a very elevated form of language. And it takes a hot minute to get used to it. Like it took me a while to get to start understanding him. But I think that Eggers recognize that because the very first thing that will photos is that he chants an old ballad. And because of that, you're not really missing any

exposition. you're introduced to this high poetic language poetically. And you're getting a little bit of a story at the same time, so it gives your ear just enough time to customize itself or acclimate to be unable to understand the first character. And Pattinson does, I don't even know if he's got a line for like, the first 10 minutes like he is quiet. He does not have a whole lot of line in this in this film. And when he does speak, he's got secrets. And you can just tell even in his line delivery,

J Jen Myers 24:03

yeah, even beyond secrets. He's just like, he's very you can tell the effort he puts into thinking about what he's putting out. Like you can just feel he's just it's everything about him is very ponderous. If you're paying attention, and you understand these things, like I think he thinks he's putting up a successful deception. But he's not. He's like one of these kids who thinks they're hiding and you can see them in plain sight the whole time, which is just

J Jessi Chartier 24:29

an amazing skill as an actor, like the the ability to act so well, that you can tell the character is trying to deceive, but isn't quite deceiving. Right? Like it's just so subtle, but so powerful. It's just a great, great performance.

J Jen Myers 24:47

I think you're right too, because I'm also thinking that, especially early on when young Thomas is speaking part of there's the deliberation he puts in his words that we talked about are kind of like because of decision But I think there's also you get a sense of deliberation because he's trying to speak properly. He's trying to, I don't know, like I said, it's part of that deception, but part of his deception is trying to make himself something that he's not or try to make himself better than he actually is. You know, like he has this past that he's literally like we mentioned, he's running away from it, not confronting it. And so I think that he's trying out this kind of freedom to be someone that he wants to be. But it's very clear, he's not that person. So when he whenever he tries to speak very precisely, or speak very politely, you can just see the effort involved in it, because it's not natural to him at all.

J Jessi Chartier 25:37

Yeah, yeah. No, you're absolutely right. And it's so different from Defoe's character who is so verbose. You know, Defoe's character doesn't hide. He just kind of spews language and it but it's beautiful. It's an elegant language and the speech, it only Willem Defoe could give a speech at the end there about how, how angry he is that Patton's character doesn't like his cooking, and how he calls upon the sea itself to strike him dead in this very Shakespearean type, angry monologue, but it works because the phone makes it work. Like it just, it's, it's amazing.

J Jen Myers 26:26

There's something that's very natural about that character in a sense that even when he's

There's something that's very natural about that character, in a sense that even when he's doing or saying things that superficially seem like they shouldn't be natural, or seems like they should contradict something or just be strange or silly. That character very clearly belongs where he is, he belongs in that job. He belongs by the sea he belongs, you know, in a lighthouse, it's all kind of coming out of that. And that's also a contrast to young Thomas, who doesn't belong in any of this at all.

J Jessi Chartier 26:56

Right? Yeah. Like young Thomas is here, because he's running from something else to photo is here because he believes in it. He's grounded. That's just so good. No, what else is really cool about the characters that comes through very well, not just from the acting, and all of those are the language itself is that the composition and the lighting and the production? The whole thing kind of works well together? And you had mentioned that you were you love the fact that sometimes the characters broke the fourth wall? You want to talk about that? Yeah,

J Jen Myers 27:30

I mean, well, it's very notable at the very beginning, I think the first time you see the characters together, or one of the first times, or at least when maybe you see them, like fully from the front, both of them are just standing there, and they're looking directly in the camera. And when I rewatched, this, I was really struck by the fact that old Thomas only does this for a moment or so. And then he turns away and starts walking, I think, into the lighthouse. And young Thomas continues to stare at the camera. So he's still continuing to stare at you. And it doesn't happen so much that I think it becomes annoying or anything like that. But there is definitely, I don't even know how many times it happens. But I know for one again, as I rewatch it, this the set itself, in my mind more firmly. There's at least one other point much later in the film, when things are very much breaking down, where young Thomas looks at the camera, again, it's much more of a kind of like the seaching. He's trying to be understood type thing. And it's very interesting because it is so it happens very blatantly in the beginning. And then maybe you know, another couple times, much more subtly as the film goes on. And it is really interesting because it's rare enough to be like it's not a thread running completely through the movie. It's just the thing that happens here. And then, but I think it does fit in with how he kind of approaches the direct how the director approaches, the style and the production of all of it. I think it also ties into what you're saying about theater. I think there's a lot of theatrical aspects of that. And I think that might be one of them. Yeah,

J Jessi Chartier 29:01

I think one of the things I loved about that particular scene where you see the two Thomas's at the very beginning and looking at what is supposed to be the lighthouse is the older Thomas becomes more comfortable with it faster. And that there's a sense of uncomfortability from the young Thomas, where he's kind of in shock about, oh my god, I'm here. This is what I have to deal with. And I think that it creates that sense of heightened anxiety.

J Jen Myers 29:31

That's a really good point. Is that what they're looking at the lighthouse like because I was just thinking about that as the camera so in a way that that is like whenever they kind of are looking directly at us then we're representing that light or the cameras representing that light

J Jessi Chartier 29:48

now wait a minute, they're watching the boat go away. That's what it is what it is. Yeah. Okay. So which is even better? Because if that makes sense, young Thomas is not ready.

J Jen Myers 30:01

So you're ready to let go. Yep, the eyes. Yeah, yep. Um, yeah, that I mean, it's really interesting. It's another thing that we can pull into this conversation about kind of production and style and all that is that I believe this film is shot in a different aspect ratio, isn't it?

J Jessi Chartier 30:17

I think so. If it's not shot differently, they definitely did something in post to make it look like it was right, because

J Jen Myers 30:23

it's, it gives you kind of this old fashioned almost square image than a typical widescreen image, which I think makes everything feel more claustrophobic.

J Jessi Chartier 30:33

Oh, 110%. Yeah, that is one thing. If you haven't seen the film, yet, it is square. So it does, it creates this tension, because the characters physically have to stand closer together in order to fit in the frame. And so it creates that sense of tightness. And just and if you notice to one of the other things that I saw, that I love is that when you're dealing with the light, whenever you're in the actual Lighthouse itself, the lighting, because they only used one directional lighting or two directional lighting, even within the frame, there's a frame, so it feels even tighter, like the light when they're sitting at the table, you can see that even around them as black. So it just creates this even more hyperfocused you realize how closely these people had to live with together. And it just creates a sense of uncomfortability. I mean, there's no other way to describe it. The other composition in this whole film was just great. I mean, even the daytime shots are ominous. Because they're too bright, the contrast is just so much

J Jen Myers 31:45

have we even made official mention of the fact that this film is all in black and white to

J Jessi Chartier 31:50

oh my gosh, we never even mentioned that it's in black and white, it's all in black and white,

J Jen Myers 31:53

which is just another I mean, it adds to all of these things that we're talking about right now. Like it just takes both takes all of them and makes them more extreme. And it also kind of reinforces the the extremity of not only the situations and the characters, but like the duality of the situations in the characters. Everything in this film is literally black and white.

J Jessi Chartier 32:14

I love everything about that. I think that it is it's a very well crafted film, regardless of whether you like the story, it's just beautifully crafted. And one of the things that I hope for Eggers is that, I hope that he is able to keep that artistic point of view, perspective, desire, whatever you want to call it, regardless of how he moves forward, right? I hope that the studios, even if he moves into like the blockbuster realm, I hope that he doesn't ever lose the desire to craft these really high craft movies and films, because I think that there's just such a beauty in them. And the fact that they have done relatively well. I mean, they're not mainstream mainstream, but they've done really well. I hope that he doesn't lose that because he's a director that I really like,

J Jen Myers 33:09

Yeah, I think, you know, anything can happen. Everybody makes decisions. And you know, you never know what's going on there. But I think in his case, because he has had so much success with his unique take on things. I think that he probably he probably continued down that same path. And I think that so the next film he's got coming out is the Norseman, which is a historical Viking epic. When I epic, necessarily, though, that kind of makes it sound different than I think it probably will end up being but again, from my understanding it sounds again, like he's using all of the same elements that we've talked about. It's a historical period piece, it is going to, you know, pull in a culture that is a lot of mythology and folklore and things of that I know that Bjork is going to be a witch in it. So that sounds great. Oh, my God, Sign me up. Yeah, I know, right? I think they just they just announced that the past week or so. And I'm like, Well, I was already going to see this. But that just makes my interest in it that much more interesting. So I'd be willing to bet he's going to continue down this path, because I think he knows what he's interested in. And I think he knows how to use what he's interested in to construct things that are very compelling. And so yeah, hopefully he just keeps doing that forever.

J Jessi Chartier 34:25

I love it. It's great. I love this movie so much. Well, if you like this movie, and you like this story, there's a I highly recommend that people see Shutter Island, which is an AMAZING film. That's a Scorsese film, and deals a lot with similar questions of what is real what is not perception, psychosis, and that so if you like that element of the lighthouse, you'll like Shutter Island. I

always, anytime someone makes reference to any kind of Greek mythology, pick up a Greek mythology book if you haven't, there's such great stories in there. Not child friendly, but they're amazing. So I highly recommend that. Jen, is there anything that you would recommend for others to watch or to read?

J Jen Myers 35:08

You know, I don't know if there's anything beyond that I agree with you. The first thing that is in my mind about this is that if you're you don't have it read a lot of I mean, really any kind of mythology. But clearly this film is pulling from classical mythology, it's pulling from, you know, more kind of like sea myths and folklore and things like that. So I think that's, that's a great thing to dive into. If you haven't yet. I like the Shutter Island recommendation to that hadn't occurred to me, and I haven't seen that since it came out. But I really liked it at the time. And I think it's on a streaming service now, because I remember as I was in my mind of like, oh, I should rewatch that. So I think that's a good one, too. I mean, I guess it would be really weird if you made it all the way here and had seen the lighthouse and listened to our episode on lighthouse and had not seen the witch, but I guess I should throw in there. If that's the case, and you haven't seen the witch, I would recommend giving that a shot. If you liked The Lighthouse, then you're probably going to like The Witch.

J Jessi Chartier 36:02

Yeah, absolutely. And if you want to prep for the North, man, we recommend looking up some Norse mythology, because I guarantee you that's gonna show up.

J Jen Myers 36:10

I think so too. Yeah. Which I think his you know, kind of what he's the territory that he has claimed is that too. So I would recommend that as well. Neil Gaiman has a really great book on North mythology that is fairly recent, or of him retelling that myth. So that might be a good place to start with that.

J Jessi Chartier 36:27

You know, you can't pass up a good Neil Gaiman book, that's for sure. Well, Jen, if people want to find more about one quiet little horse, where do they go?

J Jen Myers 36:37

So we have a website, which is quietlittlehorrors.com. And that has all the links that you would need to subscribe on various services or you can listen directly there. And also has links to things like we have a Letterbox list of the movies that we've covered, and links to social media so we're also on Twitter at [quiethorrors](https://twitter.com/quiethorrors) and on Instagram at [quietlittlehorrors](https://www.instagram.com/quietlittlehorrors).



Jessi Chartier 37:01

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