

QLH-S0203: Crimson Peak

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SPEAKERS

Jessi Chartier, Jen Myers

J Jessi Chartier 00:04
Welcome to Quiet Little Horrors. Here we talk about the films that creep under your skin and take up residence in the dark.

J Jen Myers 00:17
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 00:32
Let's talk about Crimson Peak. Edith, a budding novelist and romantic finds herself entangled in a relationship with a man who inherited a dying red clay mine, an off kilter sister, and a decaying house with skeletons in every closet. I really liked this movie, Jen, Jen. It's a Gothic core. So much fun.

J Jen Myers 00:58
Yeah, this is Gothic horror, I feel like in all caps, in like it knows it is. It's like they set out to do Gothic horror. And that's what they did.

J Jessi Chartier 01:10
100% I came into this movie from a friend who, I didn't know what I was watching the first time around. But you know, I love I loved the storyline that I saw online. I'm just like, alright, well, we'll just go into this open minded. So I didn't have any expectations going into it. And it was

just so delightful. It was just, obviously, I have my criticisms. But at the end of the day, it's just a delightful film.

J Jen Myers 01:33

Yeah, I came to this fairly recently. I know this movie is a few years old at this point. And I only knew it by reputation. And over the past couple years, I've been doing a lot of watching a ton of horror movies and kind of filling in gaps in my knowledge there. And this is just kind of on the list of oh, I've never seen that. I should probably watch it. And I knew from reputation it has. I feel like this film inspires strong reactions from people both good and bad. I think I've heard some people who just completely dismiss it. They think it might be like silly or just too overblown. And then I know but the people who love it. I know just love it with their whole heart. So I don't think this is a middle of the road feeling movie. This is one end or the other.

J Jessi Chartier 02:19

Yeah, I agree with you. I think that this is, well, let's just talk about it. So like I don't know how to explain it. This fits into this podcast, we'll start there. So this fits into the podcast just beautifully because of the fact that it's a gothic horror. So it fits all the tropes that you the threat is very subdued. Well, not really. But the the threat is there. There's romance, it's take takes place. And early was it wasn't quite Victorian era was a little bit after that. But it is it just hits all of the standard expectations of a gothic horror. So you've got a lovesick young woman who is as aspirations for being an amazing novelist. And she ends up falling for this Englishman. She's American Falls for this Englishman who's there trying to garner investment money from her father, who is I don't know, is he an oil? Baron?

J Jen Myers 03:21

No, I think her father was, well, this isn't this feels like it's not the right word for the era, but like, essentially in construction, I

J Jessi Chartier 03:28

think, yeah, that could be he was definitely in investments. So like, he was an investor. He had money, he did business things. And she falls in love with him. And he's got this sister who seems to have a little too many like apron strings connected to her to her brother. And they end up moving back to England to the family estate that lives on top of a failing clay mine. And it's a red clay mine. And the house. Oh god the house. Let's talk about the house.

J Jen Myers 04:00

It's pretty wild.

J Jessi Chartier 04:01

J Jessi Chartier 04:01

Yeah, exactly like it is pretty wild like the house. First off is it's described as sinking, it's sinking into the red clay. But what you what it feels like what it looks like is that it's bleeding. Like it's got these beautiful red clay coming through the walls and from the floors because of that, and so it creates the sense that the house is just bleeding, just just dying slowly. And of course then you have all the typical things of a decaying house. So like the roof is falling apart. You hear strange noises. There's wind and howling going through the house. People are always cold. Like it's just it's great. So the house has this beautiful hauntingness to it but it doesn't have the typical hauntings. And I think that what I like about it is that there are ghosts here in the house, but you get The impression that there is a distinction between the house to Kane and the ghosts, you know, in many Gothic horrors, they're usually one in the same. Like there's a connection between the people and the house. And oftentimes that scene is like, like you think about The Haunting of Hill House, for example, there is the ghosts and the creepiness of the house are one in the same. That's not the case here, like the house has its own level of character is a separate character than the ghosts that haunt it. And I loved that about it.

J Jen Myers 05:36

Yeah, that's, that's a really interesting point. And I hadn't thought as much watching the film, but it does become clearer in the film, as you watch it, that if you were at some point, thinking that the house and the kind of go so the terrors aligned, then you realize that the humans inhabiting the house are actually so much more terrifying. And that's what if anything, aligns like well not eat us, but the other two? The house is actually aligning with them, not with the ghosts. And that's kind of you know, what is at the heart of the whole film? Yeah.

J Jessi Chartier 06:11

So you were mentioning earlier, when we were prepping for the podcast that there just seems to be so many similarities and whether or not there are homages or tie ins to like ground the audience and predictability but you talked about how there are so many other things that are connected to previous films, kind of of this genre. Like what are some of those things?

J Jen Myers 06:36

Oh, yeah, there and there's so many I'd like I said, we made this list, and I'm sure I'm forgetting something. And I do think, I don't know for sure. I don't know the writers or the director personally, but I have to feel that they were all deliberate. And I say that in a completely non-disparaging way. Like I think that this is a kind of a really cool mix of all these Gothic horror, kind of like mythic elements that have been built up from films and stories. So I think that you can kind of you can go through and make a list of all the different things and we probably missed some but the first one that came to my mind, which ties back to the mini episode episode we did on the House of Usher is that movie and original story, but that is so clearly tied to this with the crumbling house that's tied to this family's declining fortunes. It's even got the siblings who are a little weird and the the nature of that weirdness is very different in Crimson Peak that it is and House of Usher. But it does have that kind of those siblings with something something often it really reminds me a lot of that in the crumbling house, particularly like what

a great you just talked about, like what a great metaphor it is. And that was seems like it was used by Poe really well and and other other writers are there but yeah, that's like this is like the the apex of that right here.

J Jessi Chartier 08:00

Yeah, for sure. I think that there was some other elements that reminded me of like, Rebecca, definitely. So like the ability like Jessica champions character, what was her name again? Lucille Lucille. That's right, Lucille like Lucille preventing or holding on to access points. Like, oh, you can't go in certain places, you can't have the house yet, because it's still mine. Like there's just a lot of, or it's still someone else's. Like, there's just a lot of withholding of the history and the secrets. That's really the biggest piece is like, it's the withholding of the secrets. And the secrets in this movie, initially come across as being very threatening and very scary in the forms of these ghosts. That are I it almost reminded me of, I don't know if you've ever been to body works, like if you ever saw Oh, yeah. The the art or the science exhibit of like the human body, and they always have some, an exhibit that shows the circulatory system. Mm hmm. Like, I feel like that on top of the skeletal system was how the ghosts were portrayed.

J Jen Myers 09:14

Yeah, they're very visceral ghosts. They're not these kind of perfect ethereal visions, you know, with with pale faces. And you know, these other worldly beauty they're, they're very, like, various states of decay. They like reflecting what you know, maybe with the bodies are looking more like, except more terrifying, I guess.

J Jessi Chartier 09:35

Yeah, it's almost like they're incomplete. And one element that I really liked about the ghosts is that they were almost like smoking. Mm hmm. You know, where there was the sense of like, the decay was almost them disappearing into the ether, but at a very slow rate. It was like the decay of their soul, not the decay of their body, even though that's I don't know, it was really just a beautiful representation. Have it. And Edith, I get the impression that Edith is the only one who can see them.

J Jen Myers 10:05

Oh, I got that too. Definitely. And I think that's established by early on because we seen the very beginning when she's a girl, her mother's go her mother who has died her mother's ghost, not her mother who's living that would be weird if she were a ghost, but she comes to eat when she's little. And so you have this sense that like I in fact, I think the first time I saw this movie, when either first saw ghosts at the hall of her new husband, I thought it was her mother's ghosts that had like, followed her, I thought that it wasn't the house that was haunted. But Edith was haunted. And then I realized later, that's not entirely the case. But I still think that there's something in that idea, because you still get the sense that Edith is somehow tied to these ghosts in a special way.

J Jessi Chartier 10:45

Real 100% And like, some of it is like, Well, is it because she was a romantic? Is it because she had this amazing imagination? Because she was a writer like, what allowed her to see them but and it doesn't really matter. Because she's the the story is told from her point of view. So we don't really there's no verification that no one else can see the ghosts since the story is told from her point of view.

J Jen Myers 11:05

We do kind of learn though that not to skip ahead too much. Do we want to talk about the ghosts as a, what the ghosts end up doing? Or meaning? Yeah, because one of the things that stood out to me the most when I saw this movie for the second time, was that these ghosts, while physically scary, in the course of the movie, are all entirely helpful. There is not a single malicious ghost in this entire movie, every ghost that appears you find out later, is actually just trying to help Edith. And a lot of I think that what their their scary factor ends up being kind of out of their desperation to warn her.

J Jessi Chartier 11:44

Yes, that's so true. Here, but although here, I'm gonna ask a question, because I am not quite I can't remember the ghost of the siblings, mother. That's a good point from the bathtub. She I'd have to go back and rewatch it because I don't think she was helpful. Well, I think she was, was she the one that was saying, This is all your faults? Oh, I can't remember.

J Jen Myers 12:07

But I want to say and I just watched this yesterday, but I do think she also said get out. And I guess that could be interpreted as either get out of my house. I don't want you to hear or get out. Because if you stay here, you're gonna die. Right? Right. So I guess that that's a little bit up in the air of what her true intentions were?

J Jessi Chartier 12:26

Well, it's definitely true that the ghosts I feel like represented themselves more authentically, like her mother. So either this Edith's mother comes to her after she dies and says, you know, gives her a warning. Don't go don't go to Crimson Peak, which of course, she has no idea what that means. And all the other ghosts of the dead wives are trying to protect Edith, because they genuinely fell in love with the brother whose name escapes me at the moment, Tom?

J Jen Myers 13:00

Same as the actor. Really? Yeah,

J Jessi Chartier 13:03

Thomas. Yep, you're right, Thomas sharp. So I think that you're right, that the ghosts are there to be helpful, generally speaking, and it's not until the end, where she sees Tom's ghost, who is relatively fresh, if you will. He's not medicine. So his decay has not totally set in. And he actually doesn't have to say anything. He just shows up. Hmm. And helps. Yeah, he's just there to help. Like, it's just great. And I like that. I like how they crafted it in a way that was like, okay, the ghosts are scary in the beginning, because they're in some form of decay, right? Mm hmm. But then the ghost at the end is not he's, he's pleasant, because he's freshly killed. But it also, like it parallels where you want Edith's creep factor to be like you want her creep factors start out really high. My and the ghosts are just beautifully done from a cinematography, not cinematography, but from like, an art design perspective. They're just really well crafted and really well played, like the ghosts in the closet is my favorite ghost. Oh, yeah. I almost forgot about that. She's the only one that still has her eyeballs. Okay.

J Jen Myers 14:26

She must be one of the newer ones. Exactly. Right. Yeah, she's fresh. Yeah. And also, just to kind of like, put a couple more details in this. The ghosts are nice here theory that we're building. I want to say two things. And one of them is that when we're talking about the mother's ghosts, we should also note that we only hear directly about the mother's awfulness from Lucille who later turns out to be something of an unreliable narrator. So we actually don't know for sure if the mother was as awful as as Lucille says she was so maybe she wasn't and maybe She was trying to be nice. But also I kind of forgot when I said that all the ghosts in the film are non malicious. I kind of forgot the very, very end of the movie, which shows the final ghost we see, which is Lucille herself. And so but we also don't I guess we don't really know I don't know maybe in that death especially after Thomas died she did a sudden 180 And she's not particularly mean anymore. But the the last ghost we see is her playing her piano in the house forevermore. So maybe she's the the not Oh god, I forgot about Yeah, maybe maybe she is malicious and we don't know. But she Edith is gone at that point. So I guess it doesn't matter.

J Jessi Chartier 15:41

She's also not a Red Ghost. Right? She was also black.


J Jen Myers 15:44

Yeah. Oh, got an interesting point, too. I didn't think about the color significance. Well, the other ones were red because they were in the Red Clay Right.


J Jessi Chartier 15:54

No, the other one or will know cuz he did smother was red.

J . . . 15:56

 Jen Myers 15:59


No, she was black. Yeah, no, I thought in the very beginning. She's very black.

 Jessi Chartier 16:04

Okay. So yeah, maybe it's just because of the clay.

 Jen Myers 16:08

I that's what I thought it was. So I don't know. Yeah. Yeah. Who knows? That could definitely be

 Jessi Chartier 16:15

Oh, that's so good. Yeah, I'd forgotten about that. Well, I mean, when you look at Lucy meals, last words, Jessica Chastain. Does such an amazing job there. Mm hmm. Would you look at the last words that she says? She says like she says something to the she says it twice. The first time she says that she's like, you'll have to kill me to stop me. Right. And then the second time she says it, it's almost like a plead. Right, like change the tone changes ever so slightly. And it's just so subtle, that beautiful.

 Jen Myers 16:45

Yeah, the thing about that character is that she has a lot of depth, I feel that she's not just a one note villain, even throughout the film as she's doing. I mean, she does really awful things in the movie and then even when she's doing like the the lesser awful things of like, picking on Edith and being mean, when she's trying to like get used to the house and all this stuff like that. I feel it a lot of sympathy for her that there's clearly something deeply wrong with her. But Lucille knows there's something wrong with her. And for some reason that makes it seems to make a difference. It shouldn't because she still does awful things, even when she knows it. Like she doesn't try to help it. But for some reason there I don't know. Maybe it's just that depth, you get the sense this isn't just kind of a cardboard cutout villain. This is an actual, you know, twisted kind of person who has has a really sad history behind them. And it this is how it's coming out. And it's just all the sadder and scarier for that.

 Jessi Chartier 17:46

Yeah, I agree. I love the depth of this character because she's not the crazy woman in the attic. Mm hmm. She is both the abuser and the abused. Right now she you can tell that there is something that is either not necessarily haunting her because that's too that's not the right word. But there is something clearly like you said, she is she's disturbed. And she knows it. And she tries to make the most of it but also falls very short. And eventually just cracks you know, like she has to have so many things orchestrated around her for her to survive.

 Jen Myers 18:22

J Jen Myers 10:55

I think that mirrors a lot of things in this movie and then that's what ties back into what you were talking earlier about the metaphor of the house where there the house and and Thomas trying to make the the clay mines, successful. Everything Everything is right on the brink. And it's just it's kind of desperate to hold itself together. Desperate to kind of like get through, there's a sense of like, if we can just get this influx of cash or if we can just, you know, from from new sales perspective, it's more of like, just kill another wife and and, and do this, you know, there's only there's one thing right in front of them, they feel like they can just do that then everything will be okay the way it is. And they can hold things together the way they want it. But it's untenable. Like it just can't ever happen. And they're the only ones who seem to not really understand that.

J Jessi Chartier 19:18

I think Thomas starts to understand it because he does say towards the end like, hey, let's just leave the house. Yeah, let's just sell it what did I do over and that is not an option for her because she has for Lucille has to live in this very constructed and orchestrated life in order for her to be okay. Right. And that constructed life, they're willing to go to any lengths for it. She's definitely willing to go to any lengths for it. And especially since she says that she's the one that has been doing all the killing.

J Jen Myers 19:54

Yes, that I mean, it really this really does. turn things around in terms of What we think about Thomas, whereas this is another thing we talked about earlier is that Tom Hiddleston was really good at playing these kind of slimy dudes who are charming on the surface but sinister underneath. And but this character does a little bit of a heel turn at the end, when you realize he's Yes, he participated in a lot of these things and helped a sister and but then there's also it's also made clear that his sister is the older one and the one that forced him in well encouraged him into the incestuous relationship in the very beginning. And so you realize that he she's been kind of pulling the strings for a lot of times, and maybe, you know, there's, there's more in him, that could be good. And he does start to kind of try to live up to that at the end. It kind of turns things around that way.

J Jessi Chartier 20:48

Well, I think it's because he actually fell in love with Edith right. You know, it's clear on the recording, the wax recording from his previous wife that he was not in love with her. Yeah, he's very cold, and very dismissive. But with Edith, he does fall in love with her. And you also, we also get the impression that she's the only one aside from his incestuous relationship with a sister that he's actually slept with. So there's that sense of like connection to Edith that he has with this other woman that's not his sister, that's new to him. And so you kind of see that he is also kind of a tortured soul, and haven't been able to get out of that has just always been kind of kept under lock and key himself, but has also had no way to break free. Like he's, he has also been accepting of it. Like he, you can't totally dismiss his role in it. He definitely is a key

player. But you get the impression that Lucille is one that's driving all the decisions. And it's like the all cash like the porridge scene. Oh my god, I love the porridge scene. So for those of you who may I'm assuming you all have seen the film, please watch it.

J Jen Myers 21:58

If you haven't yet. I would really say no spoiler if you hadn't seen it. Yeah.

J Jessi Chartier 22:02

The scene where Edith and Thomas had gotten snowed in at like the local postal depot. And so they ended up spending the night in one of the guest rooms, because I guess that was a common thing to happen. And they end up making love and they're buried and all that stuff. And so they come back. And Lucille is barely holding it together. And they meet in the kitchen, her and Edith meet in the kitchen. And Lucille has this great interaction with Edith about how she was concerned. She was just concerned. And of course, you learn later that she was just not okay with Thomas ever sleeping with anyone else. Like it was clear that that was like the threshold that's going to put her over. And she does this great scene, where she freaks out and just slams a pot of porridge down on a table and it spills everywhere. And without thinking and almost with like, glossy eyes, like she just starts grabbing the this hot porridge with her bare hands, and putting it into the pot again, and like not even reacting to the fact that she's probably getting, you know scalding hands. And then the moment and it totally freaks Edith out. And the moment he says, I don't feel good. It's like Lucille like, triggers back into it. Because that's predictable. That's what the system goes, she goes, Great. I'll make you some tea, which we know is poison at this point. And that shift, like, the acting is just great in that scene, because it's just so beautiful. It's just like, so subtle, but powerful. You know, it's just so yeah, it just hits all the right notes.

J Jen Myers 23:39

And you know, that reminds me of something this may be going too much on like the depth of Lucille we were talking about earlier. But one thing that I was thinking of when I rewatch this film recently, is that it reminded me of our discussion about the haunting when Lucille talks to tell Edith that well, first of all, she says that her their father broke their mother's leg by just stepping on it, which also made me that's what made me start thinking about like, Well, what did he do to Lucille that could have like, messed her up like this? So I wouldn't be it doesn't go into any more detail than that. But I wouldn't be surprised if you know, in the backstory of this father is kind of responsible for you know, maybe some things that she turned out to be, but she also talks about nursing her mother through while her the mother's leg healed, and it reminded me of our discussion about The Haunting with Eleanor who has to nurse her mother throughout a lot along things and it's just one of those things that also kind of makes me you see a little bit into maybe what happened to Lucille and just that it's not as simple again as her just being this mean person. I think you're right that that scene is not like this isn't like a cool calculated, we're murdering women to get their money. It's it's a kind of a desperate, emotional, this is what we have to do to maintain our life thing. And it's just sent her completely off the deep end.

J Jessi Chartier 25:00

Yeah, yeah, exactly. She's constantly chasing something that's just not possible. Yeah. You know, she wants intimacy with her brother because her brother also sort of like she protected her brother from the abuse. So there's a sense of, Well, that's what she says. We don't know what actually happened. But it makes sense.

J Jen Myers 25:23

It does make sense.

J Jessi Chartier 25:24

He's so codependent on her. And she is clearly dependent on him for all things. And it's just it's just a relationship run amok, but I do like how she, that character physically transforms throughout the movie, like she's, and it's all done through costuming and acting, right? So there's no like, she doesn't become a monster. She doesn't physically become a monster. But it's all done with just the beautiful costuming and acting like at the beginning, she's in this gorgeous red velvet dress, which should send red signals, you know, I mean, red is just such a prominent color in the movie. And then she's always in very dark and drab colors in the house. And then at the end, when she is chasing Edith around the house, she's in this billowing night dress that just is such a perfect like, you can almost hear the filmmakers going, Okay. I want a woman in white, who is mad? Like just close your eyes and picture

J Jen Myers 26:31

Yeah, she's like, you would picture that with the streaming and her hair is streaming down. And yeah,

J Jessi Chartier 26:37

exactly. And there and all the entire incestuous relationship happens in the attic. So she really is. Yeah, in fact, it happens, I think in their nursery, isn't that I think

J Jen Myers 26:45

so. Yeah. And she says earlier in the film, because I think you said something about I can imagine you to down here and like the drawing room or whatever. And she's like, No, we had to stay in the nursery up in the attic.

J Jessi Chartier 26:55

Yeah, exactly. So her transformation just from an acting and costume wise was just scrape it fit the role. It just, it was seamless to like there wasn't it wasn't quite jarring, it just fit. It just fit in.

And

J Jen Myers 27:11

this is funny because I didn't even really think about it as much. But as we're talking about it, I think we've talked so much about Lucille is that she really is the heart of this movie. Everything that's kind of like she drives it and she has all the secrets in it. And she really is what the movie turns on. And it's it is really interesting to see. You know, a woman with that complexity set up as the the counterpoint to our heroine who was is a fairly complex person herself. She's she's not a onenote character either. But it is interesting that this movie is counterbalanced by two fairly complex women.

J Jessi Chartier 27:48

They're such great foils for each other. I mean, even everything down to the opposite hair color, opposite family upbringing, like opposite relationships with their father, right? You know, there's just there, they really are great foils for each other, but not in a. Again, it's not in a forced way. Like you don't, it's like good editing, you just don't you just buy it, you don't even question it. And it just does a really nice job on that. Like you said earlier like this film is definitely one I love to rewatch just because, one, I'm a sucker for good color. I'm a sucker for good imagery. And I'm just I love how everything stitches together so well. Like there's not there's not a smoking gun that's not used.

J Jen Myers 28:40

Right? i That totally makes sense. Although this could be a good time for me to kind of slide into my kind of confession that I don't love this movie. I like it. And I'm gonna I'm gonna disprove my own thing I said earlier about people being on one end one extreme or the other with this movie, because I actually am kind of in the middle. I really appreciate it for what it is. This is a movie that is not subtle. Really. It I guess it is we've talked about some of the subtleties, but I don't think we've really covered just like how much stuff is in this movie, and how it's kind of a florid, Victorian, overblown, like I said before, Gothic Horror and capital letters, and I appreciate it at the same time. It's not 100% my taste.

J Jessi Chartier 29:30

I think that's one of the three I agree with you in that that. You're right. It's so it knows what genre it is. And it leans into it. Yes, it is not afraid to just pull all the stops. And really just be full. Just Yes, full of everything. And I agree with you. I appreciate that because I feel like too many films, try to appease too many audiences or They don't try to play with genre like this does like it's not. And by play with it, I don't mean to try and manipulate it. I mean, try to like, use it, like it uses the archetypes, it uses all the expectations of this genre. And it does it really, really well. And then on top of that I just really liked. I really liked the writing, I loved the storyline. I like the acting. I do agree that because of the fact that it is a genre piece, because that's what it is, it is a genre piece, that it's not breaking new territory. It's not doing anything super unusual that will make people go, Oh, wow, I really wish I would have thought of that as a

filmmaker, or, ooh, that's a new way to think about structure, story structure or character structure or things like that, like it's not going to do any of those things. But what it does do is it does really well, which is a genre piece. So I really like it.

J Jen Myers 30:57

Yeah, I think I think you you phrased it really well. And you say yeah, it does what it does, and it does that really well. And then beyond that, it just becomes like well are Do you are you you're super into these kind of, you know, florid, visually, very well visually styled, is that your thing or not? And it is or it isn't. And it's not that it's not my thing. It's just that I think that if I have to choose between my absolute favorite, I tend to like the more understated types of films or horror, like if I were doing a gothic horror, I would love to have a more like, stripped down to the bones, everything's understated under the surface type thing. And that's just the opposite of what this movie is, this movie is deliberate, like, we are going to put everything out there. And even though we've talked about, like, it's got these these characters, subtleties that are really nice. And I think that's what makes it work. Overall, it definitely is what it is. And I appreciate that. I think that it's kind of a meta Gothic Horror, where they wanted deliberately to make a Gothic horror that was almost about Gothic horror as a genre. It really is a meta film, as far as I'm concerned. I don't say that as a bad thing. I think that's just what that's just what it is. And that's what it does. And so if you are super, super into Gothic horror, and, and all of that, then yeah, it makes perfect sense that you would love this movie. Or anybody, not you specifically. Anybody. Yeah, exactly. Yeah. And I think that anybody who understands that can enjoy it on that level I and I'd be willing to bet that that's what people who don't like it are not that they don't get it necessarily, but they're just not on that same than the maybe they're not on that wavelength. And they just quite, you know, just can't really vibe with that. But I feel like if you understand that, then you can appreciate it on that level.

J Jessi Chartier 32:44

Yeah, it's almost like they wanted the film to be something that it's not. And that's okay. That's, you know, that's everybody's, everybody has the right to have their own opinion against whatever movie that is, you know, but I agree with you, I tend to like, I like this movie, because when I'm in the mood for something that is very full, and leans into its own genre, then this is the movie I go to, but I tend to when I am a seeking something that I go, ooh, that's gonna make me feel like fun. That's going to be great. I often will agree with you I go to the more subtle pieces, like the original 19. Was it 70s or 60s darks, dark shadow series?

J Jen Myers 33:27

The I I'm not, I never watched it. But like I know of it, I can kind of imagine that.

J Jessi Chartier 33:32

It's like right up your alley. And it's it's very similar. It's very brooding. And the threat is never really directly talked about. It's always secret. It's always secret. So it's good. And there's I mean, if you are looking for other Gothic horrors, there's plenty of stuff out there. That's not

this movie. I tend to think of like, Interview with a Vampire is another great example. That does, it leans into itself pretty hard. The book as well as the movie itself, what other Gothic cores are out there that you would recommend? Yeah,

J Jen Myers 34:11

and this is not a genre that I'm as knowledgeable about, it's one of those things that Well, I can kind of like feel this is like that I think we've talked about we talked about Rebecca before of having that same type of vibe. I think that kind of goes into kind of a modern, Gothic Horror. And I think in that same category is a film we talked about earlier, which is the others, which I think is like a modern take on a modern gothic horror. It's got like a couple levels going on. But it has that same sort of like, focusing on women who maybe are not entirely in their right minds, and a strange house and ghosts and just kind of the nature of all of that. I'd also throw in The Turn of the Screw, which is a story first of all by Henry James and it has had various adaptations over the years. I think the film The Innocents, which I'd like to talk about at some point in the future, and our podcast is probably the the most relevant, mostly because it's the best adaptation. It's really good. And it gets in the same territory we discussed about, there's a weird, creepy house, there is a woman's maybe slowly losing her mind, there are siblings that have in the story there that they might be possessed by the ghost of people who were lovers in the past, you know. So there's some elements in there as well, that I think relate to what we're talking about here.

J Jessi Chartier 35:31

Yeah, and I would, I would also throw in Dragonwyck, which is an old, old movie, I want to say 1940 something or other, that is kind of a staple amongst the gothic horror films. And then I would also throw in the whip in the body, which is an Italian film that everybody has talked about, and I've only seen parts of it, and I really want to watch that one next. I think that that's something I want to watch maybe probably next weekend. While I've got some time, but that one is an Italian film, but it's got Christopher Lee in it. Yes. So I'm excited to watch that one too.

J Jen Myers 36:03

And if I'm not mistaken, does Dragonwyck have Vincent Price in it? It does. It does? Yes. Okay.

J Jessi Chartier 36:11

Yeah. So I'd recommend any of those if you're interested in watching some other good gothic horror. Or listening or reading. There's some good books in there too. Well, Jen, as a as we close out our podcast here, I can't help but think that like, we really should have started with a gothic horror because it's just like such a perfect tie in to this podcast.

J Jen Myers 36:34

Yeah, but you know, we got there eventually. And I have a feeling that we're going to, like, kind of come back to that or reference it as we go along.

or come back to that or reference it as we go along.

J Jessi Chartier 36:43

100% Well, I'm excited to go forward and explore some more quiet little horror films with you. Thanks for joining today. Everybody out there. We are grateful for you listening through the whole thing. Jen, where can people find us?

J Jen Myers 36:58

Yeah, we are at quietlittlehorrors.com you can listen to episodes there. You can also find the podcast if you're not subscribed already on basically any podcast service that you like. You can also find us on Twitter at [quiethorrors](https://twitter.com/quiethorrors) and on Instagram at [quietlittlehorrors](https://www.instagram.com/quietlittlehorrors). And you can send us email if you like at [hello at quietlittlehorrors.com](mailto:hello@quietlittlehorrors.com).

J Jessi Chartier 37:21

Yeah, if there's a film out there that you'd think would fit into this and you want us to talk about please feel free to reach out to us at that email address. Make sure you subscribe and we look forward to our next podcast. So we'll see you in a few weeks with another mini episode that will preview the full episode. Thanks for joining us today. Have a great day and happy film watching all