

QLH-S02E06: Images

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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. Let's talk about 1972's Images. Cathryn struggles with apparitions of sexual guilt, a former lover, a neighbor who tries to seduce and herself. Set in 1971 Ireland, Robert Altman's Images narrative leaves you without easy answers and uses the craft of film to create a sense of instability.

J Jessi Chartier 00:55

Hey, Jen, hello. Hello. So you might notice I sound a little different today, Jen, I am up visiting some family members in Wisconsin after a long pandemic, it's nice to finally see people so you're probably gonna assure here's some stuff in the background. We're on location today.

J Jen Myers 01:13

It's it's all just, you know, some flavor for us going back out into the world, which is a good thing.

J Jessi Chartier 01:19

Oh, it's so good. It feels good to be out in the world again. But let's talk about this really

interesting film about a woman who retreats from the world? And what goes on in her head. So how did you come to Images?

J Jen Myers 01:34

Yeah, this one was on my watch list for a really long time, because I think I had seen it on lists of psychological horror movies, which clearly because this podcast exists is something I watch a lot of, and I'm drawn to. But for some reason, I didn't know a lot about it as a film. I just literally knew it was like, as a film that some people said was good in this this area. So I had it on my list, but I didn't really prioritize it. Or like I said, learn much else about it. And then when I finally got around to seeing it one day, I was like, kind of blown away that I absolutely loved it. And I was a little bit like why isn't this talked about more? Because I think this is an AMAZING film. And it's so squarely in our particular genre films that we talk about, like it's we had to talk about in the podcast, because I think it's perfect for that. So I think that's probably where I batted it over to you to say, Hey, we should we should watch this and talk about it.

J Jessi Chartier 02:28

I heard about this movie from you. Actually, this one was not on my list. This I was one of the people that have never heard of this film before. And when I watched the trailer, so a little bit behind the scenes for our listeners, usually what Jen and I will do is we'll sit down and we'll talk about some films that we've either heard about or seen and then we'll look at them up on like Letterboxd or go watch the trailer and just do a little kick the tires on it a little bit. And this was one where when I kick the tires on it, I'm like, oh, yeah, we got a test drive this one. This one is great. So I am really glad we're talking about this because it's it is squarely within our wheelhouse. It's the timeframe when I feel like a lot of early horror movies, if you will, were really more thriller based. They were really more Hitchcockian. They were really more along the lines of like, well, how can we lead the audience into believing something and use the art of cinema? To play with it right to to use How do you use the lens to make the audience think something different? And I feel like that this was really a great, it just did it great. It just did a great piece of that. So I'm excited. I'm excited to talk about it.

J Jen Myers 03:41

Yeah, I think you're right, that it's also like, when you're talking about the era, I think it was just starting to move into getting also like really psychological. I mean, I guess, you know, in a way Hitchcock kind of started that too, right. But you know, it was really starting to get much deeper into that. And it was meeting that type of horror film you described in a really interesting way.

J Jessi Chartier 04:02

Yes, it meets the horror and very strange way. And it's very, this, the the tone of it, for me, was both very, I almost want to call it seductive because it was like you wanted to lean in, and you pay attention to try and really actually figure out what was going on, not in a who I want to solve the puzzle type of way. But just in a you just you want to know you want to know what's

going to happen. You want to know what is real, what's not. And I mean, we talk about that dichotomy a lot on this podcast, what is real, what is not perception, etc. But this is one of the first films where there are moments where you actually there's tension around that reality of Wait, are they going to are other people going to see what she sees like, oh, here we go. Here we go. And like there's just this mounting tension and suspense. that that really creates a really, really nice atmosphere with the particular film.

J Jen Myers 05:05

I think you nailed that. Like, it's that tension. And I felt that too. And I liked that you pulled out that this is not like a, a puzzle film where you want to figure it out which, you know, I'm a little bit of the mind that those, the idea of like solving a film is kind of dumb. And I don't I dislike that we, I feel like some people have gone down that road when it comes to talking about films. I mean, you know, what people can do what they like, that's great. It doesn't really work for me personally. And so like, I'm not interested in solving a film. But you're right, that that's not really what the impulse is, in this film, as some of the impulse that creates, it's much more of there's this tension of, you know, again, what is reality? And we want to know, because I feel like it's because you're so grounded in her perception that I feel like you're really like in her mind, and you're feeling that same type of tension that you would feel like when you're figuring out like, what's real or what's not, it's not to solve a puzzle, it's to like, really understand your connections to the outside world.

J Jessi Chartier 06:05

Yeah, yeah. That's one of the thing. Yes, exactly. Right. And the what you're trying to solve, we're not really trying to solve anything, you're just trying to feel what she's feeling. And I think that that's just the whole point of the film. Right? Yeah. And I, so we should talk a little bit. For those who don't know the storyline. Hopefully, everyone on this podcast has seen it already, because we've gave her a little spoiler alert. But we should kind of talk about just the, the the stated and then what kind of the subtext is but like, for those of you who don't know, the storyline, the storyline is there's a woman. And she's a writer, and she retreats with her husband after having a strange phone call from someone that says her husband is cheating on her. And you can tell that she's stressed out, so they decided to retreat to their summer home, which is an isolated, of course, of course, it's isolated, an isolated house along a beautiful, beautiful lake and beautiful scenery and apparitions of men. So like these, they're not ghosts, they're just, but they're also not Well, we know they're not real. We think they're not real. Past lovers just start to appear in her life. And everything is thrown off. And oh, yes. Okay, so we'll talk about that later, I want to talk about the camera work at some point, because it's just great. It's great, great usage of the medium to create some really great tension. But there's a ton of subtext going on underneath all of it. So it's not just like these apparitions are haunting her. But she's, you can kind of play with that in the idea that in real life, yes, these past affairs are kind of like, preventing her from being in reality, like, there's a ton of sexual guilt that she has, she has lots of anxiety around her sexuality, and what's real, and what she's done in the past, and what she may want to do in the future, because there's a past lover, and then there's another guy who was interested in her, but we don't know if they've had an affair yet or not, is there's just so much good subtext in there. And Jen, you wrote a little bit about the anxiety about impending motherhood, you want to talk a little bit about that?

J Jen Myers 08:25

Yeah, you know, this is something that I feel like is not super super emphasized in the film, and it honestly was something that I kind of had to be reminded of when I was reading about it later. But as we're describing this whole story, she's also pregnant, like, in the very early stages of pregnant, but she, she's pregnant. So there is, you know, there's a little bit in this of his, you know, is that a contributing factor in some ways, and I don't mean that it's kind of like, you know, women, pregnant women be crazy type way. But it's, there's, like, you know, people who do think some things like that. And it's also just true that, you know, being pregnant will throw off your, your, your everything, basically your whole body, but also there's that kind of psychological distress or anxiety around becoming her mother for the first time, which is not a slight or simple thing to deal with. So I think that that's another underlying thread here, where as she's thinking about and I think you're right on that there's a lot of like sexual guilt in there. And then you mix it in with the fact of like, bringing a new child into the world. And you know, if you think about that, too, then I guess we aren't 100% Sure, maybe the the her baby is her husband's you know, there's a lot of stuff like that going on. And then I think another factor and that particular storyline is that when after she has they have moved to the isolated place in Ireland. And you mentioned one of her I think it's Marcel is an ex lover who comes comes up and wants to have an affair with her Again, I think that's the situation. And she keeps kind of putting him off. But Marcel has a daughter, who is like a tween maybe young teenager, who, you know, so then Cathryn is dealing with this young girl, and I think in a lot of ways, sees herself in there. And there's this young girl who's kind of on the edge of puberty. And you know, it hasn't, it hasn't quite become a woman yet, but it's clearly on the edge of everything. And Cathryn, I think is both identifying with her as seeing like, maybe a younger version of herself, but also as a mother daughter type relationship. And there's a lot of complexity there. Especially because you know, her, this girl's father is like, actively pursuing Cathryn for sex. And I think the daughter is kind of aware that her father is doing that. So there's just a weird web of feelings about all kinds of different relationships between all kinds of different people going on at the same time. You know, everything else is.

J Jessi Chartier 10:59

Yeah, and I think, to get a little nerdy on everyone for a hot second here, but the one of the things I love the trivia pieces that I love about this movie that doesn't actually affect the storyline at all, but just makes it so much fun is that the what they did is they took all of the actors first names, and switched them around to make character names out of them. So like the actress, Susannah, the girl who plays this 12 year old daughter, her character name is Susanna, the actress who plays the 12 year old girl, her the actresses name is Cathryn, and Susannah York's character, her character name is Cathryn. So like, there's all of this. And that's true of the men as well. So there's, I just, I just love that because I feel like it adds a little bit to the who is who. And it also doesn't really matter, because it's the story is about this woman who is having just a lot of changes and guilt and fears and apprehension. And she has she can't talk about it. She can't talk about it. There's so much secrecy in this story, that she has to hold on to all of this, these secrets. And she is starting to kind of fall apart. And it's just it's delightful. I should say it's delightful. Yeah, this storyline is just absolutely delightful. And there's one element of it that I like a lot too, is that there's two things that happen that kind of play his bits throughout the whole movie. And one of them is Cathryn, who's the author. So the old woman, the main characters, Cathryn, so Cathryn's, writing of this children's story. And you get snippets of the book, throughout the movie. And that plays just as little nice little bit

occasionally, where like, they talk about things from the story, and it kind of relates to what's going on, etc. And then the other bit that I really like, is the recurring theme of the puzzle. So there's a puzzle in the house that they're putting together. And it's a puzzle of the house. And it's very clear, it's a puzzle of a picture of the house that they're in. And yet everyone says, What is it a picture of? And no one knows? People are like, I don't know, I don't know. And the way that they approach the puzzle, it's like, oh, you should start with the edges. Nope, that's cheating. Or oh, there are pieces missing from this puzzle. Oh, I think I know where they are. They're in an attic somewhere. So it's like, there's just lots of little fun, figurative bits that are scattered throughout that play very nicely with the whole theme of you what you know, there everything is a is a narrative or is a story, but there are pieces that are missing. And so we aren't getting the whole story all at once. We're just getting little things here and there.

J Jen Myers 13:58

Yeah, I really like how a lot of the things that they use as metaphors are particularly like when you're talking about the puzzle there. And they they do return to the puzzle that's being put together and the things you mentioned, you know, about not being able to see what it is and starting from the edges and all of that. And I feel like when I say that out loud in words, it does sound like almost like a like a cliché, or it sounds like it might would be a ponderous metaphor in a film, but it's not in this film. Like they whatever they are using these metaphors, I think that they're they're using the bits of them and weaving them in so well. And also at the same time the metaphors are not just working on like, you know, a a stated and unstated level not not there, it feels like they're working on many multiple levels at the same time. And then again, weaving in and out of each other so that there's this whole web of significance and meaning happening, and so none of it ever feels like it's it's trite or overbearing, at least I didn't Like at all. And I think that this is such a great example of using metaphors like that to really support the story that they're telling, and never making it even like very obvious that they're doing that.

J Jessi Chartier 15:11

I think that that is a really good trait of late 60s and early 70s films, is that one of the things when you watch a lot of these early films, well, within that timeframe within the 70s, late 60s to mid to late 70s, a lot of the directorial style was to be as realistic as possible, which is not necessarily the case. Now, you know, audience taste for acting and directing has changed, and it will always continue to change. It's just the ever evolving nature. Like, there was a great interview with the the people that did Stranger Things. And they talked about how, although Stranger Things was super authentic to the 80s, the one thing that it was not authentic to was the acting of the 80s. Because the audience tolerance and tastes for acting styles has evolved, changed. And the 70s acting style that they were trying to go for was as realistic as possible. So like, No one sits down in front of a puzzle and beat you over the head verbally. With the isn't this just like life? We're trying to put things? Right, like there's no, it's very background noise, you know, the things of import and of emphasis are in the background. And the actors and characters wouldn't have made a big deal about it, just as the directors didn't either. There are there are a lot of those pieces. There's a lot of those pieces, like the fact that she shoots a camera, the fact that they're in the middle of nowhere. The fact that she has these really strange, déjà vu things or where she sees herself like they're not overly emphasized, we don't linger on them. In fact, sometimes I feel like like, wait, I wanted more of that. I wanted to

understand that better. But they don't they pass on because that's what you do in real life. You just watch those elements whizzed by you don't stop and linger on them. So I agree. I agree. And I think it's one of the things I like about this era of movies in general, not just horror movies, I think of things like the conversation like everything is a hyper I hate to say hyper realistic, but it it really is it doesn't feel like a movie, it feels like you're watching a home video.

J Jen Myers 17:40

Right? Well, and the director, Robert Altman, I feel like is almost the best example of that you could possibly get who, you know, like to go to the kind of extreme of that in a lot of cases. And it's interesting, because I don't feel like Images is necessarily the most extreme Altman type film, but it has enough of you know, that that style in the way that you're describing? That that's probably one of the things that make that makes us work

J Jessi Chartier 18:08

so well. Yeah, yeah, exactly. And I think that it's, um, it's just, it's just a delightful watch. Because of that, you know, it's not your typical, I'm going to sit on the edge of my seat the whole time. It's like you are watching someone's life. You know, I also would like to talk a little bit about the use of film to kind of create that sense of reality. And also to play with the sense of reality, like we talked about, the two things that stand out to me are a little bit more of the obvious one, where if you have a kid so one of the things if you haven't seen the movie yet is that the male characters her lovers change faces, as they are interacting with her. So it does make you question like, Wait, who's really there? So like, she sees her husband in one doorway, he turns the corner to come around a different door into the kitchen, and suddenly he's a different man, but the conversation is still the same. So you're kind of like, Wait, who's actually there type of thing. And that's a beautiful example of using the medium to make you question what's going on? Right? It's not hyper fancy. It's very practical effect, which is wonderfully done. And the other one that I actually want to talk a little bit more about, is when she sees herself. So it's just weird that she that there's this strange. So here's an example in the story. They are driving to the house for the first time and the road is on one of the cliffs cliffs that you can pull off on see the house below by the lake, and that's what they do. They stop for a moment. She gets out of the car. And her husband, as the story goes, sees some quail to hunt and says, Oh, can you just I'm going to grab my gun and go quail hunting. Can you just drive down to the house and I'll be down in a couple hours. She says sure, so he traipse us off the other direction. And she stands there is looking at the house and she sees a car drive up to the house. But it's their cards, the car that's right behind her. And she turns in the car is still there. And she looks and she sees herself getting out of the driver's seat. And then that Catherine looks up to the cliff and sees a woman standing there. And from there on out, we follow the woman who got out of the car. So and so you're left with what you're what you're kind of left with what is going, what,

J Jen Myers 20:40

and, and that really nicely bookends with the close of the film. Because the there are a woman on her vision of a woman that looks like her on the road comes back at the very end specifically, right? Yes. And then you know, I mean, we give a spoiler warning, but I feel almost

like I don't even want to go exactly into the very close of the film. We can if you want to. But let's just to your point, though, like that, yeah, that comes back around, in a way. And it's really interesting to kind of make those two points, because then there's a lot that happens in the middle that, you know, is even more in question it feels like then. But yeah, it's it's and just to kind of add to the main point, you're saying of how the film medium is telling these stories with just like viewpoints and everything like that, going back to we talked about like the realistic style, like, there's nothing that calls attention to any, that makes the case that one perspective is more legitimate than another. It's not like, you know, like movies a decade or so earlier, if somebody had a dream sequence in there be the the wavy lines across the film. And sometimes it goes like that, and there'll be a flashback or something, you know, it used to be movies would make it very clear what was happening in terms of perspectives and what was real and what wasn't. So you know, you always know when you were entering the dream sequence, right? And this movie is completely the opposite. You don't have any idea everything is presented in the same realistic fashion. And there's things like when she does have her apparitions of the former lovers coming along. And, you know, in the beginning, I was genuinely very confused about whether they were real or not, because there's nothing to indicate that they are, they could just be characters talking to her. And eventually, I figured out that they're not because there are some scenes when there are other people there who do not see them. And then I finally I finally was like, okay, for sure. Now I can draw the conclusion that these are just visions, because no one else is acting like there's another whole nother person here except her. But that's the only way you you know for sure that these other people are not actually really there. Because there's nothing else in the film to tell you one way or the other.

J

Jessi Chartier 22:57

That comes also back to make you question again, at the very end, like, you know that there are certain characters that she sees that are not real, but then you're you are left at the end thinking, well, we're something like, okay, that's fine, but it crosses a threshold at some point. And it's it's devastating. It's just absolutely devastating. And I love that scene, because there is a very particular scene that defines whether or not these these apparitions are real. And they bill the Altman does. So does Susannah York's acting creates this wonderful tension. Because up until now, you're not sure and you know, you're going to learn, you know that you're going to figure it out, like, you're going to like you're going to be given the truth and a hot second of whether or not these characters are real. And I think one of the other things I want to just mention here real quick is that this is one of those few films where the things that are haunting the main character who's female, she takes ownership of it from the very beginning. She doesn't run away from them, you know, even from the very first phone call, where they say, Oh, your Do you know where your husband is? Do you know where your husband is? He's probably having an affair. She's immediately like, Who is this? Where are they like, and then, after she can't get those answers, that's when she's like, I'm done. I'm not gonna like deal with this anymore. And when the other lovers start to show up, she takes ownership of it. She's like, why are you here? She throws vases at them and is and like is like, Oh, you're bleeding? Well, yes, you can't be a ghost now, like, she just owns it. So there's never this sense of the fear. There's no fear of these men. The fear is And the unsettling nature of it is she just doesn't want them there.

J

Jen Myers 25:07

Yeah, although I think there also might be an underlying there's, there's so many things

underlying this right. But I feel like thinking about it. Now, there's also one of the you mentioned this earlier, but at various points in the film, there are bits of her reading from her book, which is a real book in real life, which is another fun thing there. And I'm wondering, though, because it establishes that she is an artist, she is a creator. And so you almost wonder that there's an aspect of this, of her creating reality. And so there's something there's something both admirable, and maybe a little dark or scary about the fact that she's so convinced of her own abilities to create that, yes, when she's presented with these things that she doesn't like, she doesn't run in hide, she definitely is kind of like, you know, what's going on with you, she confronts it. But then on the other hand, you can almost see that as kind of like, Well, is she? Is she really confronting it? Or if she is she just kind of creating an alternate reality? That in which she doesn't have those things anymore? It's, I guess it all comes back down to the question of like, she's confronting them in reality, or she confronting that stuff in her head. And if it's just in her head, she might actually be confronting anything at all, she might be kind of creating an alternate timeline where she doesn't have to deal.

J Jessi Chartier 26:31

Yeah, that's a really good point. That's a really good point,

J Jen Myers 26:35

which is like, and there's nothing there's nothing that says that anything here this is like a good or bad thing. It's not that at all, it's just like the tangle of, of human minds. Right. And and how it's so. So complicated.

J Jessi Chartier 26:51

Yes. Yes. And I agree with what you said at the very beginning, like, I'm glad that this movie isn't one. Well, I'm glad that both of us are not the type of movie goers that have to solve all of the little pieces. We don't have to have all the puzzle pieces to enjoy the puzzle. You know, it's because this is definitely not one of those movies. And it doesn't you don't need all the pieces you don't need to know everything it with. And I like that. Because that's what movies are supposed to be if you want all the pieces to be filled in, go read a novel, right? Or, you know, or do like a literal crawl or do a little crossword puzzle. Exactly. Stories are not meant to be complete, because that's just not how life is life is holy. It's not. It's not meant to be complete. And I love the so this film does a really great, great job of that. Like, I have no idea who the others who the other Catherine is. She comes occasionally. She's dressed a little different really once in a while, but she's not another's. She is told to go back. I don't know what that means. But it still doesn't matter. Like it doesn't matter. It's just this beautiful. Confusion.

J Jen Myers 28:02

Yes, yeah. Do we want to talk about some of the other aspects, we talked a little bit about kind of just the way the filmmaking was telling a story. But there's some other really interesting technical aspects of the film to talk about. I think you had mentioned before, sound and things like that you

J

Jessi Chartier 28:16

want to talk a lot of the Foley art of the 70s. Can I just like give a shout out to all the Foley artists and the sound editors of the 70s. Because it's just so thick. With sound. I don't know how else to explain it. But there's just beautiful, crisp steps. Like once people are walking, you get to hear their steps. You get to hear the voice. Like the voices have such range of depth. Like it's just it's just wonderful. But I think for the sound, the sound of be like her hearing things. Hearing people whisper to her. It's interesting, because when I originally went through to look at this movie, everyone a lot, not everyone, but there were a lot of plot descriptions that were saying, a schizophrenic woman, bla bla bla bla bla bla bla. Yeah. And it was like, oh my god, really? Like she's not schizophrenic. Like, let's just clarify that. But she does. She is uncertain of what she hears. And the use of sound was just really good in this. And I saw that if I remember this, right, was it? I think the music was done by John Williams. Like who knew? Who knew John Williams? Yeah, this.

J

Jen Myers 29:36

Yeah. And it's, I really love that point to it because it's the not a thing, maybe the exact opposite, but it is an opposite of what I feel like when you think of John Williams. You think of his wonderful themes that are much more I don't know, for lack of a better term bombastic I mean, in the best possible way, you know, like they're very dramatic. And this is not that it's it's a it's a you know, a quieter are on it creates a sense of unease. It's yeah, it's really good.

J

Jessi Chartier 30:05

Yeah, it is. I really, really enjoyed it. So whoever did let me see if I can find the sound editor sound department. Here we go. Rodney Holland. Nice job. He's the sound editor.

J

Jen Myers 30:18

No, I agree with you to like on all of that stuff. I think sound is such an underrated area of filmmaking, especially today. I don't know, maybe because it's so, so easy to do. Now, I guess I shouldn't diagnose that I remember. You know, I've taken a couple filmmaking classes. And I took like, one a few years ago, which was kind of like an overall thing. And that was one thing that my teacher really wanted to hammer into us that sound is not just turning on a recorder and getting actors, voices saying dialogue. Sound is like, super, super important and needs to be really good. And it's an actual, you know, it's not a kind of coincidental thing that happens when you make a movie. It's an element that needs to be designed and implemented really well. And yeah, this is a great example of that.

J

Jessi Chartier 31:08

Yeah, I'm a huge fan of both practical special effects and practical sound effects. Hmm. Because there's just a richness to it. And that's not to diminish the work that goes on with digital sound editors, like I think that there that is just as hard in a different way. But as a

audience member, as an amateur listener, the practicality of the practical sound effects, I love them, because there's inevitably dirt in them, there's inevitably something wrong with them. And that just makes it more real. Yeah. You can, you can hear it, you can feel it. And that's so much true of this film to like they it feels it adds to that level of reality. Because it's not clean. It's not. It's elegant, and it's in its flaws. And I think that that's what I really do like about it. And the editor had to be really good when the practical effects are going on. With the the men walking in and out that we're changing, because everything from the pitch, the tone, the volume of these voices had to be spot on so that you as an audience member, really did believe that this conversation was continuing, like it just went through. Right. And it was it was it was really, really well done. So I just wanted to give a shout out because I know.

J Jen Myers 32:36

Yeah, for sure. And the other technical element that I think we should mention, particularly is the cinematography, because this this film, also, I mean, again, you know, this is a Robert Altman film, who I think is always very careful. And all of these elements, you know, if you don't really tend to see a slapdash Robert Altman film, so I feel like it's not a surprise that he was able to kind of marshal these elements together. But the cinematography is also so great that this film looks so gorgeous. And I think that that brings an element to that is, I don't know not exactly like a counterpoint to the instability of the story. But in some ways, it is. Like there's there's one shot in particular when they're in the cottage, which, as we mentioned, you know, I think just the fact that this is this beautiful, idyllic countryside setting, there's one scene shot in particular, and I don't even remember exactly when it takes place in the film, but there's one shot there's a waterfall, and you get this perfectly poise shots of a gorgeous waterfall and the lush greenery and there's I think there's some goats, or I think goats sheep, there's some some very peaceful animals grazing right in front of it and you're just like, wow, this is like heaven. And there's something really interesting about the fact that all of this inner time turmoil that we're discussing is taking place and not only a setting that you know is gorgeous is really set up even more perfectly on film to be like extra gorgeous to be you know, extra perfect then even like in the beginning when the film starts like they clearly have a lot of money are decently well off because they have a really stylish apartments and things like that. So there's a lot of like, style and the way things are shot and I I always got the sense why I was watching this film that it it is almost like this counterpoint to what's going on inside her head is that outside of her head, there's like almost perfection.

J Jessi Chartier 34:33

Yeah, that is definitely yes, I can. Yes, I see that a lot too. I will say when I first started the movie, I was like, Oh, this is so 1970s gorgeous furniture that nobody sits on, like phone in every room. Like she's right like it's just it's yeah, it's just beautiful. It's just you're right she she lives in this seemingly perfect life, but with inner turmoil comes crashing down. Well, if people like this, do you have any recommendations?

J Jen Myers 35:07

I do. I mean, I think the obvious one is a film that is like, you know, classic art film Persona from Ingmar Bergman, which I have to I will confess that is was a huge gap in my knowledge, and I wasn't kind of sourred to do see it until after I'd seen Imaaes. Because I think Robert Altman

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was very inspired by Persona. And it's not, I don't know, you know, it definitely it's, it's a Bergman art film, I would hesitate to say that it's actually a horror film. But it does tread very similar psychological ground, especially in the sense like it goes, the story is mostly between two women that at one point you are led to doubt the actual reality of one of them, and a woman who was kind of going through a mental breakdown, and kind of manifesting a lot of these anxieties and fears and needs, and things like that. So yeah, I think that Persona is kind of a direct link to that. I would say, if you also have neglected your classic arthouse film viewing and have not seen persona, that's a pretty good one to check out. I would also throw in film that's almost exactly from this time, I think maybe a couple years later, it's called the Eyes of Laura Mars, and also stars Rene Auberjonois. I think that's how you say his name, I'm not sure but also is about a you know, has very similar playing around with the idea of images and lenses and how we see things and how women see things. Laura Mars is a fashion photographer. And and then there's also some similar, it's a little bit more in the thriller vein, it's not really a horror movie. But you know, there's, there's other elements going on, and it definitely has very similar of the era elements. So I would throw that into the mix. How about you?

J Jessi Chartier 37:01

You know, I don't think I have to, I was gonna say I would have recommended a few of these other ones that you mentioned. But I'm trying to think if there's, I don't think I have anything that would directly relate to this. As well as some of the other things we're going to that you know, we talked about Rosemary's Baby on a mini episode. And I think that that's a great example that if you like, if you like images, that's a great classic, you should also watch a keep coming back to Shirley Jackson stuff. When I think about this, like the idea of what is what is the woman's relationship with the things that are going on around them? That that just kind of pulled me into that one as well.

J Jen Myers 37:39

I think it's almost hard to come up with specific recommendations, because like we said at the very beginning, this, this particular film is so squarely in what we talk about in this podcast. And then I think that like we both have our our genuine interest in that it's like it's almost tied to everything. I feel like this in some way ties to almost every film that we have discussed, I think that we had mentioned before we started recording that when we were looking up information about this film and thinking about what's related to it, things came up like carnival souls, and you know, other things that we've already talked about. And I think that yeah, I think that just comes down to the fact that everything that's going on in this film is kind of what we talk about in this podcast.

J Jessi Chartier 38:21

Yeah, it's definitely a great one, I would recommend it to a lot of different people, again, just for the classic nature of it. And it's one that you could easily watch with a variety of people because there's not a lot of gore, which is good.

J Jen Myers 38:37

Oh, yeah. And I also feel like if there's somebody who doesn't necessarily like to dive that deep into all these things, because people watch movies for different reasons, and all that. I feel like you can enjoy this as a thriller. A little bit of a confusing thriller, maybe. But you know if you can roll with that, and you like films from this era, and you're just kind of looking for something that maybe is a little bit twisty and a little bit strange to watch, you could totally watch it and you don't even have to dive as deep as maybe we have on the on this episode.

J Jessi Chartier 39:04

All right, well, if people want to find more about us, Jen, where can they go?

J Jen Myers 39:07

Hey, can go to quietlittlehorror.com. That's our main website. It's got all of our episodes for streaming and information about us and things like that. You can also find us on all your regular podcast apps and services. You can get a get a hold of us on Twitter at [quiethorror](https://twitter.com/quiethorror) or on Instagram at [quietlittlehorror](https://www.instagram.com/quietlittlehorror) and you can send us email at [hello at quietlittlehorror.com](mailto:hello@quietlittlehorror.com).

J Jessi Chartier 39:33

Awesome. All right. All right. We will see you next time. Bye