

# QLH-S02E07M: Suspiria (2018)

Sun, 3/20 10:30AM 15:41

## SUMMARY KEYWORDS

women, feel, themes, talk, version, tilda swinton, film, original, nuance, movie, characters, appeal, part, witches, cardboard cutouts, plotline, working, dance, cases, flat

## 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 00:31  
Let's talk about Suspiria. The 2018 version. Jen, if I could dedicate a whole episode to Tilda Swinton, I would

**J** Jen Myers 00:41  
Yeah, I think she she does deserve it. Well, she deserves a lot in general. And in this particular discussion, she's like one of the frankly, spoiler one of the few highlights for me.

**J** Jessi Chartier 00:54  
Yes, I I, you know, this movie has, I don't know, it appeals to the masses, I guess is what I would argue like they were trying to appeal to the masses a little bit more. So for those of you who are unfamiliar with the story, first, you should definitely go watch one of the two versions of it. We're going to be talking about the 1977 version and a the upcoming episode. But we're

starting with the 2018 version, because it's I would say that it's more traditional mass media for broader audience than the original 77. And for me, this movie, well, first off the movie, of course, is about a woman, young woman who goes to Berlin to become a dancer that is true for both versions learn is she studies at a particular academy that is renowned for its its dance teachers, and it's all women. Well, at least in the new one, it's all women. In the original, it was not there were men as well. But that's pretty much where all the similarities end. And the for me, the 2018 was really just on the nose across the entire storyline. And I found that really kind of boring.

**J** Jen Myers 02:11

Yeah, I Well, I agree with you in general. I'm not a particular fan of this movie of the remake. And yeah, I think that there's a certain kind of, I don't know, a colder mechanic quality to this one. But should maybe kind of gets to what you're saying is kind of on the nose where it? Yeah, it seems a little bit like a like a machine wearing along, which I feel like is the exact opposite, or at least what I get out of the original, which I feel like is a very visceral, mysterious, very, you know, not I was gonna, I can't even find the words for it. Because, you know, it's, it's like this beautiful phantom, but like, in the best way where this I feel like kind of drained all of that, that mystery and that, that nebulous feeling. And it's very cold and workman like to me. So yeah, this one did not work at all for me, mostly because I felt like all of the the feeling and the vibe of the original was gone.

**J** Jessi Chartier 03:15

Oh, totally. I agree. I think that if you like traditional scary films, you're going to like this or the 2018 version of it, if you like the moments of I don't want to say gore, but yeah, gore or super shock value cringe worthy stuff. You're going to like this version. Women are portrayed in much more snobby, I don't want to say necessarily subservient. But there's the there definitely is nothing mysterious or potentially appealing about the women who are running this dance studio. And it almost feels like this, the subtext of this story, if I had to pinpoint one is that large groups of women are evil.

**J** Jen Myers 04:08

Right? No, I definitely felt that too. Which, you know, you know that I feel like there's definitely elements of that in the original as well. But again, it's it's so interesting how, when you put a little bit more mystery in it, I keep going back to that word, because I can't find a better one. That type of thing becomes more of a mythological thing, as opposed to just this flat stated theme. The I feel like this, this remake is all that I feel like it's all flat stated themes. And I feel like it's working with these themes. Like okay, we have this abstract thing of women and how groups of women work together and witchcraft and evil and all of these things like you could like make a list of like, these are the themes that we have in this movie. And they're just like, working with those themes without Really, it doesn't really connect emotionally or even I feel like in a lot of cases it doesn't connect kind of cinematically, there's just these themes that were shuffling around. And I think that yeah, a result of that is it doesn't come out very well, for, you know, a take on women.

J Jessi Chartier 05:16

Yeah, I think that's exactly what it is, like, I feel like the relationship of the women, and the depiction of the women in the 2018 version was so heavy handed, and was not nuanced at all. And the collection of women had very little, that was redeemable versus like the 1977 version, where the women, like, you're not really sure if they're, if what they're doing is good or bad, you just know that they are protective. And, you know, to violently so in some ways, but I don't know, I just the women just were not portrayed, nuanced enough for me in this movie.

J Jen Myers 06:05

I think that's the perfect word for it though nuance. And it makes a huge difference. Because when we talk about, you know, depictions of women in these two films, you know, I don't need a film that it was all like, rah, rah, witches are awesome. Like, it doesn't need to be that either. It just needs to be not like flat and one dimensional, that that's the problem. It's not so much like women are good, or women are evil, necessarily. It's like, are they, you know, nuanced characters with, you know, a little bit more going on in this atmosphere and story, or are they just these, you know, cardboard cutouts representing themes. And I think, in the 2018 version is where we have the ladder. Yeah, and

J Jessi Chartier 06:45

I know that at the end of the 2018 version, you're supposed to have a little bit of redemption for that, where it's like, oh, look, not all witches are bad. Mm hmm. But, again, it's just such a trope. It's just such a we are good at it's like the the witches are either good or evil.

J Jen Myers 07:01

Yeah. And I feel like that's the problem, right? Like, I don't care, I don't care about them having to be one thing or the other, necessarily, it just kind of like, it's so much more interesting to me when we're considering. Yeah, the nuances that places in between, maybe they're a little bit of both, or I think in the original, you get a lot more about just how the nuance and the complexities of the relationships between all the different women there to like, that's interesting. It's not necessarily good or bad. It's just rich, or richer than I feel like we find here

J Jessi Chartier 07:32

100%. And I feel like there's so much more conversational around the behind, like, how do I explain this? I feel like the portrayal of men and women's relationship with each other, in the 2018 version is clearly antagonistic. And that is not the case in the 77 version.

J Jen Myers 07:55

That's a good point.

**J** Jessi Chartier 07:57

Yeah, I agree without the witches in the 20, in the 2018 version, in the most recent version, are manipulative to men. They are cruel to every male character that they encounter. And that's just not the case in the 77 film. And again, it goes back to that. The nuance, it just goes back to the nuance it was they were very flat characters.

**J** Jen Myers 08:23

Yeah, it's, it's a really strange, this movie is such a strange creature to me. And it's, it's really interesting to I love hearing other people's opinions about it. I'm like, I'm glad it kind of worked out that we landed, I think in the same place for this. I mean, just on a personal selfish level, I'm glad for that. But I wasn't sure that was gonna happen necessarily. Because I've seen so much other conversation of people who really liked this movie a lot. And I, I have seen though it tends to be I feel like people who really love the 2018 version tend to not like the original as much. In some a lot of cases, people like the new one better. And then it feels like it's either one or the other. Right. And then if you didn't like the remake, a lot of cases, it seems like you're a bigger fan of the original. And I think that there's something in there about, I don't know, just the perspective that people are coming from with this. I don't know it is, again, I'm not going to assign a judgment to that good or bad. I can't say that for sure. But it does seem that there. My point with all of this is like they're different. They're very different films. They're very different animals. And they're operating on, I think, really different impulses. And I feel like if you're vibing with the original, you just don't get a vibe with the new one. And that I don't know how else to say it beyond that. They're just so different that I don't know how to how to, you know, kind of calculate whether you would like this or not.

**J** Jessi Chartier 09:53

Mm hmm. No, I agree. I think if you are a fan of the more traditional thrillers or We are looking for more overt kind of storytelling, the 2018. One will appeal to you. And it is, I think I, from a visual standpoint, I love the new one. And I love the old one too, because they both were very much capsules of their time, the colors of the 77. One were just outstanding. We'll share more about that when we get there. But like, the 2018 was much more in line with what you would expect of 2018. And lots of dark shadows, lots of muted colors. I thought that that was really, really nicely done. If they were gonna appeal and create that kind of, I don't wanna say trope, but like, they were they were making a commercial film. That's what I keep coming back to if they're making a commercial film.

**J** Jen Myers 10:48

I mean, yeah, and I think that this film does look great. It's got some elements that I really liked. I mean, the one kind of like, stand out dance sequence that gets into some serious body horror, that I do like that. I think it's really interesting. And the kind of metaphor that I was working there as handled well enough that, you know, I feel like I I dig that part. And as we mentioned, Tilda Swinton is really good. I'm not sure if there were any other actors that really stuck out at me, although I'm trying not to be, I'm trying to pull out some things that I liked

about it. But then if we come back around to Tilda Swinton, I have to point out her her sick. Her second role in the film is part of this whole plotline that did not exist in the original film at all, and that I really, really, really don't like and it it feels like that plotline is taking, you know, we move away from the themes of women in witchcraft and into themes of you know, German history and the Holocaust and things like that. And I am at a loss for what that was really doing there. Frankly,

**J** Jessi Chartier 11:58

I agree, I think that if they're going to cast, I really wish that there would have been a better parent like, okay, let's assume we were gonna keep both of Tilda Swinton characters, the doctor and the dance instructor whose name escapes me at the moment, blank, blank, but on blank, man, I really wish there would have been a better parallel between those two characters then,

**J** Jen Myers 12:21


like, I think that's a good point.

**J** Jessi Chartier 12:24

I think that it would have been because both characters could have had similar intentions. Like, again, it goes back to like, there was no nuance to any of our characters, you know, and dance was given such a heavy handed purpose. In the second film in 2018, that was not there in the in it comes back to it. Well, it mean, it was there in the 77. But it was much more, it was just much more Seattle. I mean, it was here, it was like, we're gonna use dance in order to as a spell, we're using it as a spell. And in the original, which we'll probably talk about when we get there is it was so much more body autonomy. You know, like, I'm in control of myself. And this is the things that I can make my body do. And it played less of a part. But it played an important role.

**J** Jen Myers 13:27


Yeah, there's the all through all through those. I feel like there are, you know, yeah, I mean, I use the phrase cardboard cutouts, but this is kind of like to I can extend the metaphor, like, this feels like this was a whole diorama. And you put the characters and move them around, and you can like, I feel like, you know, again, to continue the metaphor, I feel like you can see the hands like, there. This wasn't this wasn't an illusion carried off. It was it was like the magician's were showing you how they were doing everything. It's like, this is the part where, you know, we are emphasizing the theme of motherhood, or sisterhood. And this is the part where we're gonna talk about these political historical angles, you know, like, is very, I don't know, it didn't it didn't flow for me. It just felt like, yeah, we're talking about everything in the abstract, and they're these, they never get away from the burden of the theme that they're supposed to be representing. And so they just become representations and it gets, you know, so heavy with the weight of what they're what they stand for, that you never get, get out away from that.

 Jessi Chartier 14:33

Yes, it's a movie I would not watch again. But the 77 version, I would watch again,

 Jen Myers 14:39

that sounds like a good place to maybe break and prepare for our discussion on the 1977 version.

 Jessi Chartier 14:48

I think that sounds good. So join us in the next full episode, where we talk about the 1977 version of Suspiria which is the original Jen if people want to learn More About Us where can they find us?

 Jen Myers 15:01

You can subscribe with your favorite pod catcher to Quiet Little Horrors you can also find us at [quietlittlehorrors.com](http://quietlittlehorrors.com) and we are on Twitter at [quiethorrors](https://twitter.com/quiethorrors) and on Instagram at [quietlittlehorrors](https://www.instagram.com/quietlittlehorrors). And if you want to email us you can do that at [hello](mailto:hello@quietlittlehorrors.com) at [quietlittlehorrors.com](http://quietlittlehorrors.com)

 Jessi Chartier 15:20

See you next time