

# QLH-S02E08: The Invitation

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## SUMMARY KEYWORDS

grief, film, feel, cult, movie, horror films, people, eden, deal, horror, red herrings, invitation, thinking, talk, plot, hereditary, kill, community, death, david

## SPEAKERS

Jessi Chartier, Jen Myers

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- 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. Alright, let's talk about The Invitation. Will and his new girlfriend Kira are invited to a dinner with old friends at the house of wills ex Eden and her new partner David, as the evening progresses will struggles with a memory of his son's death and soon gets suspicious that he and David are up to something more threatening. Hi, Jessi.
- J** Jessi Chartier 00:53  
Hey, Jen.
- J** Jen Myers 00:55  
Are we ready to move on from Midsommar into The Invitation?
- J** Jessi Chartier 01:00  
Boy, howdy, are we ever I am super excited to talk about this movie. I've never seen it before this podcast and it is delightful. I you know, I knew I was gonna like this one. When I read the reviews. And it was like at a six star and some of the reviews were like this is too slow or burn.

I'm like, Oh, man. Yeah, this could be right up my alley.

J

Jen Myers 01:22

I agree with you. That's always a good, good sign for me. Yeah, I had seen this. I mean, I think you find this on a lot of lists of notable horror films, especially like the last 10 years or so this one came out in 2015. I hadn't seen it then. But I over the past couple years. I think I've mentioned on several other episodes, I've been kind of filling in all my gaps in my horror film knowledge. And this is definitely one that popped up in enough lists that I just sat down and watched it. And yeah, I've really liked it too. And it's funny that I think that, and we've talked a lot on the podcast when we discuss other movies about how psychological horror is really kind of having a moment now. And there's a lot of horror films that talk about grief, and you know, all these big, deep ideas and feelings. But I feel like *The Invitation* came a little bit before that, but kind of started to stake out that territory, because that is also what's going on in this film.

J

Jessi Chartier 02:17

Totally. And I feel like some of the films that we do, especially in the last, I don't know, I would say a couple handful. You know, these are movies that tend to straddle the line between horror and suspense. And this was a movie that didn't necessarily have a ton of suspense until the very end. Then it was like, okay, edge of my seat, got to figure out what's going to happen. And I like how this movie did, like you said it was it kind of put a stake in the ground. So if this if you haven't seen this film before, it was released in 2015. Or 16. I can't remember I think 15 Yeah. So you know, that was a while ago. And I think that if you haven't seen it, and you go back and watch it, you're going to see a lot of really great structure. For a type of film like this, you're going to see red herrings, you're going to see subtle character interactions, you're going to get foreshadowing, you're going to get metaphors, you're going to get the right level of lighting to make you question what's really going on? Like, it's just really well structured. It's just really well structured and crafted. And a lot of horror films tend to feel, at least in my opinion, tend to feel like they have to be very different. And this one's like, you know what, we're just gonna make a really darn good film. And I think they pulled it off, you know, I think they pulled it off.

J

Jen Myers 03:54

Yeah, I agree with you. And this is something that over the past couple years, in particular, I've been doing a lot of kind of like educating myself about film and reading lots of screenplays and everything. And I feel like this is a really great film to look at from that kind of educational mindset. Because it's, it's, you can learn about all these things, because it's all there. And like you said, it's really well constructed. And it has those things in it. And you can you can be like okay, especially after I went back and watch this film, not I mean, a while after I had first seen it. So I've seen it a couple times. And I remember the second time through when you know exactly what's going on. It's really easy to kind of to be like, okay, that there's that you can connect all the threads. And I don't mean that in a sense that it's saying that there's any it's a very good way. It just kind of shows that how things are connected well and constructed. Well, like you said, but yeah, it's all it's all there. And it sets it sets out to do a certain thing and it doesn't.

**J** Jessi Chartier 04:50

Exactly and it treats the audience with respect, like all of the red herrings that are there. All of the things that are we're like Wait, I think I noticed something. It's like, well, yeah, you're supposed to play and nothing is totally two by four to the head. But it's also not terribly subtle. But it works.

**J** Jen Myers 05:16

I think so. Yeah, I think I think it manages to, to thread that needle where it gives you a sense of what's going on without coming right out and telling you it. And I think that it also is able to do that through you talk about red herrings, and there's definitely like red herrings in the story. But I also feel like for me, not exactly a red herring, but something that almost was it was distracting was just how uncomfortable the movie is. Like, it makes you feel uncomfortable. And I know that like, I probably not everybody's gonna react exactly the same way. But the awkwardness of the situations really got to me in a way that I feel like it almost distracted me from thinking about like, what was going to happen next. And I think that they did that on purpose. I think that they took the kind of inherent awkwardness of the the situation, the way the characters are in this somewhat weird even before things start to go, you know, go sideways, it's just kind of a weird, awkward situation. And for me, I was like, Oh, I feel uncomfortable. What is that? Because there's something actually going on, or is it just because this is a weird situation? And even that kind of like confusion? I think they employ it in a way that ends up being really effective.

**J** Jessi Chartier 06:25

Yeah, that awkwardness feels really good. And it's there just so many good payouts with that awkwardness? You know, you're never left wondering, why don't they just leave? You know, you're never really left wondering that. Because when you think that you're like, okay, they really should leave someone goes, Okay, I'm leaving, right? Like they, they don't linger on it. They they don't make it. Yeah, it's just it's, it's really well done. Like when the first character decides to leave. And, David, the host is like, No, you're not leaving. You're staying here. And you're like, Okay, here we go. First victim, right. Like, you're like, Okay, she's gonna die. And then we'll steps up and is like, David, just let her go. And they're like, Okay. And then the wife tries to keep her for a hot second, and you're like, Oh, good, Lord. And then she's like, No, I'm gonna go and you're like, Oh, okay. Yeah. And so like, there's these points where you're just like, would you want to roll your eyes and then you stop, you're like, Oh, I guess it's not gonna go down that road. But then the the thing. So we talked about the red herrings and how the teachers are treats the audience as if they're very smart. That character when she leaves and prude, it is like, Oh, I gotta move my car. So you can get out. You're like, Alright, now it's gonna kill her. And then you watch that happen? You're like, oh, okay, maybe he's not. And then something, you know, then he calls her name and goes off screen, and you're like, Oh, well, maybe you killed her now. But then you're left going? Well, I was just thinking that like four times in the past two and a half minutes. So now I'm not really sure. Right? And they never so go back to it. But you know, by the end, and you're like, okay, yeah, he killed her. Like, there's no potential other option at that point by the end, but you don't. They never show it. But

there's, it's just a logical conclusion by the audience if like, Well, yeah, of course, she killed or she was killed. Because by the end, you realize that in order for everything to work, everyone has to die. So Right. And that's why prude, it was there because he was the muscle for it.

**J** Jen Myers 08:31

Right. But in by the time you realize that, though, it's beyond the intricacies of the plot, which is what I like about it, because you're right, and the all of those twists and turns, they serve a purpose as you're going along that journey. But then you get to an end. To be honest, I gotta say, there's some times when I see people who are not as enthused about this movie, and like you, you mentioned, the idea of people complain about being a slow burn and stuff like that. I think that what they miss, at least in my perspective, is that they, they never get beyond the plot. And I can kind of see how you could get stuck in it. Because yes, there's twists and turns, and it does this. And it does that. And it faints and takes you over here and stuff like that. But I feel like, you get to a point where it is no longer about the plot. And then that realization that you have about what's really going on here, the emotional underpinning of it all kind of goes back and makes the plot not exactly like, unimportant, but like for that particular example that you share. It's like, okay, yeah, you know, what is going on, but that's not the horror anymore. The horror is this new thing that you've discovered. So, you know, I can kind of feel like if you never get to the point where you are actually discovering and feeling the depths of the horror that they revealed, you could just be, you know, missing kind of what was, you know, going on with all of that, but I think that what's going on with all of that as you're finding your way there, and for some reasons, just like it wouldn't work that way. have that same depth of realization if you didn't take all those twists and turns, and you know, if you didn't have all those twists and turns, you might not have that depth of realization. I think I just did the same thing in reverse, but I don't know, there's something there. There is there is.

**J** Jessi Chartier 10:17

And I think that that's why we like to unpack some of these, some of these films is because, you know, I think in unique, like you said, this really isn't about the, I mean, it is about the plot, and it is kind of about the ensemble, but it's really not. And we don't have to return to it. I mean, if this movie would have been left in, like a big budget type of producer, movie, maybe not producer, but like, big budget, we need to hit as many audience members as we can mentality, I think that we would have had a shot of her dead in the car at the end of the movie, because someone would have been like, audience is going to think about that. And we're going to have to button up that hole. And we're going to have to, like, you know, like, show them directly that this person is dead, because someone out there is gonna be like, What happened to her in the car? And I'm really glad that they didn't, I'm really glad that they were like, who cares? Like, figure it out?

**J** Jen Myers 11:14

Oh, it feels like, yeah, everything just just got I mean, I felt like it just everything gets so much bigger at the end. And again, not just in the scope, although also in the scope, but just kind of the Yeah, emotionally speaking, you also get a sense of like people have even know, everybody is driven by grief in this. The other thing I like about this is it really shows how people kind of

still feel differently about it, even though the so the people got into this cold, because they they are driven by grief. And you know, they're all going to the same action, which is killing themselves and everybody. But there's still seem to have their own individual ways of coming to the grief, if that makes sense. Like Eden, and David and Pruitt, still all are behaving slightly differently, even though they're on the same path together. And that's what I find really interesting. And that's what I feel like is the big revelation for me is that even when people are consumed by grief, and even when they're like gathered together in a cult with this, it's still this individual thing. And that's what's really fascinating about it to me,

**J** Jessi Chartier 12:24

that is really interesting. I guess I never thought of it that way. Oh, if

**J** Jen Myers 12:27

I didn't until this moment, tell you the truth.

**J** Jessi Chartier 12:31

But I think that that's what draws this, like, the story structure around this cult is so akin to wow, it's not really akin to Wicker Man. But it's so different than a lot of other things that we've seen. You know, like we talked about Wicker Man we talked about Midsommar and both of those are more they're more folk cult.

**J** Jen Myers 12:56

Yes.

**J** Jessi Chartier 12:57

Where it's these are our traditions these are our rituals don't change them, right versus this, which is more traditional modern called exactly you feel isolated, you feel unloved, you feel I am alone. I will make you feel whole. And this is how you have to do that. To be clear of everything is mass suicide. I think that that's where it's it differs a little bit where this is like a traditional more modern call. And the irony that this is all going on in the hills of Hollywood is not lost on me. Like at the ending. I mean, obviously we do spoilers, but for for those who who don't remember the ending the ending the red light that David lights which side note, I thought he was lighting as a memory to the son who died out there. Hmm. I was because that was my initial thought. And I'm like, Oh, interesting. He's, yeah, lighting a candle, right. But we discover that it is a message to everyone else on the hills of Hollywood that's doing this horrific mass killing, that, that that's where it is. It's like it's you have multiple millionaires, billionaires who live in Hollywood killing themselves and their groups. Because theoretically, everyone out there feels isolated and alone and unlocked. Like that irony was not lost on me. And I think that that is also super subtle. Like they don't nobody talks about the there's one indication where David

says, you know, I was a coked up record producer, that is the only mess mention of any industry or job other than the nurse. Hmm, that's it. You know, and I think I just think that that's a really interesting choice of location. Right?

**J** Jen Myers 14:52

Yeah. Well, and I think it does underscore just kind of the general sense of what you were talking about is it's how Yeah, everybody's feeling it. and alone. And you kind of get that even like when it because this is also a group of people at a house. Right. And so you also just kind of like the way the plot is set up. And the way it moves just kind of reinforces the idea of like, you know, we're all stuck here. And some of that is being done by the other characters deliberately, right. But you know, it's just the way the plot moves is kind of like, well, I guess we kind of are, aren't we? Or you feel like that. And then I think that's why it's also kind of shocking at the end, where you're suddenly reminded that there's a whole world out there. But there, it's it's actually everybody's feeling the same way that you did inside this one house this whole time.

**J** Jessi Chartier 15:46

Yes. I'd also like to point out too, that the ending indicated that everybody failed at their job. Because you're hearing gunshots, you're hearing car like car sirens, you're hearing helicopters, which means that other party goers figured it out, too, right before they had a chance to drink anything. So it tells me that everybody failed at the one thing that they were trying to do, which was this mass murder.

**J** Jen Myers 16:13

Right? I never thought about that before. I guess that's kind of positive.

**J** Jessi Chartier 16:19

I do I just find it like, Oh, these are all failed parties.

**J** Jen Myers 16:25

Yeah. Which I mean, yeah, I kind of feel like there's there might be something in there about what people when they're actually faced with the reality of what this means. Because even like so, and kind of going back to what I was talking about, with how individuals are dealing with grief in different ways, because I honestly think that that is kind of what's going on in this film, we're with will for most of this film, and he is is dealing with the his son's death his an Eden son, which is seems to be like why they split up. And so he's very anxious about not only going back to see her, but she still lives in the same house where the son died, which blows my mind, I can't ever get over that. Just the idea is like, I would never go back to that place. I don't care if the ex is still there, just like nope, sorry. So like, if this happened to me, I would be like, I don't care. I'm not going there. That's just not happening. But you know, he's struggling with this. And we see him struggle with it. Whereas like, Eden is like, you know, kind of in this angelic

calmness the whole time. And it already is like sets up for the beginning of like, you're already thinking like, well, people, I guess, deal with grief in different ways. And Eden found this way to like, move on and everything. And then of course, you understand that she's only calm because she's decided to kill herself and everybody else. And then you realize, oh, maybe the struggle that we'll be having is actually a better healthier way of doing this. Like maybe we do need to struggle with grief, maybe that's really important. And that that's gonna look different for everybody. But the struggle is the important thing.

**J** Jessi Chartier 18:02

Yeah. And I think that I would actually argue that Will is not struggling with it.

**J** Jen Myers 18:07

And that's a good point. Yeah, I can see that.

**J** Jessi Chartier 18:10

I think that he is. I think that he is probably I don't know, I think that Ben and the woman who left whose name I cannot remember, are probably the two most authentic characters in the whole movie, or the whole movie. Well, maybe not. But I mean, I don't know. I think that they all have authenticity to them. Now that I'm talking about it. But going back to what you were saying I think that Will, I think that Will doesn't really actually deal with his grief. Because he sees I mean, the first thing he sees when he walks up to the house, see, which you don't know at the time, but you realize later is that there's a memory of him with of his son. And like he sees the memory of his son in so many places in the house, which tell and people will say things oh, you know, you're you still got that dirty dish mop on your face of a beard. Right? Like, there's, it's clear that he's still in pain, it's clear that he is not dealing with grief appropriately, he might just be avoiding it altogether. I mean, he projects that a lot too. He's like what you're talking about is denial. Like, is it though? Like he's that's not fair for him to say he doesn't know. But most oftentimes people will project that. I don't know. I just really liked that. It's told from Will's point of view and how because he is so uncomfortable in this environment. He is hyper vigilant around seeing things that are right awkward. Yeah. You know, like he's the first one that sees the potential threat. Right.

**J** Jen Myers 19:47

Yeah, it's Yeah, I don't know that there is this is one of those things, those those films that I really do feel gets to this kind of fundamental thing because now I you know, I'm thinking about this and I'm thinking about what I want to say And it really it all comes down to like, how do human beings deal with grief? And that's such a huge thing to talk about. But I really do think is like, that's what is at the bottom of this conversation about this film like it is about the film. It's the film, this is what it's about at the very end. And I think it's impossible to at least for me, it feels impossible to discuss this without thinking about like, well, how what, what would I do in that situation? And I think that's part of the power of the film is I think it does do a really good job of kind of drawing you in, like you, you described through will, who is, you know, not, hasn't

figured out what to do about this yet, clearly, one way or the other. And you're brought into the situation where everybody is kind of acting normal, or at least trying to act normal, or trying to act like they've gotten beyond this. And, you know, it's something that they're trying to like, leave behind them again, one way or the other. For me, I feel like, all of those things just keeps me thinking like, what would I do in that situation? And how would I feel and what would I do or say, or think about, and it's so hard for me to separate? What I feel personally, from, you know, thinking about this film, honestly.

**J** Jessi Chartier 21:16

Yeah, that's true. I there was a lot of me shouting at the screen. Like, there was a lot of like, Get the gun get at the very end. But it is, it is interesting. It is interesting in that how it how it tackles grief and death, you know, I mean, one of the most notable things, I see something as simple as there are three survivors at the end, that doesn't ever happen in a horror film. There's usually and I was constantly waiting for one of those three to turn on each other. Right. But of course, that doesn't happen. But, you know, you hit on something that I kind of want to dive into and pick apart a little bit more is that the films that we look at that deal with called and deal with kind of this horror, there's always how, how death is part of grief. Mm hmm. Right. And you talked, we were talking earlier, and you talked about something about comparing the different solutions. Yeah. That different calls? Have you want to talk a little bit more about that? Yeah. And

**J** Jen Myers 22:13

I think that this is, well, clearly the, the solution presented by the calls in The Invitation, I forget that they have a name? Do they ever have a name? Or they're just this?

**J** Jessi Chartier 22:25

I think they're just referred to as like that. They aren't? Because Joseph is the head of it. That's all okay.

**J** Jen Myers 22:30

Yeah, it doesn't really matter. Well, obviously, there's their solution is well, let's kill everybody. cluding ourselves, which I guess is a solution and a matter of speaking, but it's very different from I feel like other films, the cults and other films that we've discussed, for example, most recently, Midsommar, which definitely has death as a part of this, but it's just a part right there. It's it's more of how do we get rid of the undesirable elements that will enable us to continue living fully. And sometimes that's like, we kill them those elements. But I think it's also sometimes it's kind of like more of a cathartic engaging in those elements to purge them. So so I don't know, it's I'm not saying that we should all go Midsommar colts in order to deal with things in our life. But there is an element of like, hey, that actually worked for Dani, on some level in some way. In this movie, like, this isn't work for anybody. Nobody is, is being helped by this. The only thing I can think of is that maybe we'll in this case, is thinking like, oh, maybe I



need to actually deal with this. Because if you don't, then you get doubt you head down this road. Like there's no other way out. You basically I think it all comes out you have to find a way to deal with grief. Or it's gonna go bad, I guess? I don't know.

**J** Jessi Chartier 24:04

Yeah, I think the difference between even like the Midsommar cult, The Wicker Man cult. And this particular call is this cult is very egocentric. It's very self centered. So it's very much I am in pain. So I am going to surround myself with people that I love. And they are going to die with me. And I will be able to be with everyone again. Right. As opposed to everybody had like in Wicker Man, and in Midsommar, there's a sense of we collectively all know that we collectively all go through things. And so we collectively are going to have a communion with people to purge or represent I mean, that's really what it is. It's like We will find someone who is willing or sometimes unwilling to be the representation of our grief or of our whatever, and they will take on that. Right. So it's, I mean, it's a different type of it's a community centric versus egocentric, right? Both require people to die that don't want to die. So like, I'm not dismissing that, but one is more community based. And one is more egocentric.

**J** Jen Myers 25:28

Right? I think that's a really great point. And also kind of goes to what you're talking about The Invitation has this is a very modern cult. Right? And it's very modern in the sense that, yeah, it's, it's based around the individual, as opposed to thinking about what we need for our community. And it's in there's this kind of weird paradox in the sense that they form a community out of that, in a way, which I think is what happens with a lot of cults, right is that's how a lot of modern cults are able to kind of create themselves is offering a community in the vacuum of communities, but they create that community by Yeah. Well, I don't know how else to say like, it's, it's not good, though. So So yeah, you know, and again, it's not like saying that one of these options is the right way or anything, it just is all of this is just bringing up some and kind of showing us the different ways that humans have been dealing with these really deep difficult feelings and, and circumstances. And it's, it's so hard to separate them from the they're this kind of horror, this death, this this sacrifices price. It's so hard for us to even talk about it in fiction in stories, without having them together, basically.

**J** Jessi Chartier 26:53

Well, I think that grief, I think that's because grief is probably the most common internal horror that anyone will have to endure. Mm hmm. You know, everyone loses someone in their life in some way, shape, or form, whether it's through death for permanency, whether it's through brokenhearted divorce, kids growing up and moving on and having their own life, like that's a form of loss. So I think that the, this film does a really nice job of grabbing hold of something that is so universal, you know, loss and grief, and crafting a story around it about what happens when that goes wrong. Right? And will it will is not in the right here. Like he doesn't necessarily come out of it unscathed. I watched this. I watched it with my husband. And we were talking at the end. And we were both joking around the cars were, you know, black humor. We were both joking around the end, we're like, well, at least you won't have to worry about grieving for his son. Now he's got a bigger trauma to deal with. Right, right. And I think that there's there's just

such a beautiful authenticity and honesty and clear pneys about some of these films, not the cult piece, but the films that deal directly with grief. Like The Babadook, or but more importantly, here's what I love about the the marriage of these grief films with cult is that when you are grieving, there is nothing you don't you feel so alone, you feel so alone and isolated. And a cult as the exact opposite of that it is meant to make you feel like you are significant and that you're important to a group of people. And it's just such a dangerous, vulnerable spot for all of us to be in that it makes sense. We're like, Yep, I can totally see why they would do that. Yep, totally get it. It's totally gross, and awful and shocking, and all these other things, but there's a sense of compassion as well with a sense of empathy, I should say, maybe not compassion, but there's a sense of empathy for it. Right. deep thoughts by Jessi and Jen.

**J** Jen Myers 29:10

Yeah, I know. I'm like, I don't know where to go next with this. But yeah, it definitely. I hate to be like, well, it really makes you think but like I said, like I said before, I really do feel like this the way this film was presented for me, it just it really drew me in and made me think about like, yeah, that that process and what you do or what you don't do, and yeah, I've definitely had, you know, grief in my life. And I don't think I always dealt with it well, and now that I'm older, I kind of have that the I can look back and be like, Okay, now I know, you know what's a better way of handling this, but I have that privilege of retrospection. And I can I can do and think about those things right? When you're in it, you don't really, you know, you aren't able to do that. And so I think one of the things that this film does for me is, well, it invites me to think about those times, you know, yeah, they're in there. Yeah, it's very Gene Shalit of me. It but it doesn't mean it makes me think about like, what I've done well, and what I haven't done so well, when dealing with things like that, in my own life.

**J** Jessi Chartier 30:26

If your grief had to manifest as a movie, or movie type, would it be more like something like this, like The Invitation? Or would it be? Would it be Eden? Would it be Will? Would it be something more like The Babadook? Would it be something more like Midsommar? Like, how, how would your grief manifest?

**J** Jen Myers 30:48

I really like that question. And it's really interesting. And kind of going back to what I was saying, though, I think that it would be different now than it would have been when I maybe was going through more grief in my life. So I think that I probably I don't know if this is good or bad. I guess I mentioned when we talked about Midsommar, that I felt a lot of empathy with Dani and some of her situations going through. And I definitely would have liked to find that sort of catharsis. And I think if you're in the middle of it, and you were that extreme in it, it, you might not pay as much attention to what that costs. Now, I would like to think that I can handle it a lot better than frankly, any of them maybe eventually you get to the world of The Babadook. Well, you know, like when we discussed in that episode, it actually kind of has, you know, a relatively positive ending, where you have learned that this is something that you don't like defeat, or eradicate, but that you learn how to live with. And I think that that is probably the most, you know, positive practical result that you can hope for. I think I definitely feel like

that, like Eden, and to a lesser extent, Will, like, I think you hit the nail on the head that it's interesting that Will I think are both in denial, but in different ways. I feel like maybe Will is running up against a little bit more where Eden has just decided to sail right over it and pretend like it's all, it's all done and gone. And she has a solution to everything. But it seems pretty clear that that's the worst way to deal with things. So I would hope that I wouldn't do that. I don't know, that was a lot of words, how about you,

**J** Jessi Chartier 32:34

I would want I would probably handle it. Like the mother in Hereditary, where I would just kind of try and make everything normal, but it totally fall apart. But I hope that I would land where the ending of Babadook is, right? Because that grief is always put, like you say you can ever eradicate it. And as you learn to to give it space and give it give it space, give it value, it just becomes an integral part of your life. And it just becomes and then it becomes just a part of your life. Right. So it dissipates, but it doesn't ever leave. And I think that that's where I would want I would hope I would end up but I probably would be more like the mom and hereditary because I don't deal with emotions. Well, like I know that about myself. So I probably would go a little crazy.

**J** Jen Myers 33:44

I mean, which is understandable. And I think it's interesting that you kind of mentioned though to that where I think what you're describing array we were both talking about when we're thinking if we landed the ending of the Babadook where you have somehow integrated into your life that is essentially what I feel is happening with cults like the one A Midsommar or even like Wicker Man, they've, but they have taken that piece and externalized it and ritualized it. But at the but there's something I feel like there's a reason that that has happened in, in cultures throughout human history, that type of thing. And again, I'm not positing to that positing that as a solution, but I feel like that's it serves the same purpose I feel like just an external way I feel for us we're in a modern society where we don't do ritual sacrifice to purge the community's demons and so you know, and that's for the best I don't I'm not advocating we go back to that but I think that they're reaching for the the action that we can learn how to do individually, which is that type of acceptance and integration. And yes, we just like let's let's do that by not like burning people in bear skins. But we have to find a way to do that kind of individually metaphorically. Right. And right. The other side of the, the modern ways of dealing with it is what you have in the invitation where it just kind of like, well, we are going to eradicate the only way we can eradicate it. And the way to eradicate it is to radically everybody. It's like also not a solution. But, um, yeah, you know, there's all these kind of deep things that we're reaching for. And I think that's in a way why we're kind of drawn to some called stories, because they're kind of like, what what are these solutions that we might be able to integrate into our lives? And clearly, some are better than others.

**J** Jessi Chartier 35:42

Clearly, let's so like maybe watching movies and comedy not exactly deal with



J Jen Myers 35:49

That's exactly what we should do. I actually think you you hit on it. You know, that's why we watched movies about these sorts of things, so we can figure this stuff out.

J Jessi Chartier 35:58

Exactly. Well, if people are looking for more stuff. We've got some suggestions here. Like obviously, The Babadook is a great pairing. If you like The Invitation, you'll I think you'll like The Babadook what other stuff do you think people will?

J Jen Myers 36:09

Well, I feel like we should just make formal mention also Hereditary, and we've talked a lot about Midsommar because we did the mini with that but feels like those should all officially be on the list. I threw Don't Look Now on there, at least I think or did you do that? No. That was you. Yeah. Okay. I don't even remember. So don't look now is a movie from the 70s Nicolas Roeg, I believe, and that is another one not to not to get spoilery, but is also about a couple's grief. And the how it manifests The Changeling is is a very like straight metaphor of that. That's also probably from the 70s, which is a haunted house story. But it is also very metaphorically about a man's grief over his family. And also very similar to that is this is a more recent movie called we are still here, which is about a couple that moves into a haunted house. And again, not to reveal too much. But that also gets into what exactly the ghosts are, especially as the couple is mourning the death of their son. So yeah, there's all this is a really rich vein, right of horror grief. And so I think that you can go back through the decades and find films that are that did it then and are still doing it now.

J Jessi Chartier 37:22

Yeah, those are all great suggestions. And I think that if people liked the idea of kind of community and this community movement towards something and how it can influence things, The Seventh Victim is always really good. You want to talk about that one?

J Jen Myers 37:36

Yes. Um, man, I'd like that film a lot. It's really in that one is from 40s. I think. So that's an older film. I threw that in there. Because that is very much like the cults and it has, again, not to get too spoilery, but has a very close connection to the invitation, and particularly about a group of people coming together and finding ways to solve problems, I guess, I guess, like all we should also make it a formal recommendation, especially in the cult vein of Wicker Man, which we've mentioned a lot.

J Jessi Chartier 38:08

Yes, that one for sure. And I also tossed in there, Heathers, which was, I believe, an 80s film that gives from the 80s, early 80s. That follows about probably I have to give this premise of

this very carefully. Because in this day and age, it's a very hot topic, but it's about a handful of girls at a high school who commit suicide, and it follows kind of the aftermath and the, the durians of that particular piece. And it's not necessarily directly called, but it's very much like, the community aspect of it. So that's a that's a great film, we should really watch Heathers again, it's

**J** Jen Myers 38:45

Yeah, and honestly, not to reveal too much. But it was also making when you're the way you described, that made me think that would be a really interesting pairing with Picnic at Hanging Rock. Because totally, they're so different. But there is like, I feel like there's some connections there in terms of the story and themes.

**J** Jessi Chartier 39:03

Yeah, that would actually be really good. Yeah. All right, if we're gonna have to figure out how to pair those up.

**J** Jen Myers 39:11

Yeah. We'll do it. We will, we will.

**J** Jessi Chartier 39:15

Well, we hope you all joy, enjoy The Tnvitation. Feel free to let us know what you would think your grief movie would be like? We'd love to hear that. So Jen, where can people reach us?

**J** Jen Myers 39:26

Well, you can find us on all the regular podcast apps by you can search and subscribe to us there. You can also go to [quietlittlehorrors.com](http://quietlittlehorrors.com). Or we also post all the episodes to stream and then you can follow us on Twitter at [quiethorrors](https://twitter.com/quiethorrors) or on Instagram at [quietlittlehorrors](https://www.instagram.com/quietlittlehorrors). And you can send us an email if you want to go ahead and tell us about that what you were talking about there, but you can email us at [hello@quietlittlehorrors.com](mailto:hello@quietlittlehorrors.com).

**J** Jessi Chartier 39:54

Well, thanks for joining us today and we will see you at the next podcast. Thanks so much for joining Jen. Bye bye