

# QLH-S2E10: Last Night in Soho

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## SUMMARY KEYWORDS

felt, film, movie, ellie, ghosts, character, sandy, leaned, jocasta, london, work, jack, 60s, girls, true, nostalgia, woman, people, murder mystery, love

## 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.

**J** Jessi Chartier 00:33

A young girl from the country moves to London to pursue her career in fashion. However, while there she begins to experience the life of her counterpart, a young singer in the 60s in her dreams, Ellie's initial dazzle of London phase as she sees the underbelly through those dreams that eventually seep into reality. Let's talk about Last Night in Soho. Jen. I normally like Edgar Wright's work. I did not like this movie.

**J** Jen Myers 01:04

I have never been a huge fan of his work. I've never disliked it much either. It's I've been pretty indifferent to it. Honestly, I've always felt that it just really wasn't my thing. Like I would watch this and be like, Okay, I think this is good for somebody other than me. And that's cool, whatever. And, and I know the way I've said this and set it up, it sounds like I'm gonna say but I love this film. But I didn't, I'm actually with you. I liked a lot of aspects of this film. And I was really into it about three fourths of the way through it. And then it kind of fell apart for me and then I kind of turned my changed my mind on it. So in the end, I'm kind of with you.

J

Jessi Chartier 01:37

Yeah, the first quarter of it, or maybe even the first... No, I'd say the first quarter of it. First quarter of it I was not was not buying into it because it started as it's set it up is this really scary film, not scary, but it's set it up as this Oh, she sees ghosts. And then when she gets to London, I was very confused. I was like, Oh, are we wait, when she has her first dream? I'm like, Oh, wait, are we in magical realism? Is this magical realism film? Yeah. And then eventually, I was like, oh, no, we're not magical realism. This is a ghost murder mystery. And then the end came along. And I was like, what?

J

Jen Myers 02:19

Yeah, I felt I was able to go with it for most of the movie and enjoy it. And I don't know exactly why then to tell you the truth, because everything you're saying is correct. Like, I totally get all of that. For some reason. I was watching it. I will say to you that I did have I did go and see this in the theater on 35 millimeter. And I think that helped. Kind of like, you know, okay, I'm just gonna go with it. I'm immersed in this. And then you know, especially like her first dream really is a showstopper. And it's really pretty, pretty seductive. And I'm like, Okay, I'm gonna roll with this. But yeah, eventually. I mean, I had the same what as you at the ending, and that really unraveled everything else that I kind of liked about it. So yeah, there's, there's a lot going on here. Where do we want to start diving into it?

J

Jessi Chartier 03:04

I would say let's start off with what I did like about it. So Edgar Wright is a very. He's a very good filmmaker, his craft is spot on. So like, the colors are beautiful, and consistent how he uses light and composition is just really wonderful. I loved the use of mirrors as a way for us to kind of have this Alice in Wonderland feel to it. I also really liked the I mean, he was consistent. And that sometimes doesn't always happen. I know that sounds like table stakes for filmmaking. But that's not always true. Like he he stuck to the tropes, he stuck to the structure. He did what he needed to do. It was it was a very good blockbuster film or a very, like it was it did what it needed to do. I don't think it was as powerful as it could have been. And I know again, we could say that about every film, right? So but I had such potentially high hopes for this. Because the trope of a young I don't innocence, I guess the best way to say is that woman coming into London, and experiencing the awfulness of a big city could be done really well. And it can be done really bad. And I don't think this film felt fell in either of those categories. I think it was lukewarm. And I think that there are some elements that I really had issues with, but overall, it was just kind of like meth. You know?

J

Jen Myers 04:45

I think it it took a big swing and I don't think it connected completely. Like halfway connected. At least that's how I felt and I'm with you to like, I think that the strong parts of this movie are its visuals, like it's gorgeous. It really is. especially in parts, it's just really beautifully put together. And there are some really great aspects like you mentioned, you know, all the mirror work is really great. And all of that ties into the characters really well. Like it's not just a pretty

picture. It's it's used in very effective ways in certain circumstances. Yeah. But I think the story, the narrative kind of let it down. And so then you're kind of left with a little bit of a mess of, well, this looks really nice. And I like how I can kind of see what they're going for. And I like this, but it really wasn't coming through for me. Yeah, I think that also you hit on something to where the it's a mix of, I'm not 100% sure if this movie knows exactly what it wants to be. Like, is it? Is it a horror movie? Is it a thriller is like you mentioned, oh, is this is actually like a murder mystery. It seems to be kind of like all of these things, but not one of them completely. And that kind of is a little bit confusing, especially when this is a film that also at the same time, it feels like it. It's playing with all those tropes. So you get a sense of like, oh, it should know how to do this. But it doesn't seem like it does. I think that's what confused me about it. I was just kind of the same way of this, this confused confusion at the end of like, what was what was I supposed to get necessarily, and both thematically and also just kind of speaking from a genre sense of I'm not really sure what this was supposed to be?

J

Jessi Chartier 06:27

Yeah, yeah. And I'm a huge fan of mixed genre films. Like, I think they're great. I love like, you know, mixing. I love Firefly, because it makes us a Western and a sci fi together. It's great. Right? So I like blending of the genres. But I think it was It wasn't proper blended. It was just kind of like, we'll take this element and this element and this element, but it wasn't woven throughout. So one of the I'll talk about one of the big question marks I had in my head when I was watching this is what is Le actually seen. And I think that initially, I wanted to so initially, you're given the impression, or at least this was the impression I took away with it. I should always say that. I thought she was seeing ghosts. Like she sees her mom. And I was like, oh, so she sees a ghost. Great. So when she gets to London, that's going to be pretty hard because there's a lot of ghosts in London, right? So she gets to London. And she doesn't see ghosts. She sees dreams. Okay, all right. I'm bought and she sees dreams. Fine. And then you learn maybe those dreams? Are ghosts? Yeah. Are they possessing her? And then all of a sudden, you see ghosts in the real world? I mean, it was just very confusing to me. And then it's you get one scene with the boss in the bar, where the boss is talking about like, Well, they're both talking about like, Do you believe in ghosts? And it's a very short scene. It's not very big. And do you believe in ghosts? And the boss says, Well, if there were gonna be ghosts, here they would I would hear laughter. Right? Like, that's the kind of ghost I would hear it would be emotion based, is how she basically says that there would be laughter there would be joy. Because no matter where these people come from, this is the emotion that they they have. So then I'm like, Okay, why isn't Ellie in any of those new? So like, is even if it's not ghosts, even if it's just impressions, like lingering emotion, if you will, like a lot of horror film does, like, they're never really ghosts. It's just grief for its whatever. Why does she see any of those? Why is it only in the room where tragedy happens? She should have seen stuff in the bar, then. Why? Because if it was, you can see like, voluminous emotion, right? So like a bar would have a lot of emotion lingering there. The room that she was in where all those men were killed had a lot of emotion there. So like, if she sees them in one, why can't she see them in another? And so it left me at the end when we discover that No, Sandy is actually her landlady. And that no, Sandy didn't physically die. She actually physically killed all of the men that were buying her sex work. It was left to go, it just felt like I just felt flat. I was just like, Oh, really? This is really the answer.

J

Jen Myers 09:33

And another thing that confused that whole progression is they also threw in there the fact that

she could be psychologically unstable. And so that was, you know, which is almost I feel like in these cases required we have to put that in. So like there, but women have to be crazy. But it also feels a little bit too though it was kind of like it did feel like well, we have to do this, but it didn't seem like throughout the story that they were ever really committing to the idea that they never seemed to take that idea seriously that she was just imagining this. Like it felt like it was around the edges sometime and maybe sometimes some of the other characters were thinking that well, obviously, you know from some of the other characters perspective, I can imagine why. But it also was like it didn't feel like the film was taking that option seriously. But then why was it there in the first place? Like why do we even bother?

**J** Jessi Chartier 10:21

Oh my god, yes. The Coleridge suspension of disbelief that gap was way too wide for me to cross when she unintentionally attacks. Jocasta, right? Yes. Why was she not widely permitted for psychological was? How did she end I'd like

**J** Jen Myers 10:42

it was hard for me to even get past that because it was like, and also let me let me throw in really quickly here. And for me, part of the trouble I had with this film too is that in many of the situations and the characters were interacting with each other it just didn't ring true to me and we can get into later but so one of the the smaller areas where it didn't ring true is her interaction with all the mean girls at school. And yes, for sure. Not that I haven't you know, I'm sure I've met people who you know or like that in the past and I get I get what it's like to be the kind of, you know, odd one out at school. A lot of us have had that we've definitely been like, mistreated by other people. I get it right. But they were so to me cartoonishly Mean Girls and Jocasta particularly, was just like, seriously, come on, like, yeah, I get it. I get whatever, but it just did not ring true. And so the fact that I felt like they set it up for later, Ellie almost puts a pair of scissors through Jocasta's face like this is a serious deal. I don't care what she did. I almost felt, and then by like the end of the movie, Jocasta is still like, so Ellie has, you know, everything's been resolved. And Ellie is being the successful designer at school and Jocasta is still there, like grumbling on the sidelines, like, if I were her, I would be livid that this chick just got to waltz off, you know, after almost killing her. And I don't know, the movie almost seemed to set it up as like, Well, yeah, but she was a mean girl. So it means you probably deserve that or something. And it was just like, What? No, I don't get this. Like, no.

**J** Jessi Chartier 12:18

It's like no, and even like, even the interaction, okay, so when John goes back with Ellie to the room, and Ellie has the psychotic or not psychotic break, but like, she sees horrible things. The next day, John's like, it's totally cool.

**J** Jen Myers 12:38

It's like, No, it's not, why isn't anybody helping her? It's not totally cool.

J Jessi Chartier 12:43

It's not totally cool. Like, he doesn't even flinch around her. Like, yeah, it's

J Jen Myers 12:51

yeah, there's some of those things too, that doesn't quite some that didn't quite pan out. And I mean, that also, I think that this, I think runs through the film that this type of I don't know, I hate to be too harsh, and keep calling it cartoonish or, but it is kind of this, this, this very binary characterization, and very binary, like necessity of narrative. And I think that went all the way through something else I just kind of want to mention that didn't really land for me is that I feel like once we start getting into more in Sandy's life, where she starts out of this, this beautiful, ambitious young singer, and starts this romance with this, this dashing Jack. And, and then he gets her a job in this review, and which seems really great until we learn this review is so you know, it's different for lech-y type show. That is a front for other stuff, and, and eventually, but then once we start getting hints of that, like everything gets seedy real fast, and then Sandy gets sucked into sex work. And it's all portrayed as a very, at least I felt that it was a very, very linear, very quick downhill slide. And as soon as anything around the dancing and sex work got introduced, it just went, this is all bad. And I feel like it really, for me rubbed me the wrong way with this, this implication that sex work is bad, which it isn't. And there are definitely women who make completely valid choices to engage in that sort of work. And I feel like that nuance I understand in this particular story that we're telling, that is not how it happened. But it also just felt like they were using the shorthand of that type of world is bad and evil. And this innocent young girl got sucked into it. And it just really preyed on some old tropes that I feel like we should have moved behind in our cultural conversation and also rubbed me the wrong way. It just is the same type for me of this kind of lack of nuance and dealing with certain aspects of the narrative and certain aspects of the character.

J Jessi Chartier 15:00

Yeah, I feel the same way I felt I felt like, for me, good movies are subtle and nuanced, more nuanced than subtle. Good movies are really well nuanced. And this was not very nuanced. It was it grabs, generalization to craft storyline, and the characters, every character was characterized, like it was all caricatures. I don't really think that there was a character in this movie that wasn't very nuanced, even Ellie, you know, and there is a time and a place for that. And you know what, this, this is a movie that probably appealed to the masses, which is fine. I just probably would never watch it again. Yeah. And I probably would be very careful who I recommended to, you know, it just it, it left me feeling very flat. It was like, alright,

J Jen Myers 15:58

we get into talking a little bit of like, what actually happens with the twist, because that is where you really, really felt like I said, I was with this movie for a while even some of these things I'm talking about, like I was aware of them, but I was like rolling with it. And it just got to a point. Let's start and we've always given spoilers, obviously, these are huge spoiler alerts. But let's get into what's actually happened. So we've got Sandy, Ellie's at nighttime counter counterpart, Ellie thinks she's been murdered. And so she's trying to solve this woman's

murder. Eventually she is I forget exactly how it happens or sees that she was not murdered, she actually murdered Jack, and then went on a spree of murdering all of her clients that come to see her and burying their bodies underneath the house that Ellie now is staying in. And it turns out that Sandy is the landlady who owns the house and has actually been murdering was murdering all those men. And that's why she was never gonna leave that house. And the ghosts that were, you know, threatening Ellie, the men that she was seeing all over the place where those murdered men who seem to want Ellie to help reveal them? I think yes. So all that happen. So that happens. What did you make of this?

J Jessi Chartier 17:21

Well, I got the impression that Sandy was killing the men. Always, even from the beginning. So from the very first man she brought home, I got the impression that she was killing her. I also don't understand the visual difference between Jack and the other men she killed. Because if Ellie was seen the dead, the ghosts of the dead men in the house, and Sandy was alive. And so Sandy was still in full color and full life. Jack doesn't make any sense to me then, because Jack was in full color full life. But we learned at the end that Sandy kills him. So shouldn't he appear? Like all the other dead men?

J Jen Myers 18:13

Yeah, and that's the logic thing on it. For me. I feel like there's also this thematic problem where it's like, okay, so the whole movie, I felt like the the ghosts of the men stalking her seem to be representative of what it's like, to kind of like be a woman with potentially dangerous men around like in a big city or things like that. Because that's also I'm not just bringing that to the movie, the movie sets that in the very beginning when Ellie comes into London, and she is worried that the cab driver was following her and things like that. So I felt that these these shadowy figures following her the whole movie were representative of that threat, right? That danger that was established in the beginning of the movie as a real thing. But then when you find out these men are all murder victims of Sandy, it's like, okay, so what, but I guess they're all still bad. But also wait, what does that mean? I don't understand. So they were were they actually threatening Ellie? The whole time? Or were they trying to get her to find them? In which case, what does that mean for the somatic message there that they established earlier in the film about that danger? You know what I mean? I just got really confused. I'm like, Well, what does this actually mean then? So are you saying like, in the end, it's all those that they injure of men around? Actually, it's okay, because they probably just want your help with something. You know, it just felt weird.

J Jessi Chartier 19:38

It did feel weird. And the relationship with John felt weird. Like he kept just I don't want to say pursuing her, but it felt like that way. It felt like he just kind of was, uh, maybe that's not fair.

J Jen Myers 19:51

I felt that he ya know, I felt that he was excusing a lot for her. Usually in movies. I am, you know, 100% on a girl's side in this in this movie. I was like John you need to get out here, how

know, 100% on a girl's side, in this in this movie, I was like John you need to get out here, boy, just just take off like this isn't worth it. Because yeah, it was, it was it was a very confusing relationship where it was, for me, that was a great instance of where you got a little bit of a sense of Ellie being kind of like, and this doesn't make a whole lot of sense, because it's the same type of what you would say a self insert character, like if a woman was writing some some fiction and has a self insert of herself, where she's the character that everybody just adores, and everybody wants even though you don't see any actual evidence of why that unless maybe this sounds like I'm being really harsh on on Ellie's she seemed like a perfectly nice, you know, maybe somewhat shy person getting used to a lot of things. But we didn't have a lot of circumstances where we felt like, oh, yeah, I can see why John, like really has that connection with her really wants to hang out with her to the extent that he seems to we didn't see I didn't see that. Oh, yeah, it was just it was a very confusing thing. You got a sense of like, we're being told that Ellie, is that compelling, but we're not really being shown that.

J

Jessi Chartier 21:07

Yeah. And John is just not developed enough as a character to properly act as a foil. Yeah. Or whatever role he's trying to play. Right? Like, there's no reason for him to. Here's a great example. Again, it goes back to being nuanced. Maybe I just like my character is better developed. But at the party, the Halloween party, John was born and raised in London, there is no way he would have taken a drink from someone he didn't write at a bar. No way. Even you could, you could argue that maybe Ellie is just naive. And she does. John knows, like, There's no way. And that just again, it rubs me the wrong way. It's like, what what? Like, I don't. And if it was something to the effect of like, well, he was trying to be polite, because let's talk about race for a minute. Maybe he was just like afraid to say no, because there was racial tension. But there wasn't racial tension. There was one line want one really kind of weak line that was like, I know what it's like to be on the outside. Yeah. True fact. Totally understand. Yes. Get that. But in no other way. Was that emphasized? Or highlighted? Or even like, subtly mentioned, or disgust? Like, it was just, it? The movie leaned too heavily on tropes for me? Yeah.

J

Jen Myers 22:35

Well, and also, I feel like I don't know, I'm certainly not the the first one to to bring this up. But also, when we were talking about what is really the connection between these two characters is like, don't you think that? I mean, if I were John, and I met this pretty sheltered white chick, who was super enamored of the 60s and the end talk to you know, listen to that music and was all about the culture. It's like, yeah, that actually would not be a good time for me if I were there. And you know, and I mean, I feel like that never comes up at all really? Like, I don't know. And maybe this gets into let's talk a little bit about clearly this film. I think I do think that this film is clearly making a statement about nostalgia, right? And essentially, that nostalgia itself lacks nuance gets into, you know, this trouble or, you know, this, the story starts getting scary when Ellie start seeing the holes in the the fantastic world of the 1960s that she had in her head. And that is valid and make sense. And it's in the film. But also, I feel like the film is making the exact same mistake and doesn't seem to realize it. The film is trying to harken back to this era of other types of films and all of that, but it doesn't seem to have that nuance in it, it seems to have lost the lesson that it's trying to tell on a meta level. And that is very confusing to me.

J Jessi Chartier 24:01

I agree. I feel like it pulled from several different or maybe it was I saw a lot of, oh, this reminds me of that movie. And this reminds me of that movie. And this reminds me of that movie like and maybe that was just because of the archetypes that were used. But it just it kind of felt. I don't know it just again. It wasn't as refined as I had hoped it would be because Edgar Wright does in his and I going back to I like his stuff I love. I love his comedy. Oh my gosh, I love his comedy stuff. Especially like one of my favorite films is Hot Fuzz at because he does such a really nice job of using the whole craft of filmmaking to tell a story like audio is spot on. When it comes for comedic timing. The audio is spot on for a little bit. It's one of those movies that you can watch over and over again and see something new in it every time and so I was really looking forward to having this High crafted film that was leveraging a lot of that. And I just didn't feel like it was there. And I just didn't feel like it was there.

J Jen Myers 25:12

Yeah, no, I get that. And like I said, I think there were aspects of it that just didn't really quite come together. Like I said before, I think there were this I think this one was overly ambitious. And I don't think it it got there, or at least it kind of looks like it got there. But I feel like there's it's more of there's all these things underneath that aren't quite completely filled out. Maybe. So the the scaffolding or the the structure underneath the foundation is what seems to be lacking a little bit for me at least,

J Jessi Chartier 25:42

What would you have done differently to add some of that scaffolding?

J Jen Myers 25:45

That's a really cool question. I think, it seems to me, especially in the course of our discussion, the weak parts were the characters and the thematic thrust of the narrative, or the thematic consistency of the narrative. So I feel like relying more on characterization rather than twists would have made a lot more sense. Because it felt like we just had, like you mentioned, there were tropes moving through the story that was like they seem to really, really lean on that twist. But not because it made sense for the characters of the story. And in fact, in a lot of cases, it it was the opposite. It confused me a lot more about that. So I think if we could ground ourselves in the characters a little bit more, it could it could have worked, I think.

J Jessi Chartier 26:37

Yeah, I agree. I wanted to see more of of the character development, I felt that the, the, what was the what was supposed to be the red herring of was this older man Jack? Or not? Yes. I remember thinking, probably about a third into the film. This is either totally jack or not at all. And then like, like, but the fact that I can notice that this early on, means that it's probably not like, well,



J Jen Myers 27:06

and I'd like to say, Can I add a couple of things there, too. First of all, love Terence Stamp. Great to see him.

J Jessi Chartier 27:12

Yeah. Can we have him more in more movies, please, I'm just gonna throw that out there. Love them.

J Jen Myers 27:16

Absolutely love them. He's great. The limy is one of my favorite movies, I eat and he's really great at it. Fantastic. But also the thing with so he, he literally is hit by a car and is possibly dying in the street, right. And that's when Ellie discovers that his name is not actually Jack. And it's like, there was a really easy way to figure out what his name was girl, like, you could have just asked him so this entire time. He's a regular customer, apparently, for decades at the pub, she works at at any point, she could have just like had a conversation with him. She could have played it cool. She could have like, got some information that way. But no, instead she chases him into the street where she where he gets hit by a car. Another thing that I kind of feel she has some responsibility for that she never is held accountable for. And it was just like, I remember you know that there's that moment where I think it's the the woman her her boss who owns the pub is like, his name's not Jack. And I'm like, why are we now just figuring this out? Like, this seemed like a really simple thing we could have sorted out earlier and it just kind of bothered me. Yeah. 100%

J Jessi Chartier 28:22

There's no way that someone had not called his name at some point in time in front of Ellie. Alright, yeah.

J Jen Myers 28:28

Or even just like, if she's trying to solve this mystery, like just have just asked him. Like, you know, I don't I don't think that that would have would have revealed her hand, I understand that she's operating off the assumption that he's Jack and that he killed Sandy. But like, seriously, there would be like asking him, hey, so you know, I see you around. What is your name? That's not going to reveal anything, right? And then if he would say, Jack, she would be like, Oh, is it you know, it just whatever. It was another thing that I felt was a little weird. And it also again, it was one of these things where there then he just disappears. We never so presumably he died on the street there after le almost kind of chased him into the street. And that's just it, and then he's and he's gone. And then we find out later that he No, he didn't do anything at all. He's actually a cop. You know, it's just like, Okay, great. Wow. Well, that was weird.

J

Jessi Chartier 29:22

I that was yes. I mean, the so I, smoothly, so weird. I had to go back and look again, because I don't think he jumped in the street. Like he was standing in the middle of the street, having a conversation with her. And he doesn't actually step out. He gets halfway turned around, and the taxi hits him. And I was like, how, like, he was in the middle of a street. He wasn't hiding behind a car. He wasn't even standing behind like a truck or anything like that and then turn and stepped out into traffic. He was clearly visible. Uh, whatever, it's fine. It's not fine.

J

Jen Myers 30:05

Maybe that's just like a subtle commentary on London cab drivers. Maybe Maybe they had an accident or in there? I don't know, maybe. But But yeah, I think that and something else I think that we have been mentioning a few times I just want to pull up as like a point is that when the realism doesn't ring true with characters or situations like this, like there's a certain part where I feel like, you know, somebody could could answer all these kind of nitpicks we have with like, well, it doesn't, there's plenty of other films that are not perfectly realistic, there's plenty of storylines, where you know, we kind of just roll with it, I think in this film, it's, there's so many of them. And again, when you're in the the unreal ism is coming through, when it comes to personal interactions, that's where really becomes a problem for me. Like, there's just there's too many of them. And there's too much in terms of how actual people kind of react to each other. And also just there for me, another huge thing that did not ring true, was what I felt was an underlying theme, and here of the dangers of women moving about the world. And like I said that I feel established from the very beginning of the film, when she comes into London, and then kind of emphasized by the ghosts and then emphasize by Sandy storyline of her customers, mistreating her and things like that. It felt to me like it's like, okay, yes, yes, obviously, yes, I'm not disagreeing with that as a reality. But it didn't ring true to me as a reality. As a woman who moves around the world. It didn't feel like an accurate representation of what I actually feel. And obviously, yes, women are all individuals and have different perspectives and takes on things and what's going to feel real to one may not feel real to another. But you know, that's something that takes me out of the story. When I'm just kind of like this over this theme that I'm getting here. I just like I don't know, I it's not ringing true to me. For some reason, I can't maybe can't even exactly put it into words specifically. But it didn't ring true. And it's really in contrast, for me something like we just talked about in our mini episode about Repulsion, which is a film that also is not necessarily like realistic and all of that, especially it's deliberately surreal in some of the aspects of it. But that film rings true to me when it comes to feeling oh, yeah, this is this is kind of what it feels like when you're weary or unsure or feel danger as a woman in the world repulsion, nails it. That's what it feels like to me. And then I watched last night and so Whoa. And I'm like, this doesn't ring true to me. I don't I don't believe this. I don't buy this.

J

Jessi Chartier 32:49

That's exactly right. That's exactly right. Yeah, I just feel like Sorry, that was a lot. No, it's true. It's true. I think it goes back again to it's It feels very generalized, a very surface level, that it doesn't have a total amount of depth to it. But I will say So going back to what worked well. The acting in this is amazing.

J Jen Myers 33:13  
Like, yes, that's a good point.

J Jessi Chartier 33:15  
Yeah, I think that they, they were given a really tough storyline. And Thomasin what's her last name? Mackenzie, I believe Yeah, Thomasin Mackenzie is really good at pulling off this really hard character, this really generalized character.

J Jen Myers 33:34  
And Anya Taylor Joy, we love her. She's magnetic. Also it can I don't know if anybody else has pointed this out, but especially as our very first episode was the witch so obviously, we love her but also wasn't her character's name and the witch Thomasin. Yes, it was. So hey, how about that, but yeah, no, and Matt Smith, who I feel like has carved out a niche for himself in playing like scumbags? Or is that just me?

J Jessi Chartier 33:58  
I think he's trying to counteract the squeaky clean pneus he had as the doctor for so long.

J Jen Myers 34:03  
Oh, see, and I never watched that. And I think I think of him first now of like, playing Prince Philip in the crown, who's just, he's just the worst. Like, I just want to punch them all the time. So I feel like he just keeps doing roles like that now, but he's really good. I mean, he's getting this I agree with you 100% that the actors are doing a really great job. And someone mentioned, we like Terence Stamp, even though he's only there. Briefly, like the acting is not where this this falls down at all.

J Jessi Chartier 34:32  
Yeah. Yeah. I think if I was going to go back to ask the same say ask the same question. If I'm asking myself, where would I change things? I would deepen the characters a little bit and I would make I think I would just adjust. Let's see, what would I do? Definitely flesh out John probably would add. Yeah, I would flesh him out. I also would flesh out the tension between him and the main girls. Meaning like I don't know if I would lean into the race at all. But I definitely would have whether it's classism or whatever, I would create some kind of tension there. I would tone down the mean, girls, I would actually make the Mean Girls, not mean girls, I wouldn't make them mean at all. I would just make them average city folk. And have the tension be the tension between the townies and the countryside. Because it does come across, it's too much as being girls and I, I wanted le to have a distaste of the city. Personas, not of the girls. Like I wanted the girls to represent the current urban aspect of the city. Right? What is it currently? And it doesn't have to be mean, it's just what is the modern city like, and I wanted

her to then push against that, because that would have made her choice to move out and into this particular apartment. Much more meaningful, right, like she would have been, as opposed to running away from the fear seeking, seeking the history seeking the nostalgia. Right. And I think that that would have made that, that that desire better. And I think it would have made the relationships between her and all the people around her better, much more compassionate. It would have been less, us versus them and more just clashing of culture.

**J** Jen Myers 36:33

Yeah, I think that would have also reinforced the theme of the dangers of nostalgia too, right, exactly. Because right now we're having she's running away from situations that are objectively awful, right? Like, okay, yeah. And it's less about the dangers of nostalgia than it is about like getting away from cartoonishly awful people. So like, Yeah, I think that you're outlining a way where it could have really reinforced one of the most powerful themes and one of the most effective themes of the film. Yeah, yeah.

**J** Jessi Chartier 37:03

And I would have at that regard, I would have tightened her relationship with her landlady. Like I would have shown them listening to music together, I would have shown them talking about the like, I would have really have leaned into her desire to find and live in the the nostalgia, right, the ghost of London, like I would have made the 60s London like a ghost character, where it was like she finds a bar that her mother went to, from a picture like that, that's one thing I would have done, I would have shifted the picture with her and her grandmother, instead of being in front of this fancy, highfalutin place that would have been like, well, this is where we used to go to. So she goes there to work as a bar there, like it would have just like stitched in this hole, like, I am actively seeking out the the ghost of London 1960. And when she's actually then thrown into it, she's like, too far, she's too far into it to retreat completely. And so she's hooked into it. And now that would have created this beautiful tension of like, Can I leave the 60s? Can I leave this behind? Now that I have leaned so hard into the nostalgia? And then that would have influenced a lot of the other choices in regards to how to portray the ghosts? Do you portray the ghosts at all? How do you portray the tension between Jack? And Sandy? How would you, you know, plant the seeds around who Vincent is like, there just could have been so much more in it if the if it had leaned more into a psychological thriller, rather than a ghost story.

**J** Jen Myers 38:42

Yeah, I like that. I like that a lot. And I think that you make an excellent point when you're talking about it would have been great to have more of the relationship between her and old Sandy, the landlady. And I think the reason and I'm bringing that out, because I think this is a good example of where it kind of made a mistake, because I think the reason they didn't do that is because they didn't want to get too close to the twist. And that's the thing where it's like, what, but make the decision based on characterization and not on the twist. Right? Exactly. If they had gone that direction, it would have been deeper and richer and more meaningful, but it's like, No, we got to preserve the twist. And it's like, well, that kind of sucks. Yeah. As far as I'm concerned.

J Jessi Chartier 39:23

Yeah, exactly. And they could have like, again, it goes back to character development, they could have developed the landlady Mrs. Collins, or Miss Collins, as the mentor figure. Let's go back to Joseph Campbell for a second. She could have been the mentor character of like, let me help you find what Lenin was like in the 60s. So she could have been like the gatekeeper to the 60s London, and really have been like, like, helped Ellie like, lean into it like like there's there's a way to do it. She could have been the trusted servant and the Usher into the 60s so that that would have made At the twist at the end, even that much more betrayal, because now there's a sense of like, someone has turned against you, and has potentially done this deliberately. Like, there's just so much more power at the end. Because at the end, when we discover the landlady is Sandy, it was like, who cares? Like, I just didn't care. I didn't care.

J Jen Myers 40:21

I mean, I felt disappointed. I'm like, Really, after all of this, we're gonna this is the the ending, you know, like I wasn't? I don't know. Yeah. But so yeah, I feel like it's either you don't care much at all, or you're disappointed? Yeah, I think you're right on with all of that. Yeah.

J Jessi Chartier 40:38

We also don't here's, we're going to add this disclaimer, we also don't know about what was going on, in the conversations politically, between the writers and the producers, and the studio. All of those things could very well have been on the table. And the politics politics is true. I mean, it's called the business for a reason. All of those things could really have been on the table. So but if they were taken off, whoever took them off,

J Jen Myers 41:08

we got a bone to pick with. We got a bone to pick with you. Yeah. Yeah. And I think I just want to kind of bring it all around. See, I think we've touched on this several times throughout there. But for me, I say all these things just kind of out of a disappointment, because I felt like there was so much potential here. And there was enough that I did like that I would have loved to see it really come together. I really wanted it to come together. Nobody was more disappointed than I was when I was I had a great experience for a lot of this film. Being in the theater. I saw it on 35 millimeter. Like I was really into the experience for a lot of it. So I think that's why I am you know, saying these things coming from a place of I just, I really wish it could have got all the way there because there was enough there that made me care about it. That made me want it to get all the way there. But for me, it just didn't get there. Yeah,

J Jessi Chartier 41:56

I agree. I just didn't get there. This is not one that I will watch again, nor is that one that I will purchase. I would not not recommend anybody see it. But you know, set expectations before going in. Yeah. Anyway. Well, I'll tell you this, if people enjoy this kind of style of movie, even if

you felt it was met, there are plenty of other stuff out there that might also interest you. So some of the things that this movie reminded me of our things like Stir of Echoes, where if you like the ghost murder mystery side of this particular film, I highly recommend turning looking at Stir of Echoes. Of course, the sixth sense, those are the the tools that reminded me of it. If you really liked the revenge on the mean, girls, I highly recommend Carrie that really leans into kind of like isolation of A is really leans into like innocence and isolation and taken to an extreme and what happens when that clashes with the modern world. If you liked the kind of artistic nature of the interaction around a lot of this stuff of the murder mystery, I kind of recommend Suspiria because that is also one we've talked about in the past. But those are really the only ones that I kind of recommend. If I had to prop this up against our mini, which was propulsion I would prefer propulsion propulsion was a much better film in my opinion. That's not to disregard what Edgar Wright did. But when you're gonna being compared against Roman Polanski, it's kind of hard.

**J** Jen Myers 43:26

That's fair. Yeah, I would throw into the mix as recommendations. And this is when I gotta admit, I think I want to rewatch this because I haven't seen it since it came out. But this reminded me of Black Swan, the Darren Aronofsky movie from, God, over 10 years ago now, which had a little bit of a similar kind of like, you know, duality going on ambitious woman dealing with psychological issues, things like that. This one, I think that one leaned a lot more into psychological horror. So I think that's one we've talked about doing, I wouldn't mind rewatching that and seeing how it holds up a decade later. But you know, with with those caveats, I would recommend that I also would throw into the mix something called Peeping Tom, which is actually and it's from in first of all, I recommend it because it's from the 60s set in London, and it's all in Technicolor. So it's got this really great saturated colorized view of 60s London, which is really beautiful. It's also directed by Michael Powell of Powell and Pressburger. And it is a you know, I mean, basically it's a serial killer film, and it has a lot a lot of perspective from the serial killer to the points of so he likes to film women before I guess women just in general, but I think also his victims specifically and you actually see his view from the camera. So it's, you know, it just got some of that horror underneath. It's got swinging colorized 60s, London and it's really well done. So I just think that it doesn't cover the same somatic ground as last night and so but it definitely has got some of the vibes and some of the feeling going on. So I'd recommend taking a look at that.

**J** Jessi Chartier 45:01

All good recommendations. Awesome. Jen if people want to learn more about us and all about the other things, quiet little horse, where can they go?

**J** Jen Myers 45:10

Well, we have a website at [quietlittlehorror.com](http://quietlittlehorror.com) and there are links there to subscribe and all the streaming are on the podcast services. We're also on Twitter at [quiethorror](https://twitter.com/quiethorror) and on Instagram at [quietlittlehorror](https://www.instagram.com/quietlittlehorror). And if you want to send us feedback or suggestions of upcoming movies, you can email us at [hello@quietlittlehorror.com](mailto:hello@quietlittlehorror.com)



Jessi Chartier 45:31

Well thanks everyone for joining us today. We will see you in a future episode. Bye