

QLH-S3E01: The Wind

Sat, 3/26 12:09PM 34:56

SUMMARY KEYWORDS

lizzie, film, prairie, movie, emma, isaac, women, demon, isolation, happened, stillborn child, head, characters, wind, fear, childbirth, point, feel, jen, life

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
We talk about movies. So we're going to talk about parts of movies that may be spoilers. If that doesn't bother you, you can keep on listening. Or you can hit the pause button and go watch the films that we're talking about before you continue here. Consider yourself warned. Let's talk about The Wind. In The Wind, a plains woman faces the harshness and isolation of the untamed land and the western frontier of the late 1800s. All right, let's continue talking about isolation and terror.

J Jessi Chartier 00:53
Isolation and terror.

J Jen Myers 00:55
Sounds like a song.

J Jessi Chartier 00:57
So you mentioned this movie a while ago, and it's been on our list for a hot minute. I remember you saying that somewhere along the way this movie got made because someone somewhere had said, Oh, someone was complaining about the winds of Kansas. And there was like, you

know, it used to drive women nuts, or it used to drive him crazy. Yes, the movie got made.
Yeah,

J Jen Myers 01:20

I think it was I want to say that's the films of writer who I believe is Teresa Sutherland. Yeah. And I saw a clip of an interview recently with her and then the director, Emma Tammi. Which I do think it's really significant that this is both written and directed by women. And I yeah, I think I think the writer, I hope I don't have this backwards, but at least one of them was gardening with a group of women and like the Kansas plains or something like that, and the wind is just wild. And yeah, one of the older women is like, you know, it drove them crazy. And I think that yeah, that was like the little kernel of the story of what the wind could do women out in the plains, and they kind of built this frontier story around it.

J Jessi Chartier 02:04

I love this movie, too. Because as we discuss it, you will hear us talk about this, at least for me. By the end of the movie, I was questioning whether or not her illusions or her images of these this demonic force were real or not. And it was just I loved that because at the beginning, I was like, oh, yeah, there's totally something out there. Like, it's clear. There's something out there. But by the end, I was like, Well, maybe not.

J Jen Myers 02:31

Oh, yeah. I love that too. I love a movie, when at the end, I'm like, I don't actually know what really happened. And that's great. I mean, different from just having a muddled screenplay. I mean, in a way that deliberately is was that a demon? Or was it all inside a disturbed woman's mind? Like, that's basically my genre of movie.

J Jessi Chartier 02:50

Yes. Agreed. Yes, yes. Yes, yes. Well, if you haven't seen the film, the film revolves around this characters. It's told from the perspective of Lizzy, who is a, she's a daughter of German immigrants, marries a man named Isaac and they've been living on the plains of someplace either Kansas or but they're in the prairie lands. And

J Jen Myers 03:13

I think it's New Mexico, actually.

J Jessi Chartier 03:14

Is it really okay. Yeah, I'm totally off then. Alright. So But

J Jen Myers 03:18

you're right, though. I didn't I just I think I learned that after the fact it's very much kind of a generic American prairie. Yes.

J Jessi Chartier 03:27

And they, their nearest neighbors are a mile away. And their old neighbors, the burger sons, I think were they were referred to as move out. And this new young couple move in. And the story, the narrative is kind of cool, because the narrative jumps around a lot. So it starts with, oh, it's so brilliant. It starts with Lizzie coming out of a cabin, holding what you assumed to be a dead baby. And she's covered in blood. And so you don't you don't know what happened. But this man comes up and takes the baby and walks away. And so you're like, Is this her baby? Did she have a miscarriage? did was this a neighbor has birthing gone bad, like you don't really know what happened. And of course, you come to discover that she was actually trying to save the child, because the mother had been killed by a shotgun to the face. And then you jump back and forth between three different times you jump to when Lizzie was pregnant. Then you jump to when the neighbor Emma is pregnant. I mean, you just jump between these like three different timelines. And here's what I like about it. Jen, they did a really nice job of making sure you never felt lost. There was never a time where I felt like I didn't know where I was. in that timeline.

J Jen Myers 04:57

You don't feel lost, but I least at the sense of like, it does give you different perspectives on what might be going on at the same time, like multiple perspectives.

J Jessi Chartier 05:08

Yes. And I like the sense of puzzle pieces. Like, you know, I've talked in the past, like, not every movie needs to have a solution, right? Like, you don't have to like figure out what happened in this movie, you do discover what happens. And it's shocking, but not shocking. It's more of like a sense. For me, it was more of a sense of unfortunate, it was like, Oh, no. And it was like, that's really what happened. But it shows the whole. So the stated horror, let's come back to this. So the stated horror is there is a demon in the prairie that is tormenting the women, and only the women can see it, or only the women can think they hear it. And it's clear that Lizzie had this belief and her husband thought she was having a mental breakdown, which is understandable because she had a stillborn child. So the child that they that she had, that she gave birth to was stillborn. And, you know, that's being alone on the prairie, we'll get into the whole, like, I cannot imagine being a pregnant woman in a frontier lifestyle, because death was eminent at like every turn, totally. And it was just I can't imagine. So I completely understand how someone could lose their mind for a hot minute. Totally understandable.

J Jen Myers 06:29

Well and I mean, if you if you don't mind, I feel like that's something we could dig into. It's just

well, and I mean, if you if you don't mind, I feel like that's something we could dig into. It's just like one of the one of the big things in this movie, at least that I saw, is we'll get into the the isolation and demons and all that fun stuff. But I feel like another clear and present danger is pregnancy and childbirth. And just the the dangers with all of that, which, I mean, this may, this may vary from person to person, I feel like for a lot of people who have the capabilities of bearing children, it's something that is fraught with a lot of emotion, one way or another, whether it's pressure and expectations, or it's fear, or it's like everything, you know, but it's just like, there's so much stuff there. And that's just in general for I think that that you know, everybody in common day, and then you start going into these historical eras, where it was so much more dangerous. And I've always been kind of morbidly fascinated with this in kind of like a terrifying way of what it would be like to be somebody who, you know, bore children in an age where it was incredibly dangerous, could very likely kill you, or the child, or both, or, you know, the child wouldn't live very long, which is also very common occurrence. Just the entire thing is just so deeply horrifying to me. And that was a reality that that people like lived with on a regular basis. It just blows my mind. And I feel like that is a huge part of this film.

J Jessi Chartier 08:00

Yeah, I agree. So I've never had kids, but I cannot imagine being pregnant or having to go through childbirth in a western frontier landscape. I mean, the the lack of it was you and whoever was around you, that was it. And if you didn't have the proper knowledge, like, like, the fact that we were just looking this up the fact that like, 46% of children died before they were the age of five. And that was in cities. Like I can't Yeah. And you know, Jen, and I spent a little bit of time trying to see if we could hunt down some data on like, what was the maternal mortality rate? And we can't find it, it's almost like it was so commonplace that no one really kept track of it,

J Jen Myers 08:47

or yeah, no one was paying attention. It's, yeah, it's just the entire thing. The idea of like, having to go through a pregnancy, which is hard enough. And then, like, in this film, the character goes through all of that only to have a stillborn child. So it could end like that best case scenario, you actually go through the horrible pain of childbirth and make it through that because something could happen just in childbirth, to you or the baby. Well, miracle happens, and you both make it through your kid. You know, it's almost what 46% chance they're not going to make it till five years old, you know, and then you could do the whole thing again pretty quickly because you don't have birth control. So, like, that's just that's just life. That's just your life. That's just what you do. It is just mind blowing. Honestly.

J Jessi Chartier 09:39

Yeah, it is absolutely mind boggling.

J Jen Myers 09:41

I don't know how women psychologically dealt with any of that in these timeframes when you end especially because you didn't have any other choice of a life really, unless you had enough

privilege to kind of maybe change some of these things and not even that, you know, it's just like this is just your life. I yeah,

J Jessi Chartier 09:58

I would even argue even with privilege because like, Emma came from a family of privilege, and that was shown in in the movies like she came from Chicago, you could tell and everything from her clothing to her furniture was very delicate, like it was very clearly very urban. It was not designed to be like, the table was like all of her furniture in her house was spindly legs, very well crafted. But like it wasn't meant for business, it was just meant for almost decoration. And when you're in the Wild West, like when you're in the frontier, you didn't, you don't need that you need function, like you need function. And so she came from a house of privilege. And I actually think that that hurt her more because she did not know how to handle anything,

J Jen Myers 10:46

right, she was more susceptible, well, I mean to demons or, you know, whatever else is whipping around the house.

J Jessi Chartier 10:58

Exactly, exactly. So yeah, this movie, just kind of pulls all of those domestic fears together and creates this external force around it. So again, it's told from Lizzie's point of view. And Lizzie there's so much commonality between Lizzy and Emma. And Lizzie is constantly fraught with fear that her husband is cheating on her. And there's, I almost get the sense that Emma is losing her mind as well. Well, then

J Jen Myers 11:29

Emma is pregnant at the time, right? And not to, I don't say that in a sense as, well pregnant woman are nuts. Having been a pregnant woman myself, I'll tell you, it is not necessarily the most emotionally or mentally stable point in your life. So it almost feels like I can understand Emma's gonna have some feelings going on, you know what I mean?

J Jessi Chartier 11:50

Totally. And given that her husband is not as adept at doing the hard labor that Isaac is, I can totally understand why she would create this. I honestly think that there was a fantasy on her part. I think

J Jen Myers 12:03

I was gonna ask you that later, what you thought was really going on? We could get in that the end too, maybe. But yeah,

J Jessi Chartier 12:07

Yeah, we can definitely get into that. How much of it is in their head versus not? It's just such a great, I agree with you in that this film doesn't feel like it said, Oh, they're pregnant. So they're crazy. I don't feel like that at all. But I think that there is reason to be wary and to have potential mental health issues as a pregnant woman on the periphery.

J Jen Myers 12:32

Totally. Yeah, that's what it's kind of, it's really difficult to figure out how to say this. And again, I fell back in the the, the fact that I have actually been pregnant and gone through this, it's like, and I don't throw the word crazy around either. But I also say this in a sense that I think our society also kind of like doesn't take seriously what people go through in pregnancy. And that's kind of what I really want to get at is the fact that, you know, I don't necessarily think pregnant women are crazy, but I also feel like there are legitimately things that go on that I feel like our society does not take seriously. And so that's what I feel like how I want to like phrase it, like, there's legitimately, like, chemicals and stuff going on inside people's bodies and minds, which are connected, when something that like pregnancy is intense, man, you know, and so it's like it does, it's gonna mess your mind up. And then I think you pointed out to that, even though it's been a while since Lizzie had her stillborn child, actually, I don't know, it hasn't been a long time. Like there could not only just from a psychological standpoint, we don't know what's going on with Lizzie, from a biological standpoint as a consequence of that. So, you know, I say that there I do think there's like very much a possibility and characters or people in these types of circumstances that they would have things going on. And it's not saying they're crazy, or it is and it's saying that that's something that maybe society should take more seriously. Yeah, yeah.

J Jessi Chartier 13:56

I think that it's just It's part and parcel of living in that that world and I feel like that that's what the filmmakers were kind of putting forth it wasn't it was a it was a part of the character's life but it wasn't the end all be all. That's

J Jen Myers 14:15

Yeah, it makes perfect sense. Yeah, yeah.

J Jessi Chartier 14:17

I think that it was nice that they incorporated it without being heavy handed at least that's that's the impression that I got and I do love this so the if the story is true that someone had somewhere said to either the director or the screenwriter, you know, the wind used to make prairie women crazy. If that's our true north like they hit it, I think that that all of the the the plot structure and what's happening to the characters still drives that thing forward, that the

wind is what is making them crazy that this isolation, this fear of something get coming to get them. Right, right There's a scene that I absolutely adore, where Lizzie marches across the field. She's, she's alone at this point because her husband has taken Gideon Emma's husband to town, which is a couple days away to sell the farm. And so Lizzie is alone. And she sees the light go on in Emma and Gideon's house and she marches across the mile, and goes in and can feel this evil presence. And she says with exasperation, not with fear, not with terror, but with just exasperation of how do I get rid of you? Yeah. And it's beautiful. I love that delivery, because it shows that she's not a woman to be pushed around. Right? She's not this damsel in distress. She's just a human being who has losing her grip on reality. And just as excited, exasperated by it, and I love that delivery. I love it.

J Jen Myers 15:59

I love it. Right? Yeah. And it's, you know, there's so many factors here that are leading to that. So we talked about like, is there a demon? Or is there not? And ultimately, I mean, not to like, jump to our discussion on that. But I don't know if it ultimately matters, because it feels like it's one thing among many, even like, the demon didn't create the isolation, the demon didn't like, you know, lead to this. Well, I guess you could say maybe it lead to like, the jealousy or things that she feels. But you know what I mean, there's, there's a whole bunch of things going on. It's not just this one thing, which I guess maybe leans towards this being a psychological phenomenon, as opposed to anything else. But not necessarily that either, you know, it's just like, there's a lot of things going on here. And as the story goes, on, which just there's more indications, I think of I don't know, something happening demon, and then the Reverend, there's a reverend passing by who comes in and, you know, she has this kind of like this classic story of Do you let the stranger into your house at nights, and then they think that the same things after them and stuff like that, so there's, there's there's things that are starting to pile up, that are leading into this, and it kind of, I feel like the film is building towards, well, not only what ultimately happens, but it's building towards kind of what you think about what would it what is happening? You know what I mean?

J Jessi Chartier 17:26

Yeah, yeah, exactly. And it's, that builds up. The build up is really just well done. You know, the build up around what actually happens, or what is actually threatening, add a backup, whoa, hold on for a minute. So typically, in film, when something violent happens, you see the event, and then you see the result. Right, cool. So and some filmmakers will hold hard one, one or the other, or go deeper into one or the other. So like, you see the events, like let's say, it's a stabbing, let's just use that as an example where someone gets stabbed, you build up to the stabbing, and then the person falls, and you see a character standing above them looking down. Usually, what a filmmaker will do is then show their point of view where you see the stab wounds, or you see the person who's dead with the stab wounds around them, right, like you knew get the the effect, or the cause and the effect and in horror films, a lot of times they lean heavily into the effect, right like that, especially slasher films, like they lean heavily into, like, let's show you what actually has happened to the mutilation of the body or whatever. This film doesn't do this, this focus is more on the on the cause. So like, when Lizzie shoots at something, or someone like the wolves, for example, hiding and she shoots, you just see the shot, and you see her relax a little bit. And that's all you need to see. Like, so if there's when she's cutting out the the child from Emma's dead body, you see her struggle to make the first

cut, but you never see the cut itself. And you just cut to her coming out with the dead, the dead baby. And I really appreciated that because it really didn't, it didn't lean into the core. And again, it made it realistic. It was just like, okay, so she's got to cut this baby out. So it just it makes it feel more every day. And I feel like that was just really well done.

J Jen Myers 19:33

I agree with you. And I think it also has the effect of kind of emphasizing what's going on in her head as opposed to anything that might be happening for real outside her. Like it's just not the focus, you know, which I think underscores, you know, the question of how much is happening and you know, like, clearly there's some things she's actually doing or what you're talking about, but you You know, when you don't make a point of, of looking at who she shoots or what she's going after, you know, you don't know if anything's there or not, you know, as a general principle, so I think it also helps towards that.

J Jessi Chartier 20:14

Yeah, exactly, exactly. I can't imagine again, going back to Lizzie is probably one of the strongest female characters I've seen in a while, because she does hold down the fort, if you will, on her own, in a very real way, like, the ability to see the wolves and react, how she reacts, right? Like she knows what she needs to do. So she goes, and she does it when she sees the dead while she sees the dead sheep first or goat. And then the next morning, she sees the live goat. And she knows what she needs to do. She's like, you are not real. You are the devil. So she shoots it like she just she does these things very matter of factly. Which makes it even harder at the end. Because Should we just jump into the ending?

J Jen Myers 21:01

Yeah, let's go for the end. Yeah. All right.

J Jessi Chartier 21:03

So when at the end, when Isaac returns. And so one of the bits of business in the film to make you understand that they're like someone or something is the demon. Their eyes go black, very common trope. It's great. I love it. It's subtle. I love the subtlety of it. But so Isaac's when Isaac gets angry at her, he turns to her and shouts at her and his eyes are black. And so she shoots him. Right? That's, that's right. Right. At that point, she shoots him, okay. And of course, he collapses and his eyes are no longer black. So she knows that. At that point in time, well, shoot, she shot the wrong thing. So she killed her husband, basically what it is, and you get to see, really her perspective. And that's what really turns it on its head is you're like, Oh, man. Well, if he really wasn't evil than what was, you know, what was trash?

J Jen Myers 21:58

I think she stabs him. Sorry not to interrupt you. But I'm thinking doesn't she stab him?

J Jessi Chartier 22:03

Yes, you're right. She stabbed him with a piece of glass.

J Jen Myers 22:05

It's the same. It's the same. Sorry, I just wanted to throw that in there. But everything else you're describing is exactly the right.

J Jessi Chartier 22:10

Yes, that's right. That's right. She stabbed him with a piece of glass. That's right. But yeah, it's just it's you start it's at that moment, you realize that? Oh, maybe she has been making some of this up in her head. And then of course, at that point in time, too, you get the flashback of what actually happened to Emma. So do you want to describe that?

J Jen Myers 22:29

I can't I don't know if I remember all of the details that tell you the truth. Because I feel like there's so much going on at this point that I don't remember. But but she I mean, basically, she killed Emma. Yes. Because she was she was convinced that Emma was having the affair with her husband. And that's where Emma's baby came from. It was actually her husband's baby. So basically, she's jealous. And she kills Emma. And then I think that I don't know if this I don't I think she just kills her out of jealousy. I don't think this was like a deliberate thing. But then once M is dead, she's got the baby in her. So she cuts out the beat. Yeah, exactly. Which I think that from the very at least in the very beginning, I had this idea of like, oh, this poor woman died in childbirth. That's great, too. Yeah. And I think they do that deliberately. I think they set it up is like all this poor woman died in childbirth. And this other woman had to, you know, save the baby. And then you realize what happened? Yeah.

J Jessi Chartier 23:24

So the first scene, the first opening scene, you're like, oh, okay, so child died. And they were like, oh, but what happened to the mother? Is this the mother? And you come to realize that that's not the mother, that they had to cut out the babies or like, maybe the mother died, and then you get you do get a shot of Emma, who's now dead. And you can tell she died from a shotgun blast to the face. And then Lizzie's comment throughout the whole film is, how did Emma get my gun? Whoa, yeah. And so you're led to believe that Emma committed suicide

J Jen Myers 24:04

Right, because of the wind and the demons and all of that.

J Jessi Chartier 24:09

Yes. And it was clear throughout the film that Emma was disturbed.

J Jen Myers 24:13

Yeah, well, and also, like you mentioned, she was a seems like fairly well off city lady who just got dumped in the middle of the abandoned prairie. So that may have been a factor as well.

J Jessi Chartier 24:25

Exactly. Exactly. And so Lizzie keeps asking Isaac, how did she get my gun? How did she get my gun? And when you come to realize what actually happened, you don't we still are left uncertain of whether or not Isaac knew because when you see the two women on the prairie, which is a beautiful shot, by the way, because they're silhouetted up against the sky, you know, it's just it's great. Emma hat does have Lizzie's gun. She's holding Lizzie's gun and is kind of manic. Not threatening her with the gun, but taunting her with it like say Things like Isaac and I are going to run away. We're going to have, you know, I'm going to leave Gideon and we're going to do all these things together. Isaac and I are going to be great. And eventually she just goads Lizzie enough that Lizzie just loses it and shoots her in the face. So we don't know if she dropped the gun and ran. We don't know if she we don't know what happened.

J Jen Myers 25:21

I mean, and here's what I guess I again, to a certain point, I don't know if this matters, but it's like, once we kind of come to the end, I find myself questioning basically everything that happened in the movie. So like, did that even happen? Oh, I think so. Or anything.

J Jessi Chartier 25:36

So okay, I do. I think she shot Emma for sure. The one thing I don't know is Did she did was the baby alive when she pulled it out? Right and knowing or believing that it was Isaac's affair, baby, like, right, what were they going to do anyway? But here's my my theory. I don't think Isaac had an affair. I think right? I don't either. I think it was all in Emma's head, because Isaac was very adept at being in the prairie life. And her husband, Gideon was not. And she was losing her mind. And so she created this fantasy in her head in order to survive in order to have this like, I am safe. Because I have Isaac, when in reality, she didn't have Isaac.

J Jen Myers 26:26

Yeah, no, that was my read to that the both the women had things going on in their head based on what they were lacking around them.



J

Jessi Chartier 26:35

Yes. Yes. Agreed. Agreed. Exactly, exactly. Right. And it was just, yeah, it heightened attention so much more. One of the other things that I really liked about the story is that all if you go back and you rewatch it, and you look at the list of the demons of the prairie, so for those who haven't watched it yet, or the women are given this list of like, beware of the demons of the prairie, and they are all basically, human vices. They're not external things of like bad crops. But it's all things like, jealousy, fear, anger, like it's all internal vices. And I think that that's really interesting, because it really does highlight that, you know, we talked earlier about in the mini, we talked earlier about how Wake in Fright was really a internal manifestation or a loss of your internal moral compass, and your internal civilization. And I kinda think the same thing is happening here is that when you are in isolation, your point of view gets very warped. And your brain tries to survive and create these things that aren't there.

J

Jen Myers 27:52

Right. And that leads into something that I kind of wanted to note it no on a thematic level with this whole movie is they think that if you, you know, you zoom out a bit, this is kind of also the dark side of the story of like rugged American independence and frontier life where we have a lot this big mythology about, yeah, the pioneers heading out into the prairies in the West, and rugged individualism, you know, surviving on their own and everything. And, yes, there's some nice things about that story. But I think that this is kind of, you know, an example of the dark side of that of what happens when you try to go it alone. You don't have connections, you don't have a community, you don't have support. You don't have that kind of progress, for lack of a better word civilization that you're connected to, and things can go bad. In a phrase.

J

Jessi Chartier 28:51

Yes, exactly. That's exactly right. Yeah, it's just a really, really well crafted film. I really liked this movie, and I'm sad. I only rented it. I'm sad. I didn't buy it.

J

Jen Myers 29:02

Yeah, I don't I don't own it either. But I probably will at some point. Yeah, I had seen this on some people's lists. I think there's, like, women whose opinions I really admire when it comes to horror recommended this and I'm like, Okay, well, definitely. Yeah. And I remember watching, I'm like, Yep, this is again, this is it. This is what I like I said earlier, this is my genre of film. I'm really into what this film is working with, and I think they do it in a really good way.

J

Jessi Chartier 29:31

I think so too. And if you've liked this, you know, it harkens me a lot back to The Witch, from like a thematic and a sound and again, that's it's not over the top it creates everything. It creates the fear of everything and I thought that that was really really good. So yeah, if you're new to our podcast, go back and watch the witch and then go listen to our first episode because it there's a lot of similarities between these two, what do you have any other recommendations for people who like this,

J Jen Myers 30:05

I have a couple of things, I struggled to come up with recommendations with this because I feel like this takes this kind of stakes out unique territory in some ways and then other ways I feel like things were so pervasive, like, you know, fear of pregnancy and childbirth, that it just pops up. And so many other films that I couldn't like, settle on one. But I did want to throw into the mix this film called *The Other Lamb*, which doesn't have the same type of complete isolation, it has isolation in the form of a cult, but it has some similar things going on from you know, a female characters perspective of like navigating that call dealing with what's real and what's what's not. So things like that, I don't know, the vibe reminds me of, of this film. So I'll throw that in the mix. And also just want to make mention, this is another kind of a kind of a reach. And it also kind of ties in our mini when we covered *wake in fright*. But I want to throw the *Picnic at Hanging Rock*, which is a film that I really love, and we might talk about in the future. But it's kind of a similar reminds me of the *wind* in the sense that you've got well, and that movie, there's young woman who encounter something very, very ambiguous but dangerous in and that one takes place in Australia as well, like we can *fray*. And so I don't know, I thought there was something similar there in terms of this maybe unseen natural force that connects in to a woman's inner life, that some is happening in the *wind*. And I think it's a very different vibe. But I think essentially the same type of thing is going on and *Picnic at Hanging Rock*.

J Jessi Chartier 31:44

Yeah, I'm excited to see that one, too. That's on my list of watches for this upcoming year. There's a lot of potential good movies coming out this year that I'm looking forward to as well. So hopefully, we'll be able to have more recommendations for everybody out there. And if you have a recommendation, feel free to send us an email or to find us on any of the socials. Jen, how can people find more about us?

J Jen Myers 32:06

You can find more about us at our website, which is quietlittlehorrors.com. Or you can email us at hello@quietlittlehorrors.com. Or you can find us on Twitter at [quiethorrors](https://twitter.com/quiethorrors) or Instagram at [quietlittlehorrors](https://www.instagram.com/quietlittlehorrors).

J Jessi Chartier 32:21

Awesome. And let's end on a note of what was your what was one of your favorite parts about this movie?

J Jen Myers 32:30

Well, that's a good question about I have to think about it. Do you have one off the top of your head?

J Jessi Chartier 32:35

I liked, one of my favorite parts of the film was when Okay, so there's a scene where the wind comes at the very end, and it blows the windows in. But Lizzie is there the windows get blown in. And in any other movie that I have ever seen. The characters get knocked down. It's like they have blown over and it becomes this huge event. She has her hand on the shotgun and she just stumble forwards and then stands up. Like let's go like she's just ready to fight. And I think that that is I just like that scene. I like how strong of a character she is.

J Jen Myers 33:20

I actually think that I like the opening scenes that they are the ones that I'm when I'm trying to think of like what really stands out? And I guess it's it's kind of a strange thing to think maybe it's my favorite but it's definitely what is the clearest in my mind when I think about this movie. Because I think it just it's such a kind of shocking situation going on. And very, you know, definitely designed to not tell you exactly what's going on. So you don't you don't know. And I yeah, I just think it's I just really like that it's very clear to me. So I like how everything opens and, and drags you into a situation which I think mostly is just sad. But there's a little edge of danger to it that you don't know what's going on with it.

J Jessi Chartier 34:07

It's great. Love it. We bookmarked the movie unintentionally of what we love. I love it. Well, thanks everyone for joining us. Join us again next month, where we talk a little bit about the theme of aging getting older. So we're going to be watching a few movies there. Check out our website and of course you can always find us on the internet's Jen gave the information earlier. And you can always find more in the notes on our website at quietlittlehorrors.com. Thanks so much for joining everyone. We will see you next time. Thanks Jen.

J Jen Myers 34:37

Thanks bye