

# QLH-S3E02: Relic

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## SUMMARY KEYWORDS

film, grandmother, movie, granddaughter, horror, daughter, mother, feel, talk, fear, house, watch, body, age, threat, point, mom, literally, emotional, home

## 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  
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.

**J** Jessi Chartier 00:34  
Let's talk about Relic. Three generations of women struggle with the cognitive decline of the grandmother. The grandmother claims someone is creeping into her house at night, the daughter grapples with moving her mother into a home and the granddaughter battles to be the caretaker. This movie fits in beautifully for this theme of this month, this growing older and the fear of what happens

**J** Jen Myers 01:06  
I think, overall, it just fits in our podcast like I think I when I described it to you, I'm like, this is just like our stuff here.

**J** Jessi Chartier 01:15  
It is. And I was introduced to this movie through you when we were sitting down at the end of last year trying to forecast out what we wanted to do for this this upcoming year. And you had recommended it because we wanted to have this focus of themes. And this month's theme is

really talking about I don't want to say age, but it's really growing old. How did you come to this film initially?

**J** Jen Myers 01:39

So originally, I came to this film because I had seen the director who is Natalie Erica James, I saw a couple of her short films that are available online. I watch a lot of short films online. And you know how I came across those I can't tell you but I came across a couple of hers. And one of them is called Creswick, which actually has a lot of the same kind of DNA as this film relic. I think she'd expanded it from that short into this. So when I heard that this feature was coming out, I think I saw the short films probably either right before Relic came out or right when it was coming out. And I'm like I want to go see this. It also just happened that it came out. And I'm so sorry to the director for this, but it came out in summer of 2020 is the first summer of the pandemic. And I did, I weighed everything, it was at my local repertory theater. And so I went like for a matinee on a Friday afternoon. And I was like, I'm gonna take a chance it was like July, I think. So all the doors are wide open. And I had like digital tickets, no human contact really all the way into the theater. And the thing, there's one other person in the theater, and that's I did see this movie in the theater. And it is a little weird. Like, in retrospect, looking back, it's okay, that was a strange time to be seeing movies. I don't think I saw another movie in a theater after that until like, almost a year later. But I just so happened, it was just an opportune enough time when things were stable enough. And it was like a time of day and there wasn't people around. I could go see it in theater, but I'm really glad I did. Because it was um, I don't know, I think it was a worthwhile film to see under any circumstances. But it was nice to see this in that type of immersive environments. And then also it being the last movie I saw in the theater for a long time. I mean, it kind of poignant in retrospect. But yeah, and I think I from the moment I finished that movie, I'm like, Yeah, this is something I'm really interested in. It brought up all of these really cool discussion topics, all these things to think about it. And I think I've probably been thinking about it since honestly.

**J** Jessi Chartier 03:41

Yeah, ever since I watched it. It has lingered in my brain for sure. And we talked in a previous podcast, like our, the preview movie that we talked about was The Manor. And I feel like The Manor tackle tried to tackle aging all at once. And Relic really hyper focuses on dementia, I would say, and it's hyper focused on how it affects three generations how it affects the person who's suffering from it, the grandmother, the person who has to watch her mother suffer. And then the granddaughter, and it was just so elegantly tackled, that the subtext was very clear, but not painfully obvious. You know, and I think that is a very easy thing to miss is to keep it subtle, but and keep it clear, was just really good done. And so we should probably talk a little bit about for those of you who haven't seen it yet. So the stated horror of this is that there's a woman who's living in her house, who has been living on the family property for years, and is She's a candlemaker, which I think is great. And the movie starts with her daughter and her granddaughter coming out because she's missing. And so her daughter and her granddaughter basically run a search. And she ends up wandering home and having no idea where she was. And so there's this clear indication of, okay, is she at a point where we need to think about different residential care for mom? And we learned like little things like, the neighborhood kid got locked in a closet when they were playing hide and seek and the grandmother Her name was Edna forgot about him. And it's just you're not quite sure. Initially, they do a really nice job

initially of is this is Edna really just losing her grip on reality? Or is there something else going on? She's convinced that there's someone or something in the house that is terrorizing her not, but there's no like, there's no clear indication of like foul play. There's no, she's not harmed in any way, nothing is stolen. It's just a presence in the house. She's convinced that someone is there, which is, from my little understanding of things like Alzheimer's and dementia can be a symptom, this idea that there's a sense of paranoia. And so that that's the state of text is that mom is, mom thinks that something's going on. And after her return from who knows where she's bruised, she's got these bruises on her body, and she can't explain how she got them. So again, not uncommon for those who suffer from dementia to not know what happened if they were injured, etc. But the subtext of all of this is just so beautiful in regards to the fear and the horror that is happening, like the grandmothers afraid, because someone's in the house, the daughter's afraid, because she's watching her mother, struggle and suffer. And the granddaughter is afraid, because she's watching, she's trying to convince her mom that grandma's best spent time with us like we can't put her in a home. And so there's this just constant battle, because grandma's in denial, not not I don't even know she's in denial, but she's definitely resistant to the idea that she is losing her grip on reality. The daughter is just it doesn't know what to do, which I don't think anyone's prepared to know what to do with their with an elderly parent. And then the granddaughter, of course, is struggling, because she doesn't have quite an understanding of what's going on. Because she's still fairly young, she just knows she needs to help and be there. So it's just I really liked how they tackled that fear of what happens to an individual and the surrounding loved ones. When someone is at the early stages of a debilitating disease, they call it the long goodbye. They call Alzheimer's and dementia, the long goodbye, because it doesn't happen overnight. And it is very scary to watch.

**J** Jen Myers 08:00

Yeah, you did a great job of like summarizing everything that's going on in this movie. And then I think what the movie does from there is just like burrows deeper into this, both figuratively and literally, I'm like, what does it mean to be all the individuals in this and I think what's what's also I really liked about it is I feel like I think you did a good job to representing all three characters more or less like their perspectives. And you know how they're because I never feel like the movie is weighted necessarily towards one or the other. I feel like you're not only getting a sense what all three women are thinking and feeling. You're also not getting a clearer sense of like you said, What is reality? is there's something going on with that in his mind. Is there something else out there? You know what I mean? Everything is not necessarily imbued, ambiguous or unclear. I wouldn't say that. But I feel like everything is being held in balance really well. So that all all of these things are still in play. At least that's what I felt. And I feel like it's in a way that gives it complexity, not like confusion. And yeah, and it really opens up to like, I think what it does is like you start at some point, you really stop worrying about the narrative, which I think is what the film wants you to do, because then it's going to start taking you to places that have nothing to do with narrative. And it's more about the emotional logic that they've established.

**J** Jessi Chartier 09:15

Yeah, and I there are three things you and I wanted to talk about specifically on this cast about the the movie it was how the house represents the mind the Emily, we can talk about that the monsters, and the monster emerging or the threat, it's not even a monster, I would call it the

threat that is emerging within the grandmother, and how everyone reacts to that. And then the ending, and how all that ties together. But I think what we're talking about really hits home on kind of the threat that emerges within the monster. So let's talk about that. First, the for those of you who haven't seen it yet, it starts out very direct and very just, it's just a well crafted movie. So the daughter and the granddaughter show up. And they stay in the house, they start the search party, things are a little strange in the house, there are post it notes everywhere with reminders. Some of the post it notes are a little concerning things like don't believe him or don't let him in. Like, some of them are a little worrying. Mom said the grandmother suddenly comes home in the middle of the morning, and is making tea as if nothing is wrong. And the daughter, you eventually learned that this is the nice thing about it is the dialogue. Here, I'm going to talk about this real quick. Nothing is ever directly stated. Everything is subtext. So you don't see every conversation that happens between the characters. You just see some of the fallout or some of the initial conversation, but you don't see the meat and potatoes of any of the conversations, which I find really interesting. But she comes home and doesn't know where she is. She's got bruises on her. And things start to unravel. She gets the grandmother, it gets really focused on being distance and keeping herself distant from wanting to talk about anything. The daughter is struggling to figure out what to do with mom, she goes to visit a nursing home and just falls apart because she can't imagine putting her mom in one of those or can't, is just so overwhelmed with being at this point in her life. And the daughter, the granddaughter, excuse me decides she wants to move into the town so that she can be closer to grandma. But then eventually things start to fall apart. And what I like about it is these women react very differently. Eventually, the grandmother starts to get very angry. And aggressive, I think is the best way to say it so that by the end, she's attacking her loved ones. She's attacking her daughter and her granddaughter. And of course we give spoiler alerts at the beginning. She eventually succumbs to her disease, this she comes to her threat. And it's incredibly hard to watch. Because she succumbs to her threat and everyone's running out the door. And there's a post it note that says Does anyone love me. And it just stops you in your tracks and it stops them in there. It stops the mother in her tracks. And it's just it's just that was so powerful. Because it wasn't a conversation. It wasn't anything. It was like the last glimpse of lucidity. Like the post it notes were almost like moments of lucidity. And it just was breathtakingly powerful. Like I just couldn't handle it. It was just so powerful. And so like this idea that this watching this disease take over the mother from within was just so beautifully done.

**J** Jen Myers 13:14

Yeah, I think this is one of those films that is if you have any kind of connection to this, the situation's of the characters, and I think most human beings have in some way. But I feel like I felt like I saw a lot of stuff that really resonated for me in terms of like my own experiences and my own families and things like that. And something that you mentioned in that was how there's a lot of maybe subtext going on in conversations, or we don't get to see a lot of things being talked about directly. And that really resonated for me as a thing that is symptomatic in my own families and past where things are not talked about directly. So I think the way you are describing that moment is when things start becoming direct, there's no kind of skirting any of these issues. There's no trying to deal with it without really dealing with it or you know, even trying to deal with it in a nice way. Whatever is the motivation there. I feel like you're describing the point where everything just breaks down to the point of we have to deal with everything. And that's when it starts is really like getting deep.

J

Jessi Chartier 14:21

Yeah, it's just it's the you talk about getting getting to the root of it. There's this final scene so the threat within and the monster within is basically rotting her away from the inside and the bruises that she that the grandmother comes home with eventually fester and peel off and you see that underneath it. There's it looks almost like rotting wood or like broken wood or something. And by the end of the film, The daughter is basically almost like undressing her mother with the room, the remains of her flesh, so that the only thing that remains is this charred version of herself, that still is alive still is moving and still has like humanistic qualities has fingers and eyes and toes and stuff like that. But it's just so beautifully symbolic of this daughter letting her mother shed what remains, so that she can love what's there. And it's, I think that there's so when you talk about almost like this level of acceptance at the end, is so powerful, because they do have to talk about or not even talk about, they just have to deal with the reality of what the grandmother has become.

J

Jen Myers 15:47

Exactly. I think that's really it. And I think that this ending scene to not again, not to get like too, like into interpersonal experience or anything, but my, my mom died of cancer several years ago. And I'd be lying if I said that I didn't have any sort of associations, what it's like to be a grown daughter with your mother wasting away of a disease. And it's not the same disease, it's not the same situation. But it's not a situation that I feel like is unique to me, many people have been through this, but I feel like it having been through that I really did recognize in this again, a sort of authenticity of what it feels like and that you're right that it comes to there's an acceptance, there's a necessity of dealing with the reality that once you commit to that is of liberating where you would hope it would bring some sort of like peace or transcendence or something. I feel like that's probably what you're trying to reach for. And I do feel like this movie in this, you know, hyper metaphorical way. I think it does that. And I was surprised by how emotional I felt at the end of this movie. You know, again, throughout this whole movie resonated with me, I was into it, I liked it the whole way through. But it hit a lot harder at the end than I expected. It just really, it's right at the end, right at the end, it really pulls everything together. And it feels deeply emotional in a way that it's really hard for me to describe, because I hate to say, I don't want to say it just comes out of nowhere, because that's not the case. But man, it just, it really packs a punch at the end, it really goes from I think for a lot of the movie is a little bit more of like a tension, or there is like a creeping fear, I think. And I think at the end, it really resolves into a much more completely positive but it is a much more positive kind of, or at the very least it's just more of a sadness. That's actually cleansing.

J

Jessi Chartier 17:41

Yeah, it's very tender. Yeah, it's very intimate in your right, because the tone of the film starts with tension and concern. Well, just yeah, it's just tension. And then as the movie progresses, there's a looming fear, there's a threat. And then by the end, there is just this. Serenity, there's just this beautiful tender serenity. That happens because when the mother is when the mother's helping the grandmother, shed her skin, it's very delicate. It's very, almost like she's undressing her to bathe her, you know, there's just such a sense of intimacy there. And brokenness in the in the grandmother, and rigorous honesty with like, such grief from the daughter. And then of course, the granddaughter joins them. And let's talk about the actual like

the ending. So once the grandmother has been disrobed, and is now her remains, her alive remains, if you will, the mother lays her down on the bed, and spoons, her like cuddles up behind her and holds her. And the granddaughter comes up and holds her mother. And there's just this beautiful, it's just so it's just so beautiful. And it's very tranquil for a hot minute for a hot minute. And then the daughter sees a bruise that's very similar in color and nature to what the grandmother had, sees it on her mother's back on her shoulder. And so you're given the impression that this is a cycle, right? That this is a cycle and that she will have to do the same for her mother at some point in time. And I think we all fear that we all think about that. We all worry what's going Oh, who's then going to take care of us? There's just this this really heaviness to it in the midst of all of this tranquility. It's not even tranquil. It's just serenity. There's just you don't get out of it easy there. This is not an ending where it's like everybody's happy. Everybody's happy. It was heavier than *The Babadook* is just so weighty. But this idea of generational. It's not even trauma. It's just generational grief. Mm hmm. It's just so beautiful.

**J** Jen Myers 20:14

Yeah, absolutely. That really hit me too. And like I said, my own personal thing is I, I also having seen it, my mother passed away. And then I have a daughter. So it was like, Yeah, I get this, right. It really did. I feel like there's definitely just the level of understanding this in terms of dementia and things like this aren't they are literally things that are in our genes, you know, that we inherit these things, or there's other diseases like that I will never forget the first time I just went into a doctor for a physical and was asked about history of cancer and my family after my mother had passed away. And I'm like, Oh, this is the first time really that I have to change my answer to that. And it's not just a grandparent that I did never really even knew that died before I was born. I was like, No, it was my mother. And that really brought all of that in perspective in a way that I hadn't expected. It was all his stuff is in us. And there's things that we can do to mitigate, to contain to even improve, and we don't actually, we also don't know how it's gonna turn out, we have no idea. So there's, there's something definitely in that if we're all just linked in these ways. And we have to find, you know, through them. Ideally, we find our ways to do that together. That's a lot harder said than done, right? are easier said than done. Rather opposite of that. But yeah, I feel like this movie. Also, at the very end, it seems even beyond issues of like disease, I feel like you can also just see it in this really high level philosophical sense of what we are passing down through to the other generation and what we've received and what we give. And some of that's out of our control. And maybe some of it, isn't it, but who can, how do we determine all of that? It's a really huge thing to grapple with. But I feel like I felt like all of that in this ending in this like, what was it a couple minutes, maybe? At the very end? I feel like I felt all of those things. And it was wild.

**J** Jessi Chartier 22:08

Yeah, every character has their arc comes at the same time at this ending. Mm hmm. And the grandmother has, what's both? Yeah, I guess both the grandmother and the mother, but the mother, the grandmother, I'm sorry. The grandmother is what she is, and has, I don't think it was a surrender to her disease. But she has become what she is. And she has. She's just present in it. Heard the daughter has come with acceptance. And the granddaughter has come to follow in her mother's footsteps, because there's the sense of generational guilt, right? There's the so for the film, there's an old house that was built. And in the house. It was this was the so they live on the family estate that's been there for generations. In one of the original

houses, I think it was great grandfather had died. And there were stories about him that you hear that? Okay, yeah, he suffered from dementia before dementia was a thing. And no one was there to take care of him. Everyone thought he was crazy. So he was alone when he died. And that really tends to haunt the daughter. And it's one of the reasons that I think really drives her back to her mother, when she's like, literally running out of the house away from her. It's not just because she has that moment of where she sees the post a note of does anyone love me? And then she looks at the window in the door, which is a window from the original house. And you can tell she has this moment of I can't do this. I have to say, and yeah, it was just really the end. So by doing that she has you're talking about setting up the next generation She has taught her daughter, what needs to happen when she is now in that situation. So the caretaking is going to continue. Because that's what you pass along as you pass along your behaviors. So I think that was really just a cool addition to this really powerful ending.

**J** Jen Myers 24:19

Yeah, no, it's it really does a great job of hitting all of that at the end. Like you said, it all comes together. And it's so it we've we talked about this, but I just feel compelled again to say that it's like, it's hard to describe the feeling at the end of this. It's so much at once. It's peaceful and accepting at the same time. It's sad, and just maybe almost a little bit of dread. I don't know. It just it's not one thing. And I think that's ultimately what I took away from this movie is that all of these things that we're talking about, you can't come to a conclusion at the end and be like, Oh, it's this or it's that. It's not happy. It's not sad. It's not great, it's not awful. It just is. And that's it. And there's something if there's anything you get at the end, and it's just I guess that the thing to do is accept that right that it is all these things. And then it's all this difficulty and peacefulness at the same time. And that wow, what a difficult thing to get across in any piece of art.

**J** Jessi Chartier 25:22

100%. And I feel like they that they did it so well, I agree it was, it is all the emotions packed into one without the heightened sense of anything. It's just emotion from reality, rather than emotion and reaction to something. It's i Yeah, they just did a phenomenal job at this. And let's, um, there's so much we want to talk about for this. But let's shift a little bit because I think that one of the things that you mentioned that was really interesting about all of this is in the ending. And throughout the film, there's this sense of like the body is decaying, or it's falling apart. It starts with the bruises. But then it really ramps up when she starts to scratch at the bruises and they start to this the flesh starts to tear off. And because our theme here is all about growing older, you made a good point that this is almost like it has like a sub theme of almost like body horror. Yeah. Do you want to talk a little bit about that?

**J** Jen Myers 26:29

Yeah, just I think the main thing I thought was interesting is, I think typically whenever we talk about kind of body horror, as I guess, as a genre, or a trope or something like that, it's always much more like a fun gore fest type deal. I feel like that's what is usually called body horror. And then there are some times I think there are things that come into play that that take advantage of the gore, the grotesque I think one that comes to mind that recent was Titane,

which is a French film that has that came out recently is a pretty wild film. And it's nominally a horror movie, but also like really uses body horror, I think, to some really great thematic ends. But this film *Relic*, I feel, doesn't so uniquely, like it is using body horror as metaphor. And it's using body horror as a way to get at these kinds of emotional truths. But it does it in such a oh man, I don't even know how to describe it. I hate to say like, it's artistic or elevated, because that, that I'm not trying to imply that other forms are not as worthwhile. Other forms of body hoarder expression are not as worthwhile because I don't believe that's the case. But this does do it in a very kind of, I don't know, maybe eloquent is the right word, or a very deliberate way where because the stuff that the there's definitely things throughout the movie and even just little things like I think earlier in the movie, when she's the grandmother is doing some candle making and they're sharp knives involved. There's just like the threat of bodily harm that isn't in and I think that the body horror, especially at the end comes out in this way where it is the exact opposite of superficial. It is I feel if body were is like a superficial spectacle that we have fun with and other movies. This was like the polar opposite. And it's like body horror have is metaphorical literally tearing away to go out what's underneath. And I think that goes into I don't know if we talked about this in detail, but that connects directly to the granddaughter has an experience of getting lost inside the house that I feel like is a direct correlation to that because the house then becomes an entity that she is like, she goes like into this one room and ends up being almost lost inside the innards of this maze, which cannot actually exist in reality. But metaphorically she gets stuck in it and then is literally has to rip her way through the walls to get out. And I feel like that's a direct correlation to what we see in the end and having to literally rip away the body to get out what's underneath and to get free. So it's such an interesting way to use body horror.

J

Jessi Chartier 29:04

Yeah, I feel like you You nailed it on the head and that it says things like the body horror here becomes the thing of beauty by the end, it just becomes another form of being even though it's diminished, because that's one of the things that we didn't talk about is that the body that is the grandmother, when she is without her typical skin when she has to come to her disease or her threat is much smaller, not much smaller, but it is diminished in size slightly and is more skeletal than anything. But it is this it turns it on its head where it becomes a thing of accepting beauty. It's really powerful. And you talked a little bit about the house to the house. I feel like this reminds me so much of the poem about House of Usher in that the house really does represent the internal mindset and The cognitive abilities of what is going on with the grandmother, the walls start to look like they have black mold on them as she continues to deteriorate. And then as you mentioned, by the end of the film, what ends up happening is Sam, the granddaughter ends up exploring the closet that is considered off limits, because that is what the grandmother is convinced this creepy guy that's in her house is coming in through and she explores, and it's just nothing more than an endless set of corridors that change direction and shrink and change gravity. Like you go through a door and you fall on this wall. And that becomes the floor like it's very elegant. You never end it's very Alice in Wonderland. And eventually she does her eventually her mother chases comes in and her grandmother is chasing them at that point, having become truly aggressive and truly angry. And you don't know if it's really her, you get the impression that it's not that you get the impression that something else is speaking through her. And they eventually do get back into the living room like the normal house. But I knew that the movie had done its job when I never questioned what was going on in the closet. I never once was like, What's going on here? What the hell is this? It was I was so enraptured by the metaphor of the story. And again, it goes back to that



what I was saying earlier, like, this is a movie that does a really beautiful job of having clear metaphor without being over the top. Like it's very clear. But it's not nauseating, it's very, it's just really well done.

**J** Jen Myers 31:45

Yeah, it's not heavy handed. And that's what I was looking for. And I really liked that you pointed out, because I think that's one of the things that characterizes this film is that it has a clear point of view and a clear statement, but it's expressed in a very eloquent metaphorical way. And that's also a hard thing to pull off. It's hard without without tilting one way or the other. And sometimes you can tilt one way or the other, and it still works. But I feel like this does a really nice balance of those things. Yes, yeah.

**J** Jessi Chartier 32:15

And I think that Natalie Erica James did a phenomenal job of making this making this film, especially since she had to work with a short film, converting it into a longer film. That's really hard to do, at least I think it's really hard to do. Because you have to re you have to let go of certain things you love about the short, in order to make it work for a longer one. And I have no idea what sacrifices she made from the original to make this really work from an artistic perspective. But I love the fact that it's three generations of women, not a father, daughter, I love the fact that the house has this life to it that it is a great metaphor of what's going on inside the head. And I love how the grandmother is not overwritten. She's just present. And I love that. I love that about it.

**J** Jen Myers 33:10

Yeah, I think that there's something in this is, if you don't mind, we can lead into kind of maybe our final thought or question. Sure. Because for me it this film, also, the balance is not just in how it's expressing its metaphor, but also how it connects that metaphor to your own experience. I've talked a little bit about some of the things that resonated with in my past. But I think that the thing that this really does for everybody, I would hope or I would think that a lot of the audience would have to be leaving this film thinking, what's in my future? Like, how, what if something like that happens to me, or somebody I love? What do I do? And that for me, at least somebody who was I guess approaching middle age, I don't even know what mental age is anymore. I know I feel old, my back hurts all the time. So I know I'm getting older. And there is for me and we I think I maybe mentioned this when we talked about the manner as well, is that this question of what it actually would be like to lose yourself lose these mental capabilities are this independence, I'm a very independent person to and just the idea of losing any of this is so viscerally terrifying to me. Like it's really scary to me. And so watching films like this really does bring that in perspective of how scary it is to face the prospect of getting older. I don't know maybe that's just me, but that's something I definitely feel that.

**J** Jessi Chartier 34:38

Yeah, I agree. I agree is this really hit home around? How cause I'm at an age to where my parents are still alive but they are at that point where I can see them starting to age more

parents are still alive, but they are at that point where I can see them starting to age more rapidly. And that's really hard because it's always this lingering, not threat but it is this lingering question of what's gonna happen next? Like, how are they going to move into this next stage of their life. And a lot of it is just fear of the unknown. Sure, no and fear of loss, sphere of grief. It's this lingering fear of grief. And that I think is incredibly captured in this particular film. And I'm excited that I'm excited for more movies to talk about aging, and to talk about and to address the fears and the ever present threat of those things, in a very acute way, rather than be like, death is coming. Yeah, yeah, we know that. But like, how it manifests and how what happens to us in those transitions towards death is really, really of interest. To me. That's where I think I'd love to see some more films like this come out.

**J** Jen Myers 35:52

Yeah. And how we deal with it collectively. I think that deal with it individually is difficult enough. And something we're all going to have to do. But I feel like society is going through a lot of changes in old age now or in the future doesn't look like it looks 20 years ago, 40 years ago, things seem to be changing pretty rapidly on that front. And so I think that's part of what you talk about, like the unknown is it's not just what we have to deal with on a personal level, it's how are we all going to face as collectively as a society? What resources are available for us? What system do we have in place? Or do we have none of those resources? Or no system in place? Which, frankly, I think is part of the fear? Or you feel like we're not equipped for this? Yeah. Wow. Would I didn't mean to end on that note, but what would have been a bummer note to end on? But that's all I got. It's terrifying. We're hurtling into the unknown of old age and nobody knows what to do.

**J** Jessi Chartier 36:41

Basically, don't go alone, or have a friend.

**J** Jen Myers 36:45

That's a better note to end on.

**J** Jessi Chartier 36:46

I like I think that there's a couple things that like, we were talking earlier about, if you like this, what do you want to watch? And I always come back to the classics. So I would say follow how smashers always really good. Maybe not the Vincent Price, but like definitely the original Poe poem. Yeah, is just really good that you want to talk about some of the other ones you liked and why

**J** Jen Myers 37:04

Yeah, um, so the first thing that comes to my mind is a film that was made, I think, in the late 60s, but was just kind of got a wide release over the past year, which is George Romero's The Amusement Park, it's streaming on Shudder now. And it is perfect for our theme. It is literally

about how society is not set up to support older people. And it's this kind of surreal journey of an elderly man, he and who he's going through his literal amusement park keeps running into roadblocks and people are helping him and it's confusing and difficult, and he can't navigate things. So you know, Romero was really good at those types of metaphors, right? So he basically made a whole movie about the metaphor of aging, and it's terrifying, it's really scary. So I highly recommend that one, I think it was really good. Also, I think, and this is, let me just throw this in maybe is a little bit of a preview, I won't go too much into details. But there's a film called A Dark Song, which I think we might talk about at some point in the future. But I want to throw it in. And I'll be careful to avoid any kind of like, spoilers or getting too deep into topics we don't want to get to yet. But I feel like that is a film that similarly use uses horror elements to get at some deep emotional truths. And frankly, also gets to a point at the end that I felt like gets to a point of transcendence that I didn't see coming. I had a very similar journey with that film than I was I did that I did with Relic, the same thing. So let's say that I mentioned Titane earlier. And so I want to throw that out again, as something that, I think is a highbrow horror film that uses body horror in some really interesting ways. It's really weird movie. If you don't like weird movies. First of all, I'm not sure why you're listening to us. But just be advised. That's a very strange movie. I loved it. But it's weird. And then this is a little bit out there. But especially honestly, literally in this conversation as we were talking about body horror and how that could connect to, to metaphor. I just finished up Yellowjackets, which is a television series out now. I think lots of people are really into it. It also it's about a group of girls in the 90s a soccer team who their plane crash-lands in the wilderness, and it's juxtaposed with the the current situation modern day of some of the women who are grown up and like what happened to them in the woods, which we get bits and pieces of flashback and yes, there's body horror going on in there and stuff like that. I feel like it similarly connects relationships between girls between women and how you grow through things and has the element of body horror in there. Everybody's watching Yellowjackets now, so I'm gonna throw that in there. Watch Yellowjackets. It's great.

**J** Jessi Chartier 39:47

I think if you're also looking for a non-horror film that talks a little bit about this, I would recommend Father not yet. That is with Sir Anthony Hopkins, and father and Olivia Coleman. That is very good, very similar situation. He's trying to figure out what's going on in his life. He thinks he knows what's going on. But then as the film progresses, it changes. So I highly recommend the father. That's a really good but that's not horror. That's, that's more drama. And then of course, if you want a comedy that talks about aging, please make sure you go back and watch the amazing classic Death Becomes Her, which is such an a film that would never get made now because it's so off the wall. But if you're looking for a good comedy for that, I highly recommend that

**J** Jen Myers 40:34

I watched that for the first time since I was like younger from years and years recently, and yeah, it's fun. It's a fun movie.

**J** Jessi Chartier 40:41

Yeah. it doesn't make anv sense. And it's iust

J Jen Myers 40:43

Yeah. It makes it I would. I feel like you could argue what makes a certain amount of cinematic and emotional sense. Even that's a little muddle. But it's fun.

J Jessi Chartier 40:53

Yes, that's very true. All right. Thank you everybody for joining us, Jen. If people want to learn more about us, where can they find us?

J Jen Myers 41:01

Well, we have a website at [quietlittlehorror.com](http://quietlittlehorror.com) and there are links there to all of our episodes streaming and also where you can find them on various podcasts platforms. You can also find us at Twitter, at [quiethorror](https://twitter.com/quiethorror) and on Instagram at [quietlittlehorror](https://www.instagram.com/quietlittlehorror). And if you'd like to reach out suggest a future film or ask me questions or just chat you can email us at [hello@quietlittlehorror.com](mailto:hello@quietlittlehorror.com).

J Jessi Chartier 41:28

Thanks, everyone for joining us. We will see you next time.

J Jen Myers 41:30

See ya