

QLH-S3E7: The Innocents

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SPEAKERS

Jessi Chartier, Jen Myers



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.



Jen Myers 00:16

Let's talk about The Innocents. 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. In this adaptation of The Turn of the Screw, a young woman in the late 1800s is hired as a governess to a wealthy man's niece and nephew. She begins to suspect the children see ghosts of past servants while struggling with her feelings of affection for the young boy who acts older than he should.



Jessi Chartier 00:58

There aren't any cats in this one.



Jen Myers 01:00

There are no cats there are birds, which is like the opposite of cats.



Jessi Chartier 01:06

There's a lot of water.



J Jen Myers 01:08

Indeed. And ghosts, maybe question mark

J Jessi Chartier 01:15

So this film, you had brought this to me a while ago? And we're all abuzz about it, because it's one of your favorite films.

J Jen Myers 01:24

Yeah, I think this is another one for me that had been like when we you know, we first started out doing this podcast, and there was a handful of films like Oh, at some point, we're gonna have to talk about that, you know, and The Innocents was definitely on my list of if you're going to talk about psychological horror films, you have to talk about The Innocents. And I do love this film. I love it a lot. It's really beautifully done. I really love the the, the ambiguous themes that are going on and kind of the darkness underneath I just Yeah, the whole thing really works for me.

J Jessi Chartier 01:57

It does, it pulls it all together. And it's got a dynamite cast dynamite collection of writers and directors. And it just seems to work. It just seems to work together. So let's jump into the original story, which this is an adaptation of Turn of the Screw. Right now, I'm going to expose myself here, I've never actually read Turn of the Screw.

J Jen Myers 02:19

Well, and I will admit that I only read The Turn of the Screw after I saw The Innocents. Because it was definitely I mean, I think that socially like folks with us, I know that we read a lot and have been exposed to this, I think I was always aware of it, but just never sat down and read it. And then I watched the innocence. And I'm like, Okay, now I want to know like everything about Turn of the Screw. And although there are loads of adaptations, and things like that. So so just to give a little bit of background on that The Turn of the Screw is a novella, it was written by Henry James, and let's see, I think published in 1898. So it's definitely been around for a while. And it is, if you have read it then or if you haven't, I will tell you right now, it comes with a framing of a ghost story. So this is a tale that's actually being told by somebody else, like a lot of stories at that time where and it definitely does kind of set the stage of like, oh, this is a this is a scary story. I'm going to tell you, however, I I feel and maybe I was a little bit bias having seen The Innocents before I read it but I felt when I read it though, the actual story is very ambiguous in terms of is this ghost? Or is this just psychological distress happening in the head of our narrator? Because it is first person narrator once you get to the actual story that you have, like, I think they're reading from her her letters or something like that, I have to refresh my memory. But when you once you get into Miss Giddens, our main character, it is first person. So I think it really opens up all of this possibility for this to be all in her own head. You don't really know what's real and what isn't. So I think that that's what's made the story kind of have a long life. And then so The Innocents came out in 1961. So here we are, in the middle of

the the mid century, psychoanalysis phase, and Freud is all the rage and all of these psychological issues have sexual underpinnings, usually sexual repression underpinnings, and I feel like that's what this film really takes and runs with.

J Jessi Chartier 04:30

Yeah, and I think it helps that one of the writers is Truman Capote, Capote. Oh, yes, I think that the ability to create a storyline that's got multiple threads to it and has lots of subtext is just really well done. And I think you nailed it right on the head is they took this Gothic movie, or this Gothic storyline and then piled on Freudian psychoanalysis, and then gave it to Truman Capote and was like, make it Good.

J Jen Myers 05:01

Right, right. Yeah. And also, I just want to be clear, though, I really like it. I mean, I was clear that I really liked this movie was like, I don't think that's a bad thing. But I do think it's clear how this kind of arose with the different like, elements of this environment.

J Jessi Chartier 05:15

I agree. I think so too. And I think that one of the things I like so the movie, the thing that makes this a horror movie for me is the and I felt this way too with Eye of the Cat is that it's about a group of people who have unhealthy relationships with themselves and others. And the commonality that I feel like we didn't really focus this year, this month's theme this year, this month's theme on like the psychosexual, because I think that there are other movies that might do it a little bit better. But there is definitely a unhealthy sexual affection relationship amongst all of the characters both in Eye of the Cat and in The Innocents in The Innocents you have this young woman Miss Giddens, who has to now oversee she's governess to these two young children. And there's just something uncomfortably mature about the boy and also

J Jen Myers 06:16

Not to throw you off but kind of just throw in there just to kind of give a little bit more background of the story for people who aren't familiar. She's brought in by the children's uncle, who is very much like I don't know what to do with these kids. Can you do something with them and like he's not there. He's like somewhere else. And so he's not like with the children. He just like very much when somebody to take care of them. And I also feel like in The Innocents specifically, it feels a little bit like this is where Miss Giddens might get activated is in like this very virile young man who clearly doesn't want anything to do children and wants to go off and live his life. I don't know, I feel a little bit like this may be like an activation and then she might have feelings that she doesn't know where to where to put them.

J Jessi Chartier 07:01

Yeah, exactly. And I think it's important to highlight that in the movie, the uncle is very, very clearly happy in a bachelor it's not a job my god, I don't know what to do with children. He's on

clearly happy is a bachelor it's not a on my god, I don't know what to do with children. It's an it's not an angry old uncle. That's like, I hate children. It's very much a I'm a partier. I like to go and have sex with with women. I like to go enjoy my life in London. I don't want to deal with children right now. They're totally cramping my style, like totally cramp in my style. Exactly. And so I think that and Miss Giddens and the uncle appear to be roughly the same age, maybe Giddens is a little bit younger. But she and she, there's all this beautiful little subtext of language because she's like, Oh, well, are you sure you want to hire me? I don't have any experience. And it's like, oh, yeah, no,

J Jen Myers 07:55

I think you really got it in that opening scene, like so it doesn't take much imagination to kind of feel and also like, if you know anything about like the society, he, as a man in his position is able to do all of that. Whereas that is not available to a proper young woman who has never been married. Like she doesn't know any of that stuff. And so I think it's yeah, it's it's the you see the the tension there?

J Jessi Chartier 08:23

Yes. Yeah. And it's just Yes, exactly. What I liked about this film, too, is is like, you aren't quite sure. On The Turn of the Screw. It's very direct. But in this movie, you aren't quite sure. What the actual stated situation really is. Are the children seeing? Is there a ghost? Or are the children possessed by the ghosts? Did the children see romantic behavior while the ghosts were actually people and alive? That just like, damaged them psychologically? Like, did they watch them have sex frequently? Was there something else going on? None of that you're really quite sure. You're never really quite sure. Like Miles, let's talk about Miles for a hot second. So like, miles is he flirts? Like overtly flirts with Miss Giddens, like in a very inappropriate way. And he's like, What? 10? Something like that.

J Jen Myers 09:19

And he's there because he got kicked out of school. Exactly.

J Jessi Chartier 09:23

And we aren't quite sure troublemaker. Yeah. When we are quite sure why he got kicked out of school. Now granted,

J Jen Myers 09:29

we do find that yeah, there is like an open question. We never learn exactly why he gets completely kicked out of school.

J Jessi Chartier 09:34

Yeah, we don't we don't learn that. And but even Mrs. Coates who's like the housekeeper says, Oh, yes, he's a very What does she say? She's not not a charming boy. But he'll Yes, He's charming. He will get what he wants or like, you know, there's just kind of like, manipulation about him and like maybe he was trying to flirt with her but you don't know if this behavior is because he's possessed by a ghost who was also very flirtatious. You too Don't know if he's just mimicking behavior that he saw from this man. Like, right? You're kind of left? Unsure. But what's really clear is that this Giddens is very confused by feelings that she's got going on inside of her.

J Jen Myers 10:16

Yes, yeah, definitely. Well, yeah. And also, just to kind of mention, we mentioned that the ghosts that could be possessing these kids. So just to kind of lay out who those ghosts actually are, they are thought to be so and also this comes about because Miss Giddens starts seeing a man around Bly Manor. Like a stranger that she doesn't know, either. Yeah, there's actually the first time she sees it. It was up on that tower, and it's a really cool scene. Like I really liked that shot. It's stitching that just really didn't she see Miss Jessalyn in the water while she was crossing over the bridge as she was Yeah, and then the other one, she sees Miss Jessels, who was the prior governess, and so the, and the man is Quint, who was the uncle's valet. And so there are all these stories about Quint, who was this, this this rake hell who I think he and I think it's I don't know if it's implied in the movie, I can't remember if this is another story, but I always had the impression that Quint was the one who kind of taught the uncle how to, you know, be actually a libertine, or he at least really encouraged that.

J Jessi Chartier 11:25

That's a good call. I never picked that up.

J Jen Myers 11:27

So maybe that's something I got from either the novella or another adaptation, but I have always had that impression that he either was like, the kind of inciting force with the uncle kind of having that lifestyle or like at the very least, Quint just really encouraged that, like, Yes, this is how we should live and and that's what how they lived on the uncle was there as far as I know. And then so when Miss Jessel the other governess comes in, she gets sucked into into this. And so Quinn and Miss Jessel evidently had a very torrid affair. And The Innocents likes to get pretty well I mean, you know, as explicit as a movie from 1961, that set in 1898 would get it gets pretty explicit about like, you know, having sex in the daytime. And that's what you mentioned earlier, there's some open questions about like, what did the children witness in this affair? Like, they might have seen things because it was such a flagrant affair and things like that. So and then there? Yes, it is established that they're both dead. Now, we don't know exactly why or how so. But then Miss Giddens starts seeing a man around it looks like Quint, and she started seeing a woman all in black, by the lagoon or the lake or whatever that is. And so she starts to believe that these ghosts are not only here, but they're here to possess the children so that the spirits can continue on their affair, which was really messed up. In many ways.

J Jessi Chartier 13:00

Yeah, I think that that was like, but then. But then there's all this, like, if they were meant to continue their affair, Miss Gideon throws a whole wrench in it. Because yes, Miles starts to flirt with her.

J Jen Myers 13:15

Well, exactly. And that's what I think is a little bit different about this particular one, because it really backs off the idea of the girl Flora does or like, you know, the premise is that Miss Jessel is going to inhabit her but that doesn't really play out much. In this particular film. This film really focuses on Myles and Miss Giddens. And but it does play up the idea that Miles is maybe possessed by you know, a sweet talker of advanced years and Miss Giddens who has all of these mixed up confused feelings. I feel like starts to clarify them around Miles, which is also very messed up.

J Jessi Chartier 13:58

It is fairly messed up. I think that that's what's so interesting about this film is that it really does play up this this whole relationship between Miles and Miss Giddens, I mean, there's a scene where he kisses her edits, like it is clearly a romantic kiss like it is uncomfortable.

J Jen Myers 14:20

I feel like a lot of the way she reacts to him to is not so much like you're a young boy and I'm a grown woman don't do that. It's more as if a grown man had done that to her. You know, she has more of that's not appropriate. Don't do that. But it's a it's in a way that I feel like, I don't know that you see the confusion underneath it, I guess.

J Jessi Chartier 14:44

Yes, that's exactly right. That's exactly right. There's the confusion and because she doesn't push away right away. Yeah. Which is, you know, creepy. Yeah. But whatever.

J Jen Myers 14:55

I mean, does that roll us in? Do we want to get all the way like what exactly is happening at the end of the maybe we We can get a little bit deeper into like, what actually is going on here?

J Jessi Chartier 15:04

Yes, let's talk about the ending, because I've seen this movie a couple of times. And I always have to be like, I always have to stop and say, Wait, what happened at the end?

J Jen Myers 15:17

Well, that's what actually happens. You know, I, that's how I think of it. I mean, I think what happens is kind of an internal thing. Well, maybe you're just gonna say, so this is where this is, I feel like we're gonna spend the rest of the episode talking about is like, it just depends how you want to look at this. Like, I don't think that they're even in this film that we've kind of established has certain points of view on things. I feel like even this film still leaves things pretty ambiguous. So you kind of have to make up your mind how you're going to read it. So what goes on in the end of the film is, let's see. So I believe that the housekeeper Mrs Grose. And I believe Flora as well are gone from the house. And so it's just Miss Giddens and Miles, and they kind of ended up having like a confrontation. And so I think Miss Giddens is trying to get him to Well, I think she's trying to find out why he got expelled from school, because like we mentioned, we never do find that exactly. Well, we do, because he does eventually break down. And it's like, he was frightening, frightening. The other boys at school because he was being violent and vulgar. And it's like, well, who taught you how to do that? And it was like, obviously, it's Quint. And so we do find that, but also like, I don't know, I feel like we always still don't know exactly what happened. You know, that's how I felt about the scene. But anyway, that's kind of what goes on. And so basically, I think, the way I look at it, Miss Giddens just kind of loses it and keeps pushing Miles to admit that he's Quint, or that he is like being directly influenced by Quint. I think that she pushes him to like, say his name is like saying it's got to be him. And he she keeps pushing and pushing and pushing and pushing. And essentially, she mentally breaks him. And so he actually, you know, I'm going through this now and kind of double checking my things. And so does he die? I think he might actually ask it hard, right? No. So that's one of those things is like, I'm not sure if the first time that I watched that I really clocked the fact that he's dead. But I think literally he is in the film. And then so she he's like in Miss Giddens arms, and she's like crying over it. But essentially what has happened is she has pushed him to his death.

J Jessi Chartier 17:45

Yeah, so I think that that's what it is, is she put she pushed him so far, that he dies? So here we are, here we are good listener. What do we do is that?

J Jen Myers 17:57

Yeah, I mean, so if this were, if there was really a ghost, then this is not actually, this is actually Quint's fault. Like the ghost caused his death if there were no ghosts, and also something I think we didn't mention or make totally clear earlier. And we were talking about the appearances of ghosts. Miss Giddens is the one whoever sees these, by the way. Well, she's the only one who ever admits to seeing though she's true image you see, there you go. It's more ambiguity, so none of the other but it isn't like the housekeeper or even the kids are going around saying, oh, yeah, you see those ghosts like nobody else is talking about them other than her. So from our perspective, we don't know whether people know they're there. And they're just ignoring them and refusing to acknowledge or they're not actually there at all. So we at the end of this film, it's either Quint, it's either the ghosts fault, or it's either it's either that or it's entirely Miss Giddens fault, who is her sexual repression just ran rampant and actually killed Miles.

J Jessi Chartier 18:57

There's just so much there to like, yeah, there's, in this movie, my interpretation to at the end, because the last scene with her in Miles is when he kisses her, I think that she is fervently trying to get him to admit to seeing a ghost, because that's what she wants to believe.

J Jen Myers 19:16

Yes, exactly. Well, she's what she wants. Right? And if you're looking at it from the psychological perspective, it's because she can't admit that in herself. So she has fixed on the ghosts in her own mind, because she can't process any other explanation.

J Jessi Chartier 19:33

Right, because she's too innocent. I mean, that's really where this all comes back to right like the it talks about innocence. Yeah, exactly. It comes back to that title because it's not necessarily the children that are the innocents. It's her

J Jen Myers 19:47

Right, although they could also be the innocents if she if there there are no ghosts, then they're actually even more innocent. And the ones that All right. Yeah, that's true.

J Jessi Chartier 20:02

That's true. Oh my god, there's just so much

J Jen Myers 20:06

So what do you think it is?

J Jessi Chartier 20:09

I don't know. I think I like this is gonna sound so this is why I like horror movies, y'all. I like the idea that there are no ghosts. And that all of this is a manifestation of what these characters have seen and gone through. Like, I think the children were totally messed up by what they saw. Yeah, or what they got pulled into. There's potential for that, too. Because both the children if there are no ghosts, both the children are behaving very strangely, even for children that saw something. They're acting a little bit more like they were involved in something, but



Jen Myers 20:54

They've been abandoned by their uncle.



Jessi Chartier 20:57

That's true. They have been dropping hints these kids have got some issues. These kids really do have some issues. So yeah, that's true. That's true. That's true. And then of course, the caretakers that are there to take care of them both die, do it. How do they die again? Do they get was it a murder, suicide and add?



Jen Myers 21:13

It's a really good question I'm trying to remember now, so I'm pretty sorry, Miss Jessel drowns herself, and I don't remember,



Jessi Chartier 21:19

I believe Peter Quint jumped from the tower.



Jen Myers 21:23

Okay, so yeah, I actually don't know if I remember exactly how they're definitely dead. I want to say that. I want to say that Quint just kind of disappeared, and they just assumed he was dead. Because I don't know if there was ever I always had the idea that Miss Jessel drowned herself because of the trauma of her relationship with Quint and then quit just kind of disappeared. And they assumed he was dead.



Jessi Chartier 21:54

No, I think he I think he died in the tower because that's why Miss Giddens sees him in the tower and then goes up and of course, Myles is there instead of Miss Gideon. Or instead of Peter Quint



Jen Myers 22:10

Ya know, I'm looking at things I actually don't know how he dies. I'm not I don't know. Yeah, I don't know. I mean, I always had the impression that he lived such a freewheeling lifestyle that it was bound to happen at some point. Oh, okay. Wait, I found it. Did. He died by slipping on an icy path while drunk. So yeah, that's kind of what I always thought it was just like in the wait, is that?



Jessi Chartier 22:45

Yeah. And then I think Miss Flora or not Miss Flora. I think Miss Jessel kills her.

J Jen Myers 22:51

She definitely drowned herself. That's why she always appears at the water. I well, actually. I said that. Definitely. And now I'm like, Okay, now do I know anything? I'm pretty sure that's the case, though. Which. And just as a quick aside, I mentioned it to earlier, but I find those shots genuinely disturbing. And it's not because there's anything special about him. I think it's the exact opposite. They're almost like realistic, but not like in your face. They're just like, I don't know, I find them genuinely scary and disturbing the shots of Miss Jessel across the lake, they always really scare me.

J Jessi Chartier 23:26

They do. And I think that's because, like the the she's not doing anything.

J Jen Myers 23:31

Now she's just sitting there. She's all in black and you don't see her really clearly. But you know that you see her just enough to know that she's there. But it's not like a super high definition in your face. And so like I said, there's a certain realism about it. Like if I saw a ghost, I think it would actually look like that. I think so too. Especially because it was in broad daylight. It wasn't like that, too. It's not a shadow. It's just like she's there. It's really scary.

J Jessi Chartier 23:59

It is she looks creepy. Yeah.

J Jen Myers 24:01

Anyway, I think I kind of got us on track because we're thinking about they actually die for what it's worth. I'm kind of with you, though, especially in this film. I think that this film, while there's a lot of ambiguity, which I think is a good thing, I think it also takes the story is everything is psychological. Yes. And that's you've got a couple of kids who have been through some trauma and haven't had a lot of support so so maybe our acting and weird and have had some bad influences, and so are behaving in not great ways. And then you have this woman coming into all this who is very unstable herself and unable to process her own feelings. And it comes out in this way.

J Jessi Chartier 24:47

It's although disturbing.

J Jen Myers 24:49

I do think this film goes a little bit of a step further than the original story because the original story I think also is ambiguous. That's the word about Whether or not this is a ghost story, or if this is all in her own head, and even though I think Miles dies in the end of the novella, this film, I think makes it a little bit more kind of her fault. It seems Yes. Yeah, this one sets her up as kind of his killer, especially if there is no supernatural aspect to this, you know. And I think that's where this film gets really super dark. And I mean, it was always hinting at it. But like, if you interpreted it as a completely psychological thing in this movie, she basically kills him. And yes, that's quite an that's that's the note it ends on. Yeah.

J Jessi Chartier 25:43

It's just so disturbing. I mean, like, the end there's. Yeah, I think that's what I like about this film, though, Jen, is that you can interpret it in so many different ways. Like, like you said, it all lays at the feet of Miss Giddens. Unless there actually was a possession and ghosts.

J Jen Myers 26:04

Maybe there was. Who am I to say, I don't know. It could. It could be ghosts. Maybe it's one ghost, maybe it was only ever Quint.

J Jessi Chartier 26:17

Maybe it was only ever Quint

J Jen Myers 26:18

Like there's so many different ways this could be in the story. And it makes sense. I think that's why the story has endured all these years, is that it just perfectly hits the ambiguity in the sense that it's not confusing or dissatisfying in the sense that it opens up all of these opportunities for you to read into it. And so there have been, you know, all kinds of interpretations and adaptations of this. And like we mentioned before, I think this film is the one that really highlights some of the issues of the time, and for some of the issues of the particular people behind it. And in a way that is completely valid, and really fascinating. And so yeah, I love this whole tale and The Innocents just really, like even the film itself, we say it hints at these things, but you could read the film in different ways to it, it has that same core of ambiguity, that just really, it's going to keep it going,

J Jessi Chartier 27:18

you know, you know, what plays into that a little bit for that ambiguity. And, you know, the ability to kind of read this in so many different ways, is the framing of the movie. So like the movie starts with her, no, she's praying, or she's begging for forgiveness, but it's like, she's the movie starts with Miss Gideon, in a some kind of state, saying, like, clasping her hands, looks

like she's praying almost. And all you can hear is a woman's voice saying all we wanted to do was help the children. Right. And that's how it ends to? Well, it doesn't end with her saying I just wanted to help children, it ends with her shaking, kind of in a similar state. Yeah, like kind of you, you still you don't even know if she believes what she believed throughout the whole film now at the end, right?

J Jen Myers 28:11

You're getting it all from her perspective. And if she's suspect, then everything's up for grabs.

J Jessi Chartier 28:20

Yeah, it kind of reminded me a little bit of the ambiguity when it came to like if we're going to carry through the theme of sexual repression or repulsion. In that you aren't even the narrator isn't quite sure. What is true and what is not. Right. Yeah. Well, the other repulsion is much more clear, and that it's a psychological for exploring that.

J Jen Myers 28:45

But yeah, no, you're right, though. I mean, it's really hard to get at this stuff directly. And I don't say that necessarily in a way. That's like, saying like, that. People are just scared or you know, avoiding it. Even when you're trying to deal with a lot of this stuff head on. I think it's difficult to do it. Honestly, I think that's one of the reasons that we have this stuff and stories, so we can examine it and process it and understand it better, because it's almost impossible to run on it straight on

J Jessi Chartier 29:14

100%. And I think that that's why I love horror films so much and movies like this is because it gives us a genre to safely explore those things while keeping it in arm's distance.

J Jen Myers 29:26

Right, exactly. That's what it's there for.

J Jessi Chartier 29:28

That's what film is all about. Right?

J Jen Myers 29:30

Yeah. And that's, that's what the films that we cover in this podcast, I think are particularly good at.

J

Jessi Chartier 29:36

I think so too. I think so too. And I think that I think that if you liked this one, let's talk about the recommendations. So yes, if you liked this one, depending on what you liked, we talked about all the different interpretations. I would say if you like the idea of possession of lovers, I highly recommend watching *The Skeleton Key*. That's a good one. It's a good scary film, but you have some others

J

Jen Myers 29:59

Spoiler Alert there. But you know, that's how we do things around here. That's how you know, you're right. There's a there's such a direct comparison. I wouldn't be I wouldn't be surprised. Really right up. I wouldn't be surprised if they deliberately were calling back to *Turn of the Screw*. Well, that might be too. Yeah, true. And I would say, well, also, first of all, there's a couple of films that we've covered that I think are similar in tone that I want to throw out there. I think *The Others* is kind of a, a gothic story where you're not quite sure if you can rely on the narrator and what are ghosts and what or not that kind of fits in there. And also, *The Haunting*, that we covered, I think has also some similar things of sexual repression and connections to we didn't really get into in this, but the house that they're at, Bly Manor, is a very interesting setting, and has a lot of like, impact on the film. And I think that that is what reminds me a little bit of *The Haunting*, where you have Hill House as you know, almost a character in the film. So I think I think *The Haunting* came out maybe the exact same year as this one. So I feel like they've got some connective threads between them. Um, I would, but I would say like, if we're talking about all the things we talked about, especially like sexual repression and stuff like this, my main recommendation is *Cat People*, the original 1942 version, which is another one of my favorite films ever. And I didn't want I said before, like, I wanted to keep it not the mini for this, even though I feel like it pairs with this movie really well, because I feel like we should talk about that film and its own full length episode. But yeah, if you've never seen *Cat People*, you should totally go see *Cat People*. And then I feel like we should also mention, there's a film called *The Nightcomers*, which was made in the 70s, I believe, and it is literally a prequel to *Turn of the Screw*. And it gets pretty explicit as they couldn't I mean it for the 70s it is pretty explicit about exactly what the nature of Quint and Miss Jessel's relationship was. Quint as played by Marlon Brando doing the most horrendous Irish accent you have ever heard on screen. So I want to give us a content warning for that. If you are Irish, or know anybody who's Irish, like, it's clearly the case of like, everybody was afraid to go to Marlon Brando and say, like, Dude, you can't do this, because it's so bad. But no one stops him. He just does it. But and I mean, there's like, there's like literal S&M that you see in the movie between the couple. And it does get into what that impact is on the on the kids, there's a twist at the end that I'm not going to reveal. But that, but it actually gives us a whole other scenario that we didn't even talk about, like what could actually be going on here. That's so it's not a great film. But if you're interested in the story, I recommend it because it's got some interesting things in it. And then I do feel the end of that movie introduces a new plausible explanation into the whole *Turn of the Screw* mythology, which I think is interesting. And then yeah, sorry. Just we have so many recommendations just to round it out. I'll also say that if you're a fan of the recent Mike Flanagan mini series that he has taken from old stories, the first one was *Haunting of Hill House*. Is that the name of the actual series I think? I think so. Which comes from *The Haunting*

that we talked about. And so he also did The Haunting of Bly Manor which was a series that takes elements of Turn of the Screw. So yeah, those are all you should check all that stuff out.

J Jessi Chartier 30:34

We have lots of good stuff coming. Lots of I love it. That sounds amazing. And I need to watch several of those I have not caught up on on the some of the recommendations you have but I'm really looking forward to it. Well, I'm really excited for next month as well. I mean, this month we talked a little bit about all kinds of crazy stuff, cats, ghosts, sexual repression, etc. But next month we get to talk about some What is it referred to hag horror, I believe.

J Jen Myers 33:46

Yeah, I think there's a there's a lot of different terms for it. But yeah, we talked about this a little bit we did an episode on Whatever Happened to Baby Jane about hag horror, hag-exploitation basically like the genre that happened when we had a lot of like aging female stars you put into some really gnarly horror movies and they're super fun and I love them

J Jessi Chartier 34:07

I'm excited about it. I think we're going to start with Strait Jacket and then we're going to do I think we're going to do whatever happened hat's wrong with Helen

J Jen Myers 34:16

What's the Matter with Helen? They took on you know, the framing titles that way and then they're now there will all really hard to keep separate because they all sound the same. Yeah, What's the Matter with Helen?

J Jessi Chartier 34:29

What's the Matter with Helen

J Jen Myers 34:30

and Shelley Winters is in it

J Jessi Chartier 34:33

Oh, should be so good. I'm so excited about it. Well, until next time, if you have a movies you want us to watch and talk about please reach out to us at hello at quietlittlehorror.com You can also find us at quietlittlehorror on Instagram on Twitter. We're a little bit different. We are

quiethorrors on Twitter and then of course our website quietlittlehorrors.com Thank you so much everyone for joining us and Jen will see in the theater



Jen Myers 35:02

Bye