

QLH-S308: What's the Matter with Helen?

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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. Let's talk about What's the Matter with Helen.

J Jen Myers 00:21

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 00:38

After their sons are convicted of a notorious murder, two middle aged women move to Hollywood and open a dance school for children. Adele strikes up a romance with a student's father and hopes for a better future with him. But Helen begins to descend into paranoia that their past is coming back to haunt them. All right, so what's the matter with her? And this is like part of those. I feel like there's a collection of movies that all have similar titles. Yeah. And I tend to get them very confused.

J Jen Myers 01:14

Yeah, it's it's a, I don't know why it became a trope of this little sub genre genre that we're talking about. But it did I mean, I guess it's because it started with Whatever Happened to Baby Jane, we actually did an episode on that. I can't remember when. And I don't know if like, it was just because that was the success. Everybody's like, well, if we're gonna make another one that has similar themes, then we have to have a question as the title, I don't know. But it gets out of hand after a while, honestly.

J Jessi Chartier 01:45

It definitely gets confusing to remember which one we're talking about. But this one was not on my radar until you brought it to my attention. How did you come to this movie.

J Jen Myers 01:55

So I first came to this because of the director, who is a man named Curtis Harrington and I have been a longtime fan of his he did a lot of kind of, you know, he made weird psychological horror movies on the fringes throughout the 60s and 70s. And he did a lot. He directed some TV episodes, he was always like in film, and he did a lot of like, on guard stuff, too. So in his youth, he was actually he started making films when he was really young. And he went to film school, he was a good friend of Kenneth Anger. He's actually in he acts in some of Kenneth Angers films, so he kind of was in this art avant garde scene. And then he started making narrative films. He also worked in the film industry, officially, he was like an associate something or other, I actually don't remember. Anyway, he directed a very particular favorite movie of mine called Night Tide. That I really love. So I think like a couple years ago, I started working my way through all of his films, and a lot of them have elements that I really enjoy. He was interested in the I mean, he most of his films have, like older actresses doing something kind of wacky or wild in it, which I enjoy that he was also openly gay. So a lot of his films have like a little bit of a different vibe in terms of their gaze, and just the kind of the people that he had in his films and the subtext going on in his films and things like that. He tends to have like, especially in retrospect, I think we think of him for having some kind of campy vibe, which I think a lot of times just because he didn't have money to do, like really high production valued work. And that really wasn't his fault. It was just the way it is. He wanted to make weird psychological horror movies. And a lot of times with like, older women who weren't getting roles, and he did it, we just usually didn't have a lot of money to make them really polish production. So this one is relatively polish. What's the Matter with Helen? And I think that's because Debbie Reynolds, who stars in the film, also, I think, was kind of behind the scenes producing it as well. And it was like really drawn to it. So yeah, I came to it through him. And then this kind of intersected with my interest in which is what we've talked about this month is like hag horror, or hagsploitation. Like I said, I think he was really into this without it being into that genre. It was I don't think this genre was a thing. It just was kind of this trend that people were cashing in on so so yeah, so we're at this intersection of this cool director, and this flourishing at the time sub genre of older actresses finding weird psychological horror roles to play well.

J Jessi Chartier 04:39

And I think that this underpins the whole purpose of us kind of diving into some of these movies, which is like the genre of horror, which is a huge genre, by the way, and there are a ton of sub genres there. But I feel like the purpose of horror is to explore areas of ourselves that are not socially accepted. The bold to talk about or are uncomfortable or are very base or very opposite of base, very scary, very untouchable. And so I find it interesting and appropriate, I guess, that when we have an entire aging group of women who are phenomenal in their craft, that society just doesn't know what to do with them. And so they, they find these really cool outlets in these movies that are on the fringes that give a chance to explore something that's not normal. Like, this is a great example. So you talked about Debbie Reynolds being in the movie. And like prior to this, she was like the American sweetheart, like

she was in musicals, and she was very sacrum, if you will. And the whole purpose of this movie, I don't think you're the purpose. But her character, she gets to explore a totally different style of character and really gets to show her prowess as an actress, she gets to dive into little corners, here and there, of herself. And it's just, I just find that absolutely fascinating that this whole genre really allows all of the women to really stretch themselves. Like in our mini, we talked about straight jacket with Joan Crawford, and how she again, it has this beautifully complex character. And I think that that's what really draws me to this sub genre a little bit, is that you have these women who are mature, and not only life and their craft, but also that comes with a lot of wisdom. And they at this, I don't know if that is not really changing, unfortunately. But I feel like that there is this area for them to play in. Right? It's kind of like science fiction with female characters. Like, there's an actress who was in Firefly, whose name I cannot remember, it will put in the show notes. But she says that she loves working in sci fi, because she's like, I'm a tall woman, and any other, you know, genre that I'm in, I'm always like the sidekick comedy character. But in sci fi, I'm handed a laser gun and said, Go take over that planet, you know. And so it's like, there's this ability and freedom within the genre itself to really explore some really cool characterization of what's going on in life looking at the complexity of a female characters in a safe environment with a socially safe environment. You know, it's, it's okay for people to play in this genre. And I just, I find that fun to unpack.

J Jen Myers 07:36

Definitely, yeah. And I think it's worth mentioning that I think that there was some criticism against this, because it's kind of like, well, but all these you know, the only roles these women get are like, kind of going bonkers and usually, like, killing or hurting people, but because we are who we are. And we like psychological war, we look at it from the other angle, and we're like, but it's really interesting that they get opportunities to explore these areas of female characters that typically are not really explored. And I agree with you under percent. That's what kind of draws me to this as well. And, and yeah, and I think that in this case, particularly, when we have what's the matter with Helen, like you mentioned, Debbie Reynolds really gets to explore things that she was not known for before. I think Curtis Harrington mentioned in his autobiography that she said, this was her favorite performance of hers. And I think that says a lot that, you know, when it's because again, this is not like, it wasn't a super high profile movie. I you know, I don't I don't know exactly, but I don't think it was, it was like meaningfully successful. But you know, it wasn't like a huge smash or anything, but she always really thought of it fondly. And I think it has to be because she didn't have any other opportunities to do things like this. And in this movie, you know, she gets to kind of explore what it is to be an older woman who is dealing with, you know, some public disgrace and her past and trying to find new opportunities, and then also dealing with a complicated relationship with the other woman in the film who's played by Shelley Winters. Right? So there's a lot of nuance and all that going on. So we should or should we dive into that a little bit more?

J Jessi Chartier 09:11

I think we should. And I think one of the things that we talked a little bit about in the high level synopsis of at the start of the episode here, but I want to kind of talk a little bit about the stated reality versus the subtext because I want to make sure if you haven't watched the movie yet, dear, dear listeners, I want to make sure that you kind of have a little bit of background. So the stated subtext is that these two women, their their sons, who are in their 20s ended up doing

having committed a horrendous murder. And these two mothers end up coming together and they're both single mothers at this point one, I believe, is that her husband has died. Is that right?

J Jen Myers 09:49

Is that right? I honestly don't remember I think yeah,

J Jessi Chartier 09:52

regardless, the men are no longer the husbands are either authors are no longer in the in the picture. And so they I ended up clinging to each other for support. Because I mean, having your sons go to trial and be found guilty of murder and of a gruesome murder. They found solace in each other because it was obviously just very dramatic. And so one of the mothers is just leaving, and she's like, I can't handle it, I need to get out of town. And so she's moving to LA. And she invites the other mother to join with her. And when they move, they start this school for girls, which we're going to talk about in a minute. It's this dance school for basically creating young children, Hollywood stars. So like basically recreating Shirley Temples. And there is a dynamic relationship between Helen and Adele. Helen is very, very much in love with Adele, but it's done in like a 1960s way. So it's pretty obvious, but it's also attempted to be subverted a little bit. And Adele is just trying to find a new, she's trying to craft a new life, right. She's trying to create recreate herself in a different way. And so she's starting to school, she's starting to date this father of one of the students, and Helen is just like beside herself, because she doesn't Helen doesn't really have anything else other than Adele. And so she's trying to. She's very codependent on Adele, but she's also highly, highly religious. And so she has this conflict within her of like, I'm trying so hard to hold on to my faith, and be very Christian. And in the 60s, we all know what that means. And so she's trying to kind of repress her own sexuality or desires for Adele, but also at the same time, like, trying not to do that. So there's just this great dynamic between Helen and Adele, when it comes to exploring what it means to be at this precipice of life of being able to read define oneself, you know, Adele is going forward and living her dreams, and saying, This is it, I'm cleaning my hands of this, I'm going to start and totally start completely over. And I'm not going to reach out to my son, I'm not going to do anything, I'm putting them to completely behind me, which is just a different form of denial. And Helen is trying to recreate herself in a way that is more akin to relationship and intimacy with Adele. So it's just it's very, very interesting how these two characters are kind of struggling through their own thing. So to go back to what you were saying, talking about how the the actresses in this movie, so Debbie Reynolds, and Shelley Winters, they've really played it well, because they were able to like this was like, accomplished. This was complex, real life, I am redefining myself, because my children are out of my out of my life, but I've survived a trauma. Like there's just a lot that could go into creating these characters. And I think they did a great job. Yeah, absolutely.

J Jen Myers 13:05

It's a really complicated relationship between them and then even like within themselves. I don't think I mean, like you mentioned earlier, the question of, well, the question or fact depending on how you want to look at it of Helen's sexuality, here, it is pretty obvious that she

has romantic feelings for Adele. I didn't even realize until we were reading up and doing the research for this episode, though, that Shelley Winters said that she literally played it that way. And that the executives actually wanted her to tone down the lesbianism. And she's like, but I played it directly. And that doesn't surprise me at all, because I definitely picked up on it. But it is interesting that an actress at that time was like, Yep, I literally did that. I literally played the character as a latent lesbian. And that's pretty cool. But it definitely comes through in the film, like, it's, it's something that I feel like, is not addressed in the film, but it's also the actors playing it was aware of it. Like I said, I think it would be strange for the director who was gay himself to not be aware of it, you know. So that's, that's a definite thing running through this film is that you have this character who, like you said, is so repressed. And that is a huge factor into I mean, her eventual breakdown. That is what happens in this film. So as as Adele is pulling away, Helen breaks down more and more and more. And I guess we don't need to get into the ending quite yet. But that's the way it goes.

J

Jessi Chartier 14:35

Well, and what a beautifully genius choice, you know, on Shelley Winters. perspective is, you know, I think that without that this film would have fallen very flat, because there is no reason for Helen to have the paranoia that she has. Helen is convinced that someone who is related to the victim or victims Have their son's murder is hunting them down to gain revenge. Helens convinced of it, and not without merit. You know, when they're in New York, they receive death threats. And so that's one of the reasons Adele leaves and says Helen, you should come with me because it's not safe. So the fact that Helen goes, if there wasn't such a deep, repressed attachment for Adele, between Helen and Adele, I don't think it would have been as good of a of movie because then then it would have been Helens paranoia, one, we know it's rooted in reality. So it's not really paranoia to the only thing that would have caused her to, I think the only thing that really would have like lended itself to support her paranoia would have been her fervent faith of like, I committed a sin in some way, shape, or form. But that didn't come through very strong. So I love the fact that you have multiple layers of reason for this woman to be paranoid, she is paranoid, because of the the reality that there is a potential threat. She is paranoid, because she is convinced that it was her fault that her son, she takes ownership of her son's actions a little bit. And that is why she's so fervently leaving, leaning into her faith. But then she also has this layer of desire and intimacy with Adele that she's trying to repress because it is the 60s and it's very hush hush. And so she has all of these reasons to push away a fear of social fear and faith filled fear. And I think that without all three of those, it wouldn't have been as believable. And I don't think her character would have been as interesting. I really don't. I don't at all.

J

Jen Myers 16:54

Yeah, and I think we had talked about this before, but I almost forgot that there was an actual threat in the movie. Because, like, you know, not only was the threat that caused them to move after they're in California, they get like phone calls and things like that. And I almost completely forgot about that, because I was so hooked into the emotional aspects of her character and what she was going through that, like the out of all those reasons you listed, I feel like the least compelling is the reality of any sort of threat, right? The real threat, the real thing that's interesting, and that pulls you into the story is just everything that's going on with her emotionally and mentally. Those are like, that's far more apparent. Like, like I said, I almost

completely forgot that they were actually getting phone calls and stuff like that, because it just, it's there. It's in the film. I just, I just didn't really care about it as much as I cared about what was going on in this woman's head. Yes,

J Jessi Chartier 17:55

I agree. 100% i 100%. Agree. It's the ending is really interesting, too, because she like you mentioned she kind of loses it. And it mentioned it reminded me a lot. So it was spoiler alert. If you haven't watched Now, you might want to stop and pause and go watch it. but spoiler alert.

J Jen Myers 18:14

Yeah. Honestly, though, if you even see the movie poster, the movie posters spoils at which the director was really mad that the studio did so. You know, there's no way to avoid spoilers in this movie. Unfortunately.

J Jessi Chartier 18:26

That's true. That's true. But so what ends up happening is, Helen just loses her mind because Adele is leaving. That's really what ends up happening. I mean, yes, they get attacked by somebody. But where she really ends up breaking her breaking point is when Adele says I'm leaving, and she kills her. She kills her and props her up, puts her in her dance attire, props her up on the stage, and plays the piano for her because that is been what she's been doing. That is how she provides value to adult. That's how she shows love to Adele is by being the pianist for all of the the necessary dance recitals and the dance classes. And it reminded me a lot of Robert Browning's precarious lover, where this man kills a woman strangles her with her own hair, because he's so in love with her that he doesn't want to lose the moment he wants to, like keep that moment forever. And so he ends up killing her and it just reminded me exactly of that, like, Helen is like so caught up in not losing this was to build very fragile stability that she has that she ends up deciding to kill a doll for her own purposes. And I just I think that that was such a great choice because I agree with you that the outside threat of the of a man or someone hunting them down is actually pretty benign compared to everything else that's going on inside of Helen's head. And they do a really nice job of keeping you at a distance like you don't really know if you're watching the movie from adults point of view. We are Helen's point of view, which is good, which is good because you question Helens paranoia frequently throughout the movie. But yeah, I just really liked that that relationship.

J Jen Myers 20:10

Definitely. And I think it also underscores how difficult it is for all women to just kind of find their places. And what's so great about these themes in this film is that I feel like there's, there's the text of the film, and then there's subtext in the film. And then there's like this meta text of the fact of the film in this genre, right. And all of it, I think, points to the fact that it's really difficult for older women, maybe woman in general, but particularly women as they age, to find the places that are, you know, authentic to them. And so the story turns into a horror film and a tragedy, because you have one woman who is being put into a box that she doesn't

know how to deal with when in terms of her own sexuality, and, and dealing with past trauma and current trauma and all of that. And you have another woman who is, you know, trying to deal with, you know, similar things in her own way. And it ends up in this and then you've got these actresses who are in this film that is kind of being made on the margins, because they don't have other options to, you know, explore some of these areas that they want to explore. And so that, you know, all of these, these layers are like building on each other, both in the film, and I think, you know, in the fact of the film, that it's like, wow, it's really hard for women. Yeah.

J Jessi Chartier 21:39

Oh, yeah. 100%. I mean, and it's, you know, it's such a great foil to reality of life, right. So women in the movie are trying to find their own places. And then the women as the actresses are trying to find their own places like re almost like redefining themselves. But I feel like that no matter which so one of the things that you had mentioned earlier, when we were talking about this is like, yeah, these women are just trying to find their place without being judged. And I find that really interesting. Because when older women are always judged, like, it doesn't, you can't just be you have to fit into especially as a woman gets older, you have to fit into a box or you're considered wacky.

J Jen Myers 22:23

I'm really looking forward to being a wacky old woman, just by the way, it's like a goal of mine.

J Jessi Chartier 22:27

I know, I know, me too. Me too. Like, I want people to be like, Oh, God.

J Jen Myers 22:33

But you know, you're right, that it's like there are things, you know, there are prices to pay for that. Totally.

J Jessi Chartier 22:39

Right. And I think that that we see that not necessarily with Helen, you know, it's interesting, because like, it's overt in the fact that Helen doesn't feel like she fits in anywhere. But Adele also has her own uncomfotability with who she is, I think, because she's constantly looking for validation from someone else. She's kind of the caricature of an aging dance. person who's trying or a dance teacher who's trying to basically recraft herself in these little girls.

J Jen Myers 23:15

Yeah, she really reads is like a former showgirl, who, you know, is no longer in her 20s and is

trying to figure out how to parlay her skills into a sustainable career.

J Jessi Chartier 23:29

Yes, and there's there's this great scene where she's talking with Helen about hair. And talking about getting her hair done, and all this other stuff. And she's like, yes, I want to look like this. This is what I'm going after. So she's there's just this constant, as she pulls up, like a movie magazine. So there's, there's this constant external, you have to be someone and I even think that she says that in that scene where she's like, You have to have a stick, you have to have a thing that's yours. Right? And she she asks Helen, like, what's your thing? And Helen's, like, I don't have one. And so it's almost like they're both chasing to figure out who they really are. Now that they are without getting it out now that they have the freedom of what they have. But they they are looking in different places.

J Jen Myers 24:23

Yeah, and I was just gonna say, I think it's also worth mentioning that they are dealing with the fact that their sons committed this horrible murder. And the community as a whole seems to hold them responsible for it. And that's like a big societal thing, because they are apparently they failed as mothers, right? At least that's the idea that people would have and why people probably harassed them so much. They didn't. They didn't kill anybody. They didn't you know, they didn't hurt anybody. They didn't murder anybody, but their sons did and so they're being held responsible for their sons out auctions in a way, which I guess it might be, maybe fathers might be held to that too. But I think it's 10 times worse for mothers, especially in this in this era. So even though they're making the film in the 60s, I don't know if we mentioned this is set in the 30s. You might have mentioned that in the beginning. So like, it's, you know, everything is just even everything we're talking about it is even worse than right. And I think that that's another big thing that you mentioned that they have this opportunity to remake themselves. And part of that is because they get to remake themselves without the burden of having to be the perfect mother. And then, you know, being judged for apparently not doing that. And I think that's a big element of this as well.

J Jessi Chartier 25:36

Yeah, I mean, it's, you're absolutely right. I mean, Helen gets stabbed, or cut on the way out of the courthouse. That's how the movie starts, is like the women are leaving the courthouse, and they get in the car. And she's like, I'm bleeding. And Adele's like Watson, she's like, somebody cut me, as we were walking to the car, because like there's throngs of people who are screaming at these women as they leave the courthouse. And it was just kind of you're right, it was just a reminder of, you know, there's just an expectation of how mothers raise their children. how humans behave against other humans, is the responsibility of the women. And the I mean, I think that men have it to a certain degree, like, if a guy doesn't know how to fight, you wouldn't say, Oh, the, you know, moms should have done a better job. That's like a, why didn't your dad teach you how to do that? Or change oil in a car? I mean, we could talk about toxic masculinity here, too. But I think that for these, these particular women, they are on their own, and they are now totally defined by what their sons have done, but they are on their own again, and so they have to figure out how do you live with that, and Adele cuts herself off

completely from it. She moves across the country as far as you can go, never reaches out to her son doesn't ever actually care whether or not he gets out. And Helen is the exact opposite. Because Helens codependent so like she needs some kind of external force.

J Jen Myers 27:06

But the thing that Adele can't cut off is Helen. And that's what right creates the story and the ending that it has, unfortunately. That's exactly right. But yeah, but that that complexity is what makes this interesting. So yeah,

J Jessi Chartier 27:24

yeah, I love I really liked this genre. I know, we did an episode on Whatever Happened to Baby Jane. Which hands down I did not expect to like as much as I did. And I think it's because you can just feel the tension between Betty Davis and Joan Crawford. Oh, totally.

J Jen Myers 27:40

Putting that on multiple levels, probably.

J Jessi Chartier 27:43

Oh, on so many levels. But it's so good. And there's a bunch of other movies in this particular genre that you have seen that I have yet to see. Do you want to talk about some of those?

J Jen Myers 27:53

For sure. Yeah, I feel like once I got, I started watching these. I just was like, Well, let me watch more like this. And so I'll link in the show notes. There's a pretty good list on Letterboxd that I think covers, you know, in fact, I think it's pretty comprehensive. It covers all the big ones and some some small ones, too. So yeah, I think well, first of all, like you mentioned, we did an episode on Whatever Happened to Baby Jane?, I feel like that is what created this genre. If somebody hasn't seen that, probably you should go see that. And you can listen to our episode on it. And I think when we're talking about this particular director Curtis Harrington, he made another one with Shelley Winters that it's called Who Slew Auntie Roo?, which is another one of those kind of weird question things I think that that was a choice he was pushed into I believe that I read that he he was like, This doesn't even make sense. But you know, the, the idea that these type of films have to have that type of title had already taken hold. So it's not I don't like it as much as what what's the matter with Helen. But Shelley Winters is is good. She always commits to what she's doing so and Who Slew Auntie Roo? is like this kind of take on Hansel and Gretel in a way so. So that's where it takes checking out. So there's also a film called games, which I threw in I don't think this is as strong as a I don't know like candidate for this genre. But it's also directed by Curtis Harrington and it has Simone Signoret from who's a French actress. So she was in diva league. And I like game Games is a it's kind of a strange, twisted, nasty little 60s thriller that I recommend. And Simone Signoret is really great in it. So I

recommend that it also has a very young James Caan, if you're into that, which I am in. And so yeah, there you go. I think that one of the best hag horror films is called Whatever Happened to Aunt Alice? This is why these these titles get so confusing. I think that's the title. I should double check. I'm pretty sure that's the title. Whatever Happened to Alice? and Alice is the important part there. I think that's a really It's really good. It's a it's a really solid film, some of these things, some of them some of these things, some of these films, I think that I love, even if they're not great. And I think what happened to whatever happened to an analysis, that genuinely solid film. So this is a long list, let me also just throw in there this film called Lady in a Cage, which I think is another one that's a little bit strange for this genre. But it's interesting, because the older actress in question is Olivia de Havilland. And she doesn't really notice she kind of goes nuts. It's about I believe she has like a broken leg or something. And she lives in this big two story house that has a freestanding elevator. And one time when she there is there alone, the elevator breaks down and she gets stuck in it. And then there's no one around to help her. And so some people who want to rob her realize that she can't do anything and they invade her house. There's also a young James Caan in this one, too. So it's the same with me. But I think it's interesting to see an actress like Olivia de Havilland kind of, you know, dip her toe into this genre, and kind of lose it in at least, you know, a certain way. So that's kind of interesting.

J Jessi Chartier 31:09

Yeah, there's just so many, and I feel like we haven't even scratched the surface. Because the the idea of the the older woman going crazy. I feel like it's something we're gonna see more and more and more. Because I think that it is just a really amazing opportunity to explore aging and women. I really do.

J Jen Myers 31:31

Right, and I think we didn't even get into it. Maybe there was something we should do in the future is like, get into what are any other any modern films that might fit into this category? In some way? Like, and this was a little bit of a stretch, I don't mean to disparage Toni Collette. But I do feel like Hereditary covers some of the ground that we talked about in this episode, and especially like, you know, a woman who, whose kids are growing up and, you know, seems to have some some feelings about, you know, the family and her role in it and her own things, and you know, her own mental health and all of that going on. So it might be interesting to sit down and make a list of like, Are there any modern films that are kind of keeping this tradition up?

J Jessi Chartier 32:14

Yes. Yeah. So that's a great, that's a great point. I just rewatched Hereditary two with my husband and his, his family was in town. And it was just really interesting to see to watch the reaction as we watched. It was, I would say it was just great. But yeah, I agree. I think that there's there's just there's a potential for just some really good movies. And I do think that I'm excited to see how this genre grows. I'm excited to see how this genre continues to explore different areas. And I am looking forward to watching some of these movies on the list because some of them do look really good. If you have a movie that you think we should review. Please

make sure to reach out to us at Hello at [quiet little horrors.com](http://quietlittlehorrors.com) We're always interested to hear what movies are of interest to you, Jen, if people want to find us online. Where can they find us?

 Jen Myers 33:17

Well, we have a website at quietlittlehorrors.com and we're on Twitter at [quiethorrors](https://twitter.com/quiethorrors) and on Instagram at [quietlittlehorrors](https://www.instagram.com/quietlittlehorrors).

 Jessi Chartier 33:26

Thanks for joining us this week. We look forward to some great movies that are coming up here in the Halloween season and we will see you next time bye