

QLH-S3E9: Favorite Horror

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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 our favorite horror movies.

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 00:39

Hey, Jen, hello. It's fall it's which means it's that time of year for Halloween and horror films. Definitely our favorite time of year favorite time of year 100%. So dear listeners, we are going to be doing something a little bit different this episode, instead of live reviewing or giving our feedback on a particular movie, we are going to be interviewing each other about one of our favorite horror movies. So we don't know what the other has brought to the table. So this ought to be an interesting episode. And the way that this is going to work just for the you know, we're going to interview each other. We're going to start with a synopsis of the film, and just have a conversation from there. Yeah, very mysterious. Very mysterious. Suspense is high.

J Jen Myers 01:27

Yeah, we literally don't know what the other person is going to who's come prepared to talk about so it's gonna be kind of cool.

J Jessi Chartier 01:33

It's gonna be great. It's gonna be great. So Jen, you're gonna go first. So what is one of your favorite horror films?

J Jen Myers 01:39

All right. So as I call it, sorry for me, I can't just jump in. I have to have a caveat here. This was really difficult because most of my favorite horror movies I feel like we've already talked about for the podcast, or we probably will in the future. So I did try to pick something that is a little bit more obscure. So you know, maybe this isn't quite my, my top tier horror because we've chances are we probably already talked about this. But this is a film I'm very fond of. And it's called Season of the Witch.

J Jessi Chartier 02:09

Oh, I just watched that the other night.

J Jen Myers 02:11

Oh, you did? That I'm glad Yeah, I probably have mentioned it before. So it also goes by the title Hungry Wives, which sucks. And I can get into why I know why. So you might in fact, I think on letterbox it shows up as Hungry Wives. But it was later rereleased with by the title Season of the Witch, which is a much better title. It came out in 1973. It is directed and written by George A Romero. So let's go over a little bit of what happens in this film. It is gonna be interesting. I know you had seen this or not. And then you just saw it recently. You said I just saw it like two days. Oh, that's this is odd. Okay. Well, I guess I was gonna ask, did you like it, but

J Jessi Chartier 02:52

I did. And I won't lie, I was only able to watch like half of it because we had to go. We had plans in the evening. And I was like, in the afternoon, so my husband's a gamer. And so we each depart in our own hobbies at some point in time, so he was off playing and I was like, Oh, I'm gonna watch a movie. And Season of the Witch has been on my shutter list for other and I was like, You know what, I should start watching this. So won't lie. I don't know the ending.

J Jen Myers 03:18

Okay, no, oh, this is kind of cool that I'm so glad I picked this one because I think this is now you have a little bit of a context but you don't know where it's going. Alright, so the benefit of everybody though, I'll talk a little bit about like what goes on in this film. So it centers on a woman named Joan. And she is the wife of a I guess she's just a businessman. I don't know if he has a particular business. They talk about their he is a businessman. He goes golf on business trips all the time. And they live in suburban Pittsburgh, they have a daughter who has just gone to college. So I think she's like nearby, but you know, clearly Joan, not only is she kind of lived the whole life of a housewife. She is definitely like now her kids out of the house and her husband's always on business. And so she's kind of floundering a little bit, she's a little

unhappy. Also, her husband kind of sucks. Like he's gone all the time. But when he's there, he's kind of controlling and just, he just kind of sucks. I guess that kind of covers it as far as I'm concerned. So Joan, is you know, she's unhappy and she has been having these weird dreams that keep reoccurring and I think she's talking to a therapist about them that are usually kind of heard. Well, I think it kind of echoes the the controlling relationship with her with her husband and it's usually she's kind of like moving throughout her house and it's it's just very mysterious and confusing and things like that going on. So that's the situation and then Joan and her friends so I think that they they go to this party, have a I think it's a new woman in the neighborhood who of course, is a witch while she's rumored to pray, practice witchcraft, and they go over and have like a Tarot reading and things like this. And so this is what gets Joan kind of interested in this this world of kind of witchcraft, but also just like, people hanging out and, you know, exploring different things. Joan eventually starts in affair with a teacher at her daughter's college, which is, so he also has a relationship with her daughter. It's kind of weird. But anyway, she eventually starts an affair with him. And Nikki finds out that her daughter's name is Nikki sorry, forgot that. Her daughter finds out about this. No, wait.

J Jessi Chartier 05:29

Her daughter's name is Chris.

J Jen Myers 05:32

I don't Is it?

J Jessi Chartier 05:33

I think so.

J Jen Myers 05:34

I think it's Nikki, all messed up the neighbor anyway, you might be right. So there's a daughter. That's the important part. So and I didn't, I skipped ahead a little bit because she is in a relationship with this teacher, Greg, then Oh, I see. That's the thing. So they're the daughter and the teacher are having sex at their home one night and like Jones home, and she hears this, and is aroused by that, and Nikki finds out about it. So the Nikki takes off after that, then is when Joan starts an affair with Greg. And so she just decides to let go all and she's having this affair. She's all in on witchcraft. She had actually, I think she may put together like a spell to draw Greg to her. And so she's like, all in on all of this. And her daughter's gone, her husband's gone. And she's a witch and she's having an affair. And she also starts having her dreams get way worse. So they start to get a lot scarier. And they start to feature an intruder that's coming into her home wearing like this really wild mask, and all of this. And so then she starts doing like more witchcraft. And it's just all of this mix of stuff going on. Right. So now we'll go ahead and I'll tell you what happens in the end, since you don't know. Yes, please do. So because she's having these nightmares of an intruder coming in. So she has another one, or mask intruder comes in, she gets a gun and shoots them. And it turns out it was her husband actually coming home and it wasn't a dream at all. And you don't actually even know if she knew that it

was her husband or not if it was just purely she wasn't a dream. And she did it by accident. Or she knew the whole time that was going on. So she she shoots her husband. And then just as like and it but it is ruled an accident. So she's cleared and then basically is like yes, I'm a witch now. And that's her life. And she just goes on and visa which

J Jessi Chartier 07:34

I love it. I love it. Oh my god. Oh, good. So okay, what are your thoughts about the commentary? In regards to cars? So first off, when was this movie made?

J Jen Myers 07:47

So this was made? It came out in 73? So early 70s. Yeah. Okay.

J Jessi Chartier 07:51

So what do you what are your thoughts on the commentary of this woman who is unhappy? Playing the role of traditional woman?

J Jen Myers 08:01

Yes.

J Jessi Chartier 08:02

And from there, because that's, it's very clear. That's what it sounds like.

J Jen Myers 08:06

It's very clear. It's very clear. Like even in the movie, there's, there's clearly like, well, in first of all, let's say this is George Romero, right, nine of the Living Dead, all the all of the great stuff. And he's always made films about things, right. Like he always have something to say. And this, this film clearly has a lot to say. I would say if there's a if there's any downside to it, it may almost try to say too much. But I like what it's saying. And so I just immediately kind of, kind of, you know, aligned with it. And he said, himself that he said, this isn't explicitly a feminist film, like he said it himself that was his goal in making this was to make a feminist film, essentially, what he says he may not say that was his goal. But he does he does say specifically that yeah, he started learning about feminism. And he made this film in that context. So yeah, I think it is very, very explicitly about the kind of plates of a suburban housewife who has never really had her own identity or her own pursuits. Now being in a position where her kids gone off, and her husband doesn't really have time with her time for her treat her very well. And she's looking for some sort of way to get some, like power and her life basically, and some kind of influence and actually do something. And so I think that yeah, witchcraft is this thing that she, she reaches for, and I think that it really doesn't mirror. Well, you know, and this is something I also think

has been coming back recently, I've heard some people talking about there's been a heightened interest in like the occult and witchcraft, tarot things like that, that kind of mirrors the feelings of a marginalized population, feeling that they don't have power or they don't have the, the means to make change in their life. And so they may reach for things that seem to be beyond the system. Because where else are they going to turn to? Right? And so this is like a very clear example of something like that, where you have somebody from a marginalized population who has been, you know, kind of impoverished in opportunity and doesn't have anything else to do except be a witch. And you know, this gets a little bit more. She may not be necessarily be using her powers for good. But it makes a clear case of like, why she was kind of engaged in this journey in the first place. I think

J Jessi Chartier 10:38

that is interesting. I'm curious to hear. Like, was there a particular scene that really stuck out to you that you're like, oh, man, this, this was amazing. Actually, funny

J Jen Myers 10:47

us there is a scene that I like a lot in this. I don't know if you got to it. And when you when you saw that part of the film, but I think it's about midpoint in the film, it's when she officially decides to explore witchcraft. And she goes to, I mean, I think at a cult store, or is it an antique store, or maybe it's both, but she goes to the store, and she starts picking up on all of the supplies she needs, like, like what goblets and things like this. And that's when the song Season of the Witch starts kicking in, which I feel like that would be cheesy and a modern film, but it really, really works in this film for me, and you just see her the camera starts moving a little bit more than it hasn't had some nice fluid like, movements with her as she's going to the store and the music kicking in. And it really feels like all of a sudden, this really like comes together. And you also get the sense of her intentions coming together and becoming this kind of cohesive thing that she is in control of and completely part of. And I don't know, I just really like it. I also learned recently at the very end, when she goes, she gathers everything and she lays down a credit card to pay for everything, which is also kind of funny, but she because through all that she's also a suburban housewife. So she does, she's going to go become a witch. And then she can put it all on her credit card, you know, everything that she needs to get. But apparently it's actually Romero's credit card, and you can see his name on it when she sets it down on the counter, which is kind of funny. Love that kind of stuff. Yeah. And it's hard to it's hard for me to describe why I like the scene so much. But I remember when I first saw this movie, it really just like, I feel like everything just kicked in for me here where I was like, Okay, I'm really groovin with this. I like the scene. I like how it just brings everything together. And I just think it's really cool.

J Jessi Chartier 12:42

That's awesome. So can we talk a little bit about the dream sequences? I want to hear your thoughts? Because the dream sequences are like so beautifully. 1970s?

J Jen Myers 12:50

Yes, I actually, that was another thing that I had in mind to talk about. Because the sequences are also like I mentioned that there's very clear statements going on in the story. And I also feel like the dream sequences are very, at least I feel that they are a dream sequences. And they're exaggerated. And they're kind of grotesque in some ways, but they're also very, kind of straightforward. And metaphors.

J Jessi Chartier 13:17

Talk more about that.

J Jen Myers 13:19

At least that's what I feel. So I mean, I think the end and like you said, I've seen this film twice, but I didn't rewatch it in completely like the last week like you did. So I'm trying to remember, make sure I get everything right with some of the early dream sequences, but if I recall it correctly, it's there. It's very much like she's just kind of moving mysteriously through a dark place. It's just kind of confusing. It's, yeah, there just isn't a whole lot there. It just, it's like confusion and not to pull the curtain back too much. But I actually remember when I started therapy in earnest, like many years ago, I feel like that was one of the main things I described. It's just kind of like, trying to describe how I feel or you know what I'm trying to get out of this as like, I just feel like everything is dark and clouded or confused, and you know, just kind of a jumble. That's what I feel like her initial dreams are. But then again, as she gets more into her witchcraft journey, and more things are happening in her life and all of this stuff like that, they start getting way more intense and more disturbing. And most of it is around the fact that there's this mass intruder that comes in and is basically coming after her, which again, I feel like it's pretty it's not not not necessarily a super, that's not an actually confusing thing. You know, somebody's after you, somebody's threatening you. And I do think that there is a kind of she's, she's actually attacked by him. So it's not like he's just stalking her. She he comes after her. She doesn't know who he is. He's wearing a very good test mask. I think it's I think it's like almost like satanic if I'm not mistaken. And just like really You threatening her, but it does have the sense of, you know, there's a lot of canted angles and action that is just very, I don't know, it's it's hard to describe these. Did you come up with any other like thoughts? Or what were your thoughts on some of the dream sequences that you saw?

J Jessi Chartier 15:16

Yeah, I agree that there is, I agree with your comment that there were a lot of metaphors that were very heavy handed the first stream sequence, it opens with a dream sequence, by the way. So if you watch it, and it feels like you're on a 70s acid trip, you're in a dream sequence. She's walking through the woods, but she's always following behind her husband and her husband is like pushing branches out of the way, but then lets them snap back. So they hit her in the face. And then she sees things like a baby on the ground. It's almost like she's walking through her life. So she sees the baby on the ground. And strange noises are happening, and then they enter the house. And it is very controlling. And there's just, you know, he's giving tours of the house as if she doesn't actually live there. Like it's just an that she has fear of getting older. So like, it's all really very, what I liked about it, that's one thing I liked about it is all of her fears and her uncomfortable uncomfortability and her anxiousness are all very

commonplace. Like, I think that any woman who is in that, who hits like a almost like a midlife crisis, I don't want to diminish or dismiss the trauma that she's going through. But I think that it wasn't unusual trauma. It wasn't things like oh, she was abused as a kid, or, Oh, he was physically or sexually abusive to her. Like it was just kind of he was absent. He was dismissive. He was very focused on his life. And she was very alone, which I think is a I liked about it. That's what I liked about it is it wasn't over the top, it was a common fear. And that's what we talk a lot about on this podcast.

J Jen Myers 16:57

That's a really great point. And it's interesting that, yeah, and I she, I mean, she's unfulfilled basically. Right? Yes. And it's interesting that you say that you don't want to use the term midlife crisis in a dismissive way. Because it is kind of strange how I feel like we've have made that almost like a joke. But as someone who is almost exactly the same age as this character, whose daughter is, you know, almost done with high school, and I am not a housewife, or have a lot of these other things going on. But it didn't say there is an element of this, that I really, that really resonates with me. And it's something that I've been thinking about recently, too, in terms of like, Oh, God, I don't know what to say, I'm having a midlife crisis, because that's such a joke that, you know, I'm gonna go buy a sports car and have an affair and things like this. But I do think that is a very common thing for people to get to a certain point in their lives, where they are, probably to the to the point where they are, you know, comfortable enough to not have to stress out about things like having a place to live or you know, you a lot of times you'll will have achieved enough material comfort just in the fact that you've been on the world long enough doing things. So you can think about things like, am I fulfilled or not? And, and even if you have a lot of good things in your life, maybe you're not have you maybe not haven't done, you have not always done exactly what you wanted to or feel called to do, or you know, things like that. So I guess I've been thinking a lot recently, like, maybe we should stop making midlife crises a joke, because there's something that I think is kind of necessary about doing that questioning and people's lives. And I do think that you're right, though, that what she's going through is, and then it's, it is a common thing. But it also is very clear, it's made a very clear point. And this is something that women go through. And yes, she is definitely coming. She's a woman of a somewhat privileged background. But it was also specifically making the point that like her husband is not going through this, she's going through this. And she's the one who can't find any other way to get out of it. Other than there's witchcraft, there are no other like solutions really afforded to her to do that sort of thing. And I think that's what's interesting about this film is it's saying that this is a thing that we basically how we've set up society, we have made this a normal thing for people to go through. And then at the same time, we have not given them any means to get out of it. So they have to find their own means. And that's why even though Yeah, it doesn't necessarily I don't think this film necessarily says, Oh, she did the right thing by murdering her husband as becoming a witch. I think that at the same time it is saying like, Well, yeah, but can't you see why she did this? And that's what I find so interesting about it.

J Jessi Chartier 19:50

Yeah. And you mentioned something about like, she doesn't have to very many other things afforded to her. I think that some of this movie will let me ask you, do you feel like that? Some of the allure of the witchcraft after that so much of her life is out of her control. Yes, it's not out

of control. It's just out of her control.

J Jen Myers 20:08

Exactly. Yeah. No, that's that's a good way of putting it. Yeah, it's not like she is living in complete chaos, but she just doesn't have the resources to really change anything significantly. It seems like a really she feels that way. Which is, I guess what's really kind of important in terms of the story, right.

J Jessi Chartier 20:28

Exactly. Exactly. Do you have other recommendations if people liked it?

J Jen Myers 20:33

Yeah. And also, actually, I did have one other thing I mentioned earlier, I was going to explain why is called *Hungry Wives*. So let's get that real quick. Because this kind of makes the point of why are you know, the environment in which Romero was making this film in the first place? So another thing about this film is there are some, I mean, there's a lot of sex in this film. It's not explicit, it's not per not pornography. But there's a lot of sex scenes. It's happening. It's clearly like she is, you know, she has a younger lover and all of this stuff going on. And basically, when the film came out, I don't think anybody understood what it was. And so it ended up being like, they marketed it as this like, oh, suburban housewives gone wild type thing, and literally called it *Hungry Wives*. I think Romero was also pushed to make some of the scenes pornographic, which he refused. But yeah, and did they still try to market it as as the thing of like, Oh, these freewheeling housewives, who you know, are just tired of being a housewife, and are going to have affairs. And that's what this movie is really about, which is not what the movie is really about. And so I think later on, it got rereleased a *Season of the Witch*, which is a far more appropriate title. But that's why you will find this under *Hungry Wives*. And that's where it came from. And like I said, I do think it's worth mentioning, because it's kind of an interesting statement of the environments in which the film was being made that echoes the environment of the film itself.

J Jessi Chartier 22:01

Yeah, that is interesting. I didn't realize that about it. Hmm.

J Jen Myers 22:04

But yeah, bear, so films like that? This is a good question. I'll be perfectly honest, I did not 100% prepared for put them in the show notes. Yeah, I'll put them in the show notes. And see if there's any specific things. I will say, though, that I think this is one of the reasons I wanted to mention this film is that, I mean, this is very much in our wheelhouse here, right. So I think there's a lot of films that that came out in the 70s focused around woman characters that explored the psychology of what it was like to be kind of, you know, trapped in a box. And that,

that's everything from like, I mean, this is very similar to The Stepford Wives in a lot of ways. It deals with, you know, suburban women, you know, well, that goes into a different direction, but, uh, dealing with, you know, being unfulfilled, and how the men in their lives deal with that. And I'm gonna say, if you have not seen the original Stepford Wives, I've never seen the remake, but the original, it holds up, it's pretty good. And I think it's kind of become such a cultural standby, that we kind of don't talk about how, how good their original film is. So I would say if you've never seen The Stepford Wives, I go for that one. But I feel like there's a lot of the themes in here are things that we've touched on a lot of other films from similar eras, even like maybe a little bit earlier, or even a little bit later, about women trying to find their place and things and trying to find their sources of power, what they can and can't do with things. I mean, it's very similar to those are similar themes in the witch actually, were especially where it's like a coming of age tale, it has a similar ending in the way right, where in the hands of the witch, the kind of quote unquote happy ending is her embracing her power as a witch. So in that way, it has exactly the same ending, ending theme or ending statement. It's just when that happens, and in the old colonial environment, when this happens in 70, suburban Pittsburgh, but it actually ends up in exactly the same place. Yeah,

J Jessi Chartier 24:07

I think that's great. And we can always add more to the show notes too. So that's exciting. Well, thank you for that, Jen. That's it's great choice.

J Jen Myers 24:14

Well, I think you I think that and thank you for somehow sensing that I was going to do that and watching a little bit of it. So you had the context, but I still got to tell you what happened in the end.

J Jessi Chartier 24:25

That is the best part. All right. So my movie that I chose is like a 180 from what you described, okay. I'm going to talk about the very first horror movie I ever saw. And it was in middle school. Early Middle School, I think they might have even been late elementary. How old was I? I don't know what I was. I did not see it in the theaters. But we went over to a friend's house. And we watched this at night like you do right? After the parents go to bed, put in a movie. So I chose the movie from 1986 called April Fool's Day.

J Jen Myers 25:18

Oh, and I have never seen this, but I want to. So this is great.

J Jessi Chartier 25:23

So this is the reason I chose this film is one it was the first one I ever saw. So like, I don't think we've we've ever talked about that. But so this movie. It's just an interesting plot, it's hard to explain it's like a synopsis in a very short period of time. Okay, so college students, there's

explain it's in like a synopsis in a very short period of time. Okay, so college students, there's like six or eight of them. So it's like an ensemble cast, decide to go out to spend spring break in a mansion that is owned by a relative of one of the one of the members. And of course, it's an isolated mansion on an isolated island in the middle of a lake that you can only get to by ferry. So all the tropes are there, everything is there. The what you discover is that this group of friends loves to play jokes on each other. And so at the boat dock, two things happen, right? succinctly. One is that one of the members stabs another person. And then you discover that didn't really stab him, it was just a joke. And then someone falls into the water and gets hit with a propeller. And that is not a joke. And so they rushed him off to the hospital. So like right out the gate. It's like, you are constantly now questioning what is the prank and what is not. And so, and that's set up earlier in the movie, too, because the woman the cousin who owns the mansion, finds an old child's toy, like a Jack in a box. And you can tell she's thinking, so you're like, Okay, what is going on? Everybody gets to the mansion. And they have a grand old time. But there are like all these gags that this woman Her name is Muffy. Of course, of course, it's Muffy

J Jen Myers 27:09
It's the 80s, right?

J Jessi Chartier 27:10

Exactly. So Murphy has set up all these pranks that start out really like adolescent juvenile. So things like whoopee cushions, and like dribble glasses, is just crap like that. But then as the movie goes along, they start to turn a little bit more sinister. So like, there's a guy who is struggling with addiction, and he finds heroin paraphernalia in a wardrobe. And there's like a baby crying in a cassette tape in the room of a woman who had an abortion, and Oh, wow. And like, so they become a little bit more sinister, right? And Muffy is like, she does say she's like, I don't know how those got there. She's like, those. Those weren't me. And like, I didn't know like you had an abortion, like, like, but that wasn't me. So like, she's trying to like, be like, Hey, this isn't me. Like I do the whoopee cushion kind of thing. I don't do that kind of crap. But it kind of like ramps up. And slowly, people start to go missing. And one of the characters ends up what she thinks she sees his dead body someplace. I can't remember, I think it was the woods. But you don't really know. And so she comes back and she's like, I think he's dead. And like, no one can find the body. And so now you're starting to question like, there's something going on. And then more people start going missing. And a character ends up falling into a well, where she discovers the severed heads of her friends that are missing. And so then they pull her out the remaining characters pull her out, and they discovered the lines have been cut. And like there's a storm, of course, there's a storm so they can't get off the island. And now everyone's like, Oh my god, this is real, like someone is out here, killing us off. And it just kind of escalates from there. And so more they start to continue to disappear, more bodies are pulled together. And what you end up about three fourths of the way through the movie, you discover that Muffy has had a twin sister named wait for it. Buffy, right, who was violently insane as a teenager, and so they put her away. But you also discover that she's recently escaped, of course, of course. And so one of the things that then of course you question is like well is the Muffy that they're here with actually Buffy. And then that comes out to be true because they discover Muffys head in the basement. And of course, then there's this amazing scene at the end where Buffy is chasing the remaining two, of course, the remaining two around with a butcher's knife. And the female runs away from them. And she turns into a corner and comes around the corner of the living

room running away from Buffy and discovers that everyone is in the living room, alive and waiting for her. And that the whole thing was a joke. And that it turns out that Buffy doesn't actually exist. It's been Muffy the whole time. And that what Muffy wants to do is turn the mansion into, you know, like those murder mystery nights.

J Jen Myers 30:44

Oh, yeah,

J Jessi Chartier 30:46

she wants to do something like that, like a weekend of murder mystery or that kind of stuff. And so everyone has a huge laugh. At the end, including kid who's like, I think it's kid who survives, including the woman who survives. So you're left like, I'd be pissed off,

J Jen Myers 31:04

but ya know, I would probably just murder them after that.

J Jessi Chartier 31:10

And then of course, the credit starts roll and then later that night Muffy goes to her I think is her bedroom or one of the guests room I can't remember. And she finds the jack in the box that she found that you saw at the beginning of the movie. And she starts to play with it, of course. And as soon as the jack box open, one of the characters comes out from the shadows and slits her throat. And then you discover like so you're like, Oh my God, it is someone and then we're like open now there really was someone who's was violent tendencies. And then you discover that No, no, she just used to use the fake razor or fake knife or something like that. And then everything is fake, and everybody starts laughing and then the credits continues to roll. So it's total 1980s. It's, it's but so one of the reasons that I really like it, though, is that it's it's one of the first horror movies that kind of plays with this idea of the psychology around horror and humor. Where it's like people like to watch horror. Some people like to watch like the suspense horrors. I'm not a big fan of like, the scare mood or the scare tactics. What are those called the jumpscare? There we go. I'm not a fan of the jumpscare. But some people love them. And there's like a whole level of psychology that talks about how that is similar to laughter. Like, it's just this tenseness that's released. It's this catharsis of like Penson release tension release. And so I've really liked kind of how this movie just was, like, we're just not, we're gonna do it totally on the nose. Like, we're gonna play with this idea of humor and horror and humor and horror, and it worked really well at the time. Like it. Like I said, it doesn't really hold up totally now. But like, it worked. It worked at the time. And it was just delightful.

J Jen Myers 33:01

Nice, because like I said before, this is something new one I have never seen. And it is, I don't think it's hard. I don't think it's easy to get a hold of these days. Because I know I've looked for it, and it just not available in the way other things are. So I never actually saw it before. So but

it, and it just not available in the way other things are. So I never actually saw it before. So but yeah, I'd like to go see it.

J Jessi Chartier 33:20

I think one of the reasons that I do like this film is that it plays it very I don't know, oscillates between being super juvenile and super dark. You know, and that was really just didn't expect that. And I even when I watch it now it still feels it feels uncomfortable. And that's exactly what it should feel like. Like the fact that there's a baby crying and you don't know where the baby's coming from. And then you hear because what you how you discover that she had an abortion is that kid who's like one of the main characters that you follow, hears them arguing through the wall. So you don't really actually hear all of the conversation. All you hear are things like I'm so sorry. I don't know, I didn't know. And it wasn't me. And you come to then question like, if if this woman who was on the other end was kind of part of the site of horrid stuff, stuff like that. I don't know. It's just it's just it was just really nicely balanced set not balanced, but like it had these these momentary dark moments. And I think that that's what actually what saved the movie.

J Jen Myers 34:40

Yeah, and that's interesting, too. I guess the thing I was gonna ask is just around like, so. Here's the thing. I hate pranks, like in real life. Like I think they're really stupid. Yeah, like I said, I would never like when the first prank took place. If I were here in this movie, I would just I would jump into the water and It's leave I would, I just don't want any part of that at all. But I also feel like pranks used to be, maybe I'm just kind of thinking about like all the movies and everything. But from what my understanding of the movies pranks used to be huge people used to play pranks all the time in a way that I don't think we really do anymore. Like as a culture, honestly. And so it is interesting to think about. Well, I guess first of all, what do you think about pranks, Jessie? Do you like pranks?

J Jessi Chartier 35:27

I don't know. Because it's also the same reason I don't like jumpscares. Like, I have a control issue. Like, and I know this about myself, I don't mind talking about it. Like, I love to control stuff. And so pranks make me I shouldn't say make me they remind me that I am not in control of nearly 99% of the things that happen in my life, like, and I think that I don't like to be reminded of that. So I do not enjoy price.

J Jen Myers 35:54

Oh, that's totally fair. And I think what I was thinking of is that like that, probably, can it depending on what you think about pranks will enhance the horror of this or not? Right. So like, I hate pranks. I think for me, the main thing is I, I, I guess I don't I'm not as in good terms with my control issues as you are, even though they probably exist. But I think for me, the thing with pranks is just the fact that like, people don't seem to have any empathy of like, what their pranks will do to other people. And I just like the idea that just people just don't care about the

the effects of their actions on people. Like, I feel like there's enough of that already. Why would you go out of your way to do it? But it is also like, it's a very effective horror trope, right? Because if you're surrounded by people who don't have that type of empathy, what else could they be capable of? Right?

J Jessi Chartier 36:46

That's exactly that's exactly how I felt it was very much like a no one is safe. You know, and the pranks are, are pretty horrific. Like, they're not pranks, like, oh, I suddenly I'm going to order you Reader's Digest for the next year. Like, that's, that's a pretty benign prank. But like, they're, you know, pretending to be stabbed is

J Jen Myers 37:12

just totally messed up.

J Jessi Chartier 37:14

It is messed up. It's super messed up. And I just I find out or now I end the fact that it's too frat boys, and they're white, just like, it's just like, I don't know, I don't know why I feel like it's just such a white privilege thing to do. Because it's like, that is just no, like, your only people who have money. And lots of it would ever joke about physical harm. In my opinion, because like

J Jen Myers 37:46

I mean, I think that goes for a lot of it. Right? Yeah.

J Jessi Chartier 37:48

I mean, like anyone who has experienced any kind of via let me rephrase that. I just, I don't know why I feel like it's just like this stupid white privilege thing. Like, I don't know why you're saying, and I can't explain it. And I hope that it comes across accurately, but it's like, kind of your frickin white boys who are rich. So you're so you can get away with anything, including pretending to stab other people like,

J Jen Myers 38:14

Oh, yeah. Like there's no consequences.

J Jessi Chartier 38:18

Yeah. No consequences to the violence of the pranks.

J Jen Myers 38:23

Yeah. Right. And it's even like, kind of a you know, again, it's like, there's no consequences of the effect that could have on other people. Just like thinking that would happen. Like I would be traumatized. You know. And then how you say like, that is that incident in the film is followed immediately by somebody legitimately getting hurt. Not exactly in the same way, but but frankly, in a way that happened to someone in Chicago not too long ago. And so just the mention of is like, oh, and it just like it it is an interesting jokes, juxtaposition. And not to give the film too much credit. I don't know how much it deserves in this, but it is interesting to set those incidents next to each other. You have one that yeah, is the prank and Haha, we laugh at it. And then something, you know, that actually has violence and harm to people happens. And it's like, oh, that's not funny. And it is kind of you think they would have learned at that point, right? That this or you wouldn't like to think that anybody who did that sort of thing would learn at that point, but they don't. And it's interesting how, in their mind, they still don't make the connection of Oh, something could actually happen to me. It's still just this like abstract thing. And I think that's what we're like really all praying is come from right people who just don't believe that anything could ever turn on them.

J Jessi Chartier 39:40

Yes. And I think that that's why this movie is quiet little horror for me is like, yeah, there's just so much affluence that comes through and I want to go back I gotta go back and re watch it one more time because I can't remember if any of the characters don't come from affluence and if they have a diff if it has a different effect on the relationships between the friends, I wasn't watching for that. And I, but I remember feeling just, it just the whole movie makes me feel uncomfortable. Because I also know the ending and it's like, oh my god, you guys are so arrogant. And so lack of consequence. And it's just it's disgusting. But at the same time, the movie is really good.

J Jen Myers 40:28

Yes, no, I definitely want to see it. I am interested in it's Muffy, right, the real one. Yes. I am interested in how her entrepreneurial endeavors go. If so her her plan is to make this house into like a murder mystery thing. Is she going to do the same thing to people who show up like not tell them that these are pranks and just terrorize them? Is that the plan?

J Jessi Chartier 40:54

I thought it's messed up. is crazy. It is crazy. Crazy. Crazy. Oh, it's just

J Jen Myers 41:01

yeah, it's very weird. She's she's trying to make one of those extreme horror houses before extreme horror houses existed. Yeah, she's ahead of her time.

J Jessi Chartier 41:11

Yes, exactly. Exactly. Yeah, it's great. I mean, and I'm looking through a little bit more of my notes. And like the fact that it was filmed in Oh, it was filmed in Martha's Vineyard, by the way.

J Jen Myers 41:23

Oh, okay. That makes a lot of sense. Yeah.

J Jessi Chartier 41:27

It acts it just like, yeah, exactly. Just.

J Jen Myers 41:31

So really thing. So I think that this film is reminding me of a lot of other films, because it just seems to be that's part of its nature. But are there any films in particular that you would recommend in connection to this?

J Jessi Chartier 41:43

Yeah, you know, I think I would recommend, I'd recommend *Scrim*, like the original, because I think that there is a lot of overlap between the comedy and the horror there in a way that it's not, it's not a comedy horror, or a black, it's a black comedy. So I think that if there were other black comedies out there that people enjoy, like, I think that *Slash* fills or um, *Scream* falls into that. I think that would be where you should go.

J Jen Myers 42:18

Definitely. It also makes me think of like, like *Cabin in the Woods*. Yeah. Which is also kind of written it the thing about *Cabin in the Woods* that I feel like it's much more aware of how it's playing, that's the whole point of it is like playing with the tropes where this I feel like it's playing with it, but not quite maybe in the complete meta way that they would do you know, what, 20 years down the road, that sort of thing.


J Jessi Chartier 42:42

Exactly. Exactly. Yeah, it's I don't know. I think it's a classic. I think if you haven't watched it, you should. It's not the most amazing movie it does not hold up well, but it definitely is a perfect time capsule of horror at that time.

J Jen Myers 42:58

 Jen Myers 42:50

Yeah, man, I just have to find it.

 Jessi Chartier 43:01

Thank you can see and I'll check this and we can put this in the show notes. But I think you can rent it on YouTube movies. Okay, you probably could also it's not on Shudder. I tried looking on Shudder. I think you can also watch it on Amazon. Let me actually see what Letterboxd tells us. Shout out to Letterboxd by the way they are not our sponsor. But man.

 Jen Myers 43:24

I know I do love Letterboxd I. I log all my films there. Hey, while you're looking at a little note here in case nobody is aware if you're also on Letterboxd I keep a list on there of all the films we cover in the podcast. So it's just called Quiet Little Horrors. So you can check it out if you want to.

 Jessi Chartier 43:43

Awesome. Sounds good. Yeah, it's not even it's not even showing up.

 Jen Myers 43:50

So just move through the world setting your intentions to see April Fool's Day and then maybe it will just appear for you.

 Jessi Chartier 43:58

That's exactly right. Hey, dear Shudder people put it on because it's a classic pair. It's from Paramount. So you know, start pulling your Paramount strings people. I'm also seeing if our local library has it because if our local library has it, then probably other libraries will have a tool. And it's not April's Fool day. It's April Fool's Day.

 Jen Myers 44:19

Okay. Let me just double check. No, of course it's not there.

 Jessi Chartier 44:25

Hold on. Now I gotta go back to Letterboxd. This is an adventure for all of us. Let's all do this together.

J Jen Myers 44:32

This is what I do whenever I come across a recommendation of a cool movie is Yeah, so first I check see is it streaming anywhere? And then I also if it's not streaming, I see if it can be rented somewhere streaming. And then I checked the library and then I also have a great backup like the next to last my plan. I still have a DVD component on my Netflix subscription. So I still get DVDs. And there. Here's the here's a tip for anybody who's looking for obscure movies, a lot of times you can find things on the DVD section of Netflix that are not streaming. It's like 10 bucks a month for unlimited DVDs. So if you're really into finding obscure movies I highly recommend you can add it back onto your your Netflix thing is like like an add on. And you have access to all DVDs there. And then my other my real last thing is I can't find it anywhere I go on eBay and buy the disc.

J Jessi Chartier 45:31

That's amazing. Yeah, also, I lied. It is on Letterboxd. It's April Fool's Day, and you can rent it on Amazon, Amazon Video, Google Play Movies or iTunes.

J Jen Myers 45:43

So here's an interesting thing. I did look this up. So there was a remake of this as well. It was there freely. In 2008 there was a remake because that's what's available on Netflix DVD.

J Jessi Chartier 45:54

NOT want to remake you got to watch the original.

J Jen Myers 45:56

Yeah, I don't think I'd really be into that. Especially I gotta be honest, that era of horror movies in that timeframe. Were not always the best. Or at least for me, personally, my personal tastes so. Okay, well, I'll go find the original and then.

J Jessi Chartier 46:11

Excellent. Well, I hope everybody enjoyed this episode of us talking about some of our favorite films. We'd love to hear what your favorite films are so that we can cover them during the podcast. So please reach out to us at Hello at quiet little horrors.com. You can find us on the website at quietlittlehorrors.com as well. And we're on social media. Jen, where can they find us on Instagram vs Twitter, on Instagram,

J Jen Myers 46:39

we are quietlittlehorrors and on Twitter we are quiethorrors. I would also say like reach out and

let us know if you liked this the format of this episode because I thought it was a lot of fun. And maybe we could do it again.



Jessi Chartier 46:53

Good point reach out to us. I love it. All right, Jen. Well, thank you so much for sharing your Season of the Witch. I'm glad we got to talk about April Fool's Day and have a lovely Halloween season, everybody. Happy Halloween. All right. Talk to you next time. Bye