

QLH-S3E10: Near Dark

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SUMMARY KEYWORDS

vampire, caleb, movie, film, character, feel, loneliness, gang, talk, bill paxton, aesthetic, jen, interesting, love, western, anarchy, starting, turn, people, blood relatives

SPEAKERS

Jessi Chartier, Jen Myers

J Jessi Chartier 00:04

Welcome to Quiet Little Horrors. Here we talk about the films that creep under your skin and take up residence in the dark.

J Jen Myers 00:17

Let's talk about Near Dark. 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. Caleb, a young cowboy falls in love with a vampire. After being forcefully turned and kidnapped by the vampire gang. Caleb struggles with his new tribe and the reality that he has to kill to survive.

J Jessi Chartier 00:53

So this is part of our 1980s horror series that we did. So we chose that theme for this month. And this movie is really interesting, Jen, I had never seen it before. But you had is that correct? You've seen this one.

J Jen Myers 01:05

So it's I think this is like cult status. Now. I don't know if it was a huge success when it came out. But it definitely is one of those things that I had always heard as, oh, you know, you if you like vampire movies, if you like horror movies, you got to see this. It was you know, it's like a really unique, kind of stylish take on it. But it's really hard to find. And I remember, for a long time, it was on my list of like, how do I find this movie to watch it? I know, I need to watch it. But I don't you can't find it anywhere. And then I think finally the Criterion Channel started streaming it. So I saw it. I spent at least a couple years ago, maybe a little bit longer when they first streamed it. And it was like this big event. And I'm like, finally. And fortunately, I really

loved it. Otherwise, after all that build up, it could have been kind of disappointing, but no, I totally paid off. I totally love it. But it still is hard to find. So it's currently as of November 2022, when we record this is against streaming on the Criterion Channel. You can't buy it on DVD unless you go to eBay and buy an old DVD, which I did, in fact, do recently. But yeah, other than that, you kind of have to bide your time and jump on it when it's out. But right now is a good time to jump on it.

J

Jessi Chartier 02:24

Yeah, it is a good time to jump on it. There's so many good streaming services out there. And so let's talk about the plot a little bit. This isn't a new thing we're going to try with our podcast is just to do a quick little pot plot overview. So that you dear listeners can kind of get an idea of what we're talking about. Okay, so there are just a handful of main beats to this particular movie. And so Caleb, who's the main character meets a girl falls in love with her and is turned into a vampire all within the span of like, four hours. The vampire gang in the morning, so she belongs to a vampire gang. They know that she's turned this guy and so they kidnap him to protect him and basically show him the vampire ropes. At that time, his sister and father happened to see him being kidnapped from across the farm. And so they also embark on a journey to try and figure out where he is. But the vampire gang really kind of pushed him to the brink because he struggles Caleb struggles to kill people he struggles to to accept who he is because he was forcefully turned into a vampire. It wasn't a request. And so the vampire gang gives him five days to prove himself capable of being a self sustaining vampire or else they'll kill him. And Caleb continues to fall at this this quest. And so he continually has to live off of May, which is the girl he fell in love with. And that's the main early plot of the movie is them. The vampire gang just kind of moving from town to town causing a ruckus killing people putting Caleb into situations where he should kill someone in order to survive and he just continually fails. And then we have inner cuts of the sister and the father also moving along trying to find him and finally his sister runs into the youngest vampire. They're apparently staying at the same motel. And the youngest vampire is the same age as a sister. And so the vampire is like, I'm going to turn this girl because I want someone of my own. And there's an exchange. There's a tense situation, there's a fight. There's a lot of stuff that goes on and Caleb is able to escape with his father and sister in an assister. So his father, who is a vet takes Caleb back to the farm and gives Caleb a blood transfusion, which cures Caleb of his vampirism. So he's now fully human. But of course, Caleb is still in love with May. So he returns to basically bring me back with him. And there's this huge action packed scene at the end of the movie where all the vampires with the exception of may end up dying by sunlight. And so Caleb at the end it takes me back to the farm, gives her a blood transfusion cures her of her vampirism and everyone lives happily ever after. So there's the quick little few minutes synopsis of the movie. So, the stated horror, of course, is vampirism. But I think there's like a question of what is really the subtext? is like, I don't know, is it love conquers all? Is it struggling to come to terms with reality? Is it you should keep your nose clean and follow a tradition, like a societal expectation? Like, I'm not quite sure what the subtext really is, if maybe all those things? Yeah. What do you think, Jen?

J

Jen Myers 05:36

Yeah, well, I have, I kind of have two thoughts. But my first thought is to agree with you that I think it's a mix of things, which I think is appropriate for this movie, because this whole movie is a mix of things in a good way. Like, it's a huge mix of genre, there's so many different things

going on in there, there's a love story, it's also very much kind of a Western, there's vampires. And even though it's a Western, it's modern. And there's a little bit of like a biker gang edge into it. There's a lot of vibes going on in it. So I think that if there's any subtext, I think it's probably like a more complex mesh of themes than one in particular. But I will also say, and this is maybe something we can get into a little bit later is another one of the themes that really jumps out for me is loneliness. And that's what I kind of feel is the underlying horror of this is of, you know, the kind of the horror of being lonely and not having the people that you want to connect with, or, or things like that. So I don't know, what do you think?

J Jessi Chartier 06:40

Yeah, I never really thought about it as a loneliness thing. I definitely think that there's this fear of marginalization, and isolation, like you'll the vampires clearly suffer, because they are marginalized. And so I can see where you get that from, but we might be able to dig more into it. Okay, so you say this is you love this film? Why did you love this film? Let's talk about that.

J Jen Myers 07:03

Well, it's, the first thing that comes to mind is it's just like, I really dig the vibe, which is not a very descriptive answer. But it is, again, kind of like, because I feel like there's so much going on in this, it produces this results that I feel is is difficult to kind of quantify in simple terms. Oh, interesting. So it was kind of like, this feels like a very, you know, elaborate dodge to your question, but I think part of the reason I love it is because it is a bunch of things at once. And it all over all through it. It has this kind of very, I think this is a really, I think it's a stylish film. It's really beautifully shot. You know, there's a lot of like, precise lighting and framing and things in it. And so, and then again, there's just kind of like, I did this western biker gang, doomed romanticism type, vibe, and vampire vibe. Like all of that stuff is stuff I love. And so I think the mix of all of that stuff together just really works for me.

J Jessi Chartier 08:09

Yeah, this is definitely not your not a modern day horror film, what I liked about it. So the again, this is being recorded in 2022. And the most recent vampire phenomena, has been very romanticized. It's almost like a throwback to the Gothic horrors. This is definitely not that this is this. This is a movie that showcases the I mean, the vampires are, they're just dirty, like they've got like mud on them all the time. They are covered in dust and dirt, they are colored less. They were just really drab clothing. So it's like they're always like hiding and scuttling. And I think that there's there's just not your chip in your, your standard, romantic forerunner of like, oh, this is someone so unique and different and aloof, and blah, blah, blah.

J Jen Myers 09:03

It's like no, this isn't. It's clear that they live a very rough, awful life. And they're really brutally violent too. Like there's no hand waving or glossing over the violence. In fact, it's kind of the opposite. There is a pretty famous set piece in this movie, when they ended up basically destroying everybody at a bar. And it's super bloody. It's pretty violent. It's really and it

happens earlier in the movie as opposed to later so it really gives you a sense of you know who they are that yeah, they're very much not what you're pointing out here. They're not these dignified, eloquent, beautiful distanced foreigners like that. They're just like kind of down and dirty, rough and tumble. Bloody villains. And but there's also something at least I don't know, I guess for the right type of person, I guess I'll admit it for me really compelling about that in a lot of ways that it doesn't hurt that there's a lot of really great acting talent among the vampires. Like, if you do look up this, if you've never seen this movie before, and you look it up on streaming or anywhere else, chances are, one of the first pictures you're gonna see is Bill Paxton, who plays Severen. And there's a he's not the main character. But he's not one of the like the the two central figures, but I feel like he is still kind of the poster boy of this movie, because he is so good in this and so compelling. And he's the bloodiest, and maybe most violent of all of them. But he's really magnetic. And so he does have he does do that, where you get a sense of, there's still the kind of attraction to the lifestyle. I don't know, I guess I guess maybe had to be a certain type of person. For me, I think the attraction is that they do exemplify this kind of Western loner mystique, where we're out. You know, we're out on the frontier, and we're all on our own, and we're not suited for the boring, straitlaced life. You know, we're out here on the edges doing our own thing. And that's gonna get rough sometimes. But it's worth it to kind of have this freedom, basically. So yeah, I don't know, I think I went off on a little bit of a tangent there. But those are, those are the things that I get out of this.

J

Jessi Chartier 11:36

Yeah, that's very true. I mean, that the two main characters of the vampire gang are very content with what they have. Like they, they know what they are, and they know what they need. They're, and they're living, they're living it. Like they're living the life that they want to live. They're not conflicted. They're not conflicted at all. Exactly. And I would actually argue that Bill Paxton character is also not conflicted.

J

Jen Myers 11:56

Oh, no, not at all. Yeah, no, he glories in what he is, which again, is part of the kind of attraction to his character.

J

Jessi Chartier 12:05

Yeah, yeah. It's just a true ownership and acceptance of it. But some of the other characters like Caleb really struggle with it. May struggles with being alone. And there's a there was clearly a human boy that was can turn to vampire very young, and he's probably what? 10? Yeah, around there. And he's the one that meets Caleb's sister and is like, Yes, I could turn her. She's smart. She's clever. I could turn her into a vampire. And we could be soulmates forever, which is exactly what Mei did Caleb, by the way, y'all. Yeah. Yeah. Caleb didn't have any say in whether or not he was starting. This is one of the first movies I think that I've really seen where a male character has been violated in that way. Where he didn't have a say in something that forever changed his life. And a kind of, I don't know, if there was a subtext that was supposed to be there, I'd really wish there would have been something that you could have leaned more into.

J Jen Myers 13:07

Yeah, well, this is, this is gonna sound kind of awful to what you said. But I said it earlier. It's like it. I think that that is impacted by the fact that Caleb, to me is not a very interesting character. Yeah. And I think that part of you know, what you're saying is that it does, it doesn't really seem to, you know, his situation, or what has happened to him what has been done to him, I think doesn't come across stronger, because he himself really is not that compelling. I don't know why that is, like, we were talking earlier that there's so much of a mix of things in this and I think the the weakest part of it is the love story. It's, it's not very interesting, and part of it is May's more interesting than Caleb, but frankly, she's not that interesting to me either, at least compared to some of the other vampires, right. I think that's the kind of imbalance of having performers like Bill Paxton and Lance Henderson, who are very, very good, very magnetic, you're like focused on them the whole time. I think it does mean that some of these other the main central love story and the things that have been done that Caleb I feel like kind of get pushed away a little bit because they're just not not in the forefront. And that is a shame. I don't see any reason why it has to be like that. Like you. You could have mixed all these things with equal import, I think.

J Jessi Chartier 14:28

I think so too. I think so too. And it was I wanted to care more about Caleb and May than I did. I found Caleb's sister to actually be one of the most compelling characters. Yeah, I guess and we see her for like a whopping 30 seconds.

J Jen Myers 14:42

Yeah, she's not that much but it's you're right though that because it is exactly she represents what has happened to Caleb, what May did to Caleb, and that the kid? Homer's the vampire kid, right? Yes. What he wants to do to Caleb resonates. And you're right, though that there is a weird thing that it comes into sharp focus in with the sister in a way that it doesn't really with Caleb.

J Jessi Chartier 15:09

Yeah. And I almost Yeah, it might tie back a little bit more to what you were saying because his sister his sister knows who she is. So the conversation so Homer runs into her, this young vampire runs into this young girl, of course, at a soda vending machine. Outside of a motel great little, it's just I love how it was like, let's look around and see how they could run into each other's soda machine. Kids love soda. Let's do that. It works. It works. It's I'm not critiquing it. I'm just it's works. But he comes over to her and he starts talking with her. And he's like, who lets you out this late? And she turns to him like, and she gives him this look of just like what she says, I do what I want. Yeah. And it's just like, she doesn't say she says it kind of snarky, but not like snarky, snarky. So it's just like, I do what I want. And then he's like, you want to come watch TV? And she even said, she's like, what's on? Like, she makes it work for it. Yeah. And it's just, it's just great. I love it. So she feels very comfortable in her skin. And Caleb does not. But Caleb, so flat. I just felt like Caleb was a really flat character.

J Jen Myers 16:24

Yeah, no, I had never thought about it before you said this, that I do think there is something in his character that he was susceptible to this, because he doesn't have that sense of self. And, but that is a little bit I feel like we are kind of reading into it. And that is unfortunate. Because that could be really interesting to get let's like there are these potentials in his character that never really get fully fleshed out. And I don't think it would have harmed anything else in the movie to flush them out a little bit more. So it is a bit of a disappointment. You're right. He's very flat character.

J Jessi Chartier 17:00

Yes, he really is. But you know what I let's talk a little bit about the director because I love the director. So was this. So this is Kathryn Bigelow. I think that's how you say her name right?

J Jen Myers 17:11

It is I actually looked it up before we recorded and I found an interview that pronounced her name because I do not pronounce it either. For the record. It is Bigelow.

J Jessi Chartier 17:18

It is Bigelow. Okay, good. I want to make sure I pronounce right. And this is, first off, she is an Oscar winning an Academy Award winning director, the first woman to do that, the first woman to do that. And I like her style as she becomes more sophisticated as a director. And as a film maker. I wouldn't say that this is her best film. But I think that she really I agree with you. The thing I loved most about the movie was not the plot, but was the aesthetic? Yes. And it does, she does a really nice job of turning a script that's really on the nose into something that artistic, I don't know how to explain it. I mean, it's definitely Oh, man, I'm gonna say something that's probably going to come haunt me in the future. I don't think it's high art. But I think it's as high of art that she could do in the timeframe that she was given with the budget she was given. And with fighting the reality that she was a woman in a man's world. And it could be

J Jen Myers 18:20

Yeah, no, I think that I get what you're saying with that. It could be also as much as she wants to do within this context, because she went on to make a lot of very action-oriented movies. So I think that that is what she wanted to do.

J Jessi Chartier 18:35

Yeah, I mean, that's her art form. She seems to gravitate towards action based storylines and movies. And she's good at it. She's a good action director. I haven't seen I have to be fair, I have not seen her entire filmography.

J Jen Myers 18:47

No, I haven't seen much of her later work. For some reason. I think I've only seen her like this Point Break. And then her first movie that she co directed with someone else, and I actually have not seen a lot of her later work, but I know of her reputation as somebody Yeah, she's a good action director. And I think that she can bring some interesting things to that genre, which is cool.

J Jessi Chartier 19:12

Yes, agreed. And I think that she she does do a really nice job in for later movies like point blank. And what was the one she won an Oscar for?

J Jen Myers 19:21

Hurt Locker

J Jessi Chartier 19:22

Hurt Locker. Thank you. She does a really nice job of making a really compelling story inside of an action film. Like it's not just action past for adrenaline sake. It's it's good storytelling. And I think that she did a really nice job again, given what the story she could hear. But I agree I actually really liked her later stuff better like I loved Point Break blank Point Break. The Hurt Locker was. It was so that was an amazing film. But yeah, I feel like this film is just I almost feel like she's cutting her teeth on some future stuff here.

J Jen Myers 19:55

Yeah, well, and I want to go back to one thing you mentioned you mentioned the beginning about how This film has such a strong aesthetic that it basically, you know, kind of almost almost overpowers the plot, which is fine with me. I'm fine with a movie that does that, right. And it reminds me of the film that I talked about in our mini episode on 80s Horror, which is The Hunger, which is aggressively just aesthetic. Like that takes that same principle to a total, so the total extreme where The Hunger is, I say this with love, because as is clear, if you if you haven't listed on the mini episode, I really love The Hunger. That's why I chose to talk about it. But it is very much about a style aesthetic. And I think it is interesting that Near Dark comes along and has a lot of that going on too. But then mixes in these other there's Western aspect, this action aspect. So it's still maybe not necessarily about the plot, but it is about these other type of aesthetics that are coming in and intertwining, which is very interesting, especially considering what was going on with 1980s Vampires.

J Jessi Chartier 21:02

Yeah. I feel like 1980s horror films were really experimental in the horror genre. like it was

really starting to like play with that genre a little bit more where it was starting to create sub genres and starting to experiment with how do you create something that is artistic, you know, like, our, our horror movies best placed in an art house or in a mainstream cinema? And I think in the 80s it was, we don't know. And so I feel like there's like we see it with hunger, we see it with loss boys, we see it with a bunch of other 80s horror films of like, it being feeling almost experimental when it comes to storyline. And, and with aesthetics. It's like one of the few mediums that you can really kind of play with the static and people go, okay,

J Jen Myers 21:50

Because you mentioned Last Boys, and that came out, like, right before near dark did I think like literally a couple of months, I think. And that's another one that I mean, I think it's a it goes more towards, I don't know, maybe goofy is not the right word, but, and again, I say with love, but it doesn't have quite maybe the same weight as Near Dark or The Hunger does. But it still has a very particular aesthetic and style to it. And it's doing a certain thing, like Joel Schumacher is doing a Joel Schumacher thing with that movie. And it all seems so incredibly tied to time and place. That is interesting that these things were going on within a few years of each other because they are, they're all uniquely what they are, but they share these these stylistic threads. I don't know they do. Interesting.

J Jessi Chartier 22:47

Yeah. And I feel like the 80s were also a time of like, I don't know, there were a lot of movies within that decade. That also played with this idea of there's something similar between the bet like the gangs, the vampire gang that we see in this movie Lost Boys the gang there. And even like Mad Max, it's almost like a eight let's explore the anti almost like an anarchy feel to it. In like the extreme sense. I'm not talking like the actual political views of Yeah, who believe in anarchy, but I'm talking about like, the sensationalized cinematography or some cinema based view of what anarchy might be. I feel like that there's this that is an aesthetic that is really kind of felt throughout all of those movies.

J Jen Myers 23:44

Yeah, I think so. I think that that I mean, that comes through for me a lot in Near Dark, like I mentioned earlier in the beginning that from when I first saw Near Dark, still I get a lot about the loneliness of it. And I kind of connect the loneliness to things I talked about that I think pop up in the western genre of that kind of, I don't know, I guess, that individual who's out there under the big open skies, and sometimes trying to find the right tribe of people to connect to.

J Jessi Chartier 24:17

Yeah, talk more about that. Because you were mentioning, like, when we were talking about this film, you're like, you talked about this idea of like leaving family and making your own making your own family, your own tribe, and that that really spoke to you about this in this film. And I feel like it's really interesting, because the the tribe he chooses is quite abusive. So but talk to me more about that.

J Jen Myers 24:39

Well, and that's the thing. I mean, I think you can interpret it a lot of ways of interrupts because it is about well, because I also think about May, who was clear, I mean, she started this whole thing because she was lonely and she wanted Caleb. She didn't really consider the consequences of that and what it would mean and what it would mean For him, so, you know, there's there's her lash kind of lashing out when lonely and loneliness. But I also think there is there's something in this idea of finding your tribe of people, no matter what the circumstances are, like, you know, what is worse, being stuck alone, or finding a group of people that you are a part of who do bad things. And, and that and I mean, I, you know, and I guess a lot of this at least even just this question really resonates with me, because I'm someone who, you know, doesn't come from a great background, I don't have a strong family i As of right now, I don't have any connection to family members at all, except my, my daughter. And so I understand that, that loneliness, I've always felt like the misfit, I've always felt like I'm out on my own. Like, that has very much been my, the kind of how I relate to the world. And so you know, I've never fallen in with a group of bloodthirsty vampires, for better for worse, but I understand like, the impulse all around that of like, a being lonely of trying to find and also like the idea that I think a lot of people interpret being lonely as like, Oh, you just want to be around other people. And maybe it is for some people. But I think that for a lot of people, it's about being around the right people about being understood for yourself, not just like physically being around people. It's about like, really being seen and really being accepted. And I think that in this, there's a thing that like, yeah, they are abusive, and it ends up being not what Caleb wants. But I could also see how we we've also pointed out, he doesn't seem to have a clear sense of who he is. So maybe there's something underneath that is so desperate for acceptance to be a part of something that you could go too far, or I think a lot of the Vampires kind of exemplify like, like Severen, is really happy that he's a vampire. And he gets to do all these things. So he found his tribe. And there's something kind of liberating and seeing somebody like that, who was so not just like, comfortable in themselves, but like, happy in themselves. It just so happens that they're happy, you know, brutally murdering other human beings, well, not other human beings, because he's not other but you know what I mean? So it's like, I mean, that sucks. But you know, you know what I mean? It just like, it's all these, this is where the mix is. And it's all these and this is what's interesting to me, it's not this clear cut right or wrong, good or bad. It's, it's about like, loneliness turns human beings into strange creatures. And what do we do as a result of that? Basically

J Jessi Chartier 27:48

I love that you're talking about that I was, you know, I was listening to one of our older podcasts. And we were talking about crazy old women, as we become older, and there was a, you had said something like, oh, I can't wait to be the crazy old woman.

J Jen Myers 28:01

I kind of already am.

J

J Jessi Chartier 28:03

And I feel like that this kind of ties into that is that there's this, you know, the especially well, even now, but I mean, like, for so long, there were just such clear and set expectations of what it meant to be a human in the society that you were in. And these vampires are so comfortable with who they are, it does not fit in a societal norm. You know, but then again, no one would watch a film about a well, you know, a well adapted vampire who like runs a blood bank, like, I don't know

J Jen Myers 28:39

Now that you said that. I'm thinking like, that could be kind of fun. If what what Has there ever been a movie about? I mean, maybe like, it's kind of like What We Do In The Shadows is kind of like that, where it's like, vampires just living their lives, you know, and there's something I mean, obviously, it's a comedy. But what if somebody did a straight drama that was just about Yeah, somebody who's just completely is not a tortured soul? is just, you know, happy about being a vampire. I don't I don't know. I don't know if it would work. It's intriguing, though.

J Jessi Chartier 29:10

It is intriguing. I mean, I think about there was a movie with Tilda Swanson and Tom Hiddleston. That was, yeah, only when I think that that I don't think they were well adapted. I think that they were maladaptive because they were had been on the earth for so long.

J Jen Myers 29:25

Yeah, that's another aspect of it, too. That I think is part of the whole thing.

J Jessi Chartier 29:30

Yeah, I definitely. This is definitely just a beautiful movie to kind of capture that. I mean, one of the characters does say I've been around. So it takes place in America West. I mean, let's just generalize it and there's a character who's supposed to be from the south. Right. And Caleb asks him, how long have you been around? And he's like, let me put it this way. We lost. So you give the impression that he's been around since at least the Civil War. Yeah. But that's like the only I think that's one of maybe two Moments where they talk about how long they've lived like this movie doesn't linger on that it doesn't linger on the longevity of the vampire life. It's definitely more about making your own tribe. It's about, you know, living the life you want. Which kind of goes into that idea of like a Western gang. Yeah. And kind of plays around there outlaws. Exactly, exactly. I don't know, I think that this movie reminded me so much of Lost Boys from an aesthetic standpoint. And then with the gangs and the Yeah, with just the gangs and that sense of like, I'm going to do my own thing, the sense of anarchy. But it also reminded me a lot of John Carpenter's Vampires. So if you haven't seen that one, you should definitely see that one. But the vampire Nazis in there is very Western, and it takes place almost entirely around an old house, where there are supposedly a vampire den that they're trying to hunt down. I just I find it interesting that we, there was a resurgence of vampires again in the 80s.

And then it shifted in the 90s. With I think that Anne Rice is really what brought back the Gothic Horror of vampire. Definitely. And really cemented it in the public eye because it's it really hasn't moved away from that.

J Jen Myers 31:16

No, I don't think it has. That's a good point. Like there's definitely different vampires and things circle around. But I think you're right, I think the Anne Rice vampire, which has many great aspects. I'm not against it. But I do think that that has kind of because even like Twilight is just an evolution of that. Really, it still is like this very romantic vision of it. It's not it's not like Bill Paxton, strutting around with blood running down his face, which is awesome. No, I agree with you. Yeah, it's interesting, though, I think that there's still I think there will still be evolutions like it would be, it's gonna be interesting to see if we ever do really get out of that. If we ever come back around to a more brutal type of vampire.

J Jessi Chartier 32:05

Yeah, I don't know. I think that there's, I also wonder how much of this film didn't talk about it. So I don't want to go too far down the rabbit hole here, Jen. So we'll we'll have to keep it the surface level. But you know, there's such there is an allure to the vampires here. And it's maybe because of that anarchist and you know, animalistic. I also find it interesting that this was a movie that had the gender roles as they had them. Where it was the vampire was the female. Right. And the protagonist was male, the victim, if you will, was was male. And I think that had it been the other way around. One, I think the violation scene of like, her actually, turning him would have been a completely different tone. It would have been much more grotesque, much more violent, and much more rapey

J Jen Myers 33:01

or would have been much more romanticized. You know, it'd be one or the other.

J Jessi Chartier 33:05

Yeah, but it Yes, exactly, it would have been one or the other. But because it was the female turning the male, it didn't feel as I don't know, it didn't feel as important because I didn't care about Caleb.

J Jen Myers 33:18

Yeah, I think that there's something about this, it feels that when this is a little bit odd for a vampire movie, especially in the traditions we're talking about is that there isn't, there's a lot of brutality, there's a lot of blood, there's a lot of action, there's a lot of these other things going on, there isn't a lot of sexuality. And not like to the extent that there aren't other vampire stories, really, at least that's the vibe that I got. And I can't help but wonder what it would be like if we had a same-sex love story, in the center of this, that like, really played up some of the

kind of like, vibes of be feeling outcast, or, or, you know, trying to find your tribe of people, especially in this particular era. You know, like, there's a lot of interesting things that could have been played with this. i It almost feels like when I think of these things, and this just could be my projection onto it, it feels a near dark that that love story doesn't really come through because they're, they don't want to kind of let all of this out. So because there is such a sexualized tradition with vampires. I feel like they're being very careful to not open that door.

J Jessi Chartier 34:35

Yeah, I agree. I agree. I think that yeah, it's like a toes the line, but it doesn't go all the way over.

J Jen Myers 34:41

Yeah. And it I think that hurts it. I think it could be really great if they were they were able to have a central character that could explore all of these things that we've talked about in subtext and themes like a central character could have explored all that. And I don't think we really got to in the central character,

J Jessi Chartier 35:01

I don't think we did either. And I think that they were just trying. I think you're right. I think they were trying to like, protect him. Yes, I think so want to make him look weak?

J Jen Myers 35:10

Right. And it undermines the whole story.

J Jessi Chartier 35:13

Yeah, I agree. And I think that that's why and rice works so well, because Louis and Lestat are same gender, opposite ends of the coin are opposite sides of the coin. You know, one is very aggressive, and very comfortable and very, I'll get what I'll just take what I want. And the other is very passive. Very human a, like humane almost too empathetic, to compassionate. And I think that that works. But in this film, it's like, Me is neither of those. And Caleb is neither of those.

J Jen Myers 35:55

Yeah, they just don't really hold the center. They really don't like me is not particularly compelling either. And yeah, that's really the one weak part of this movie for me. Like I said, there's so many other things that I do love this movie doesn't completely like sink it in my estimation, and there but there's so many other aspects of it that I love more. And I do feel

disappointed by the the central story, the love story, that all this aspect of it. Yeah, that they don't get into any kind of real romance or sexuality. I think that's that's a weak part of this movie, as far as I'm concerned. And it definitely brings it down a little bit for me.

J Jessi Chartier 36:32

Yeah, for sure. Agreed. Agreed. But it was still a good film. I still I think it did what it needed to do. I think it fits well into the 1980s horror film. You like, grouping? It is, like you said a cult classic for sure. I love the the mix of genres, like you mentioned. I love the aesthetic to it. So I mean, it has its qualities for sure.

J Jen Myers 36:57

I think it's still a very unique film, and the whole scope of things. Like I still think it does. I still think it does something that no other film really does just this mixing all these things together. And I think what it like us or what it does, I think it does, it does well overall. And it just it is it is itself. And I you know I mean that in like the most complimentary mentary way possible where it is. Yeah. It's its own unique thing. It is it really is.

J Jessi Chartier 37:27

Well, if people like this, Jen, what would you recommend? I know I recommended John Carpenter's Vampires. Yeah.

J Jen Myers 37:33

So you know, the first thing that popped in my head and this is a little bit because I just saw this last week. And I will preface this by saying it's not immediately available to everybody. But it's so close to things we talked about and what I feel about Near Dark that are throughout this movie called Blood Relatives, and it will be streaming on Shudder in just a couple of weeks. So if you are listening to this anytime after late November 2022, it should be streaming on Shudder. It is a production of Shudder, but it also has been popping up in some theaters. The director and writer star has been taking it around and I got to see it last weekend and I really loved it. It is directed written and starring Noah Segan who I think his most well known because of his work with Rian Johnson. He's been he's an actor in every film Rian Johnson has made, and he made this film called Blood Relatives that is kind of this this, it has a lot of earnestness in it, which I like. But it's also this kind of darkly comedic indie drama about a vampire who discovers he has a teenage daughter that he didn't know about who is half vampire. And it has it reminded me so much of Near Dark and it's setting a lot of the settings are kind of like, like we talked about on the edges of society, a lot of kind of Western open skies, living on the edges of things kind of going from town to town. And having that sense, I mean, this is much more of an overt message of like finding your family literally in this movie. But I really really loved it and it had a really solid style that like I said, the first thing I thought of after I saw this movie was Near Dark so if you like Near Dark and you're into that keep your eyes open for Blood Relatives because I think you would dig it

J Jessi Chartier 39:23

Awesome. And I think that you know Jen and I talked a little bit about how the love story doesn't really work but if you watch this movie and you like the love story version of it I highly recommend watching Beauty and the Beast the TV series because it's very similar. There's there's it's highly, highly romanticized the TV show is so there's a lot of like, love based on soft brooding. I don't know how to explain it. But anyway, if you love the story for the love aspect, then you will like beauty in the beast.

J Jen Myers 39:56

That's such a I never watched it when I was younger. So I just have these hazy memories of it and it's such a you know, I never would have seen that coming recommendation and I love it

J Jessi Chartier 40:07

you never know with me it's always

J Jen Myers 40:09

Yeah, it's so cool to get like something that's, you know, so unique and I mean I'm into soft brooding who isn't really

J Jessi Chartier 40:20

well next month we get to talk about found footage and I'm really excited about that.

J Jen Myers 40:25

Yeah, we've been talking about this for a while. So I think it's about time to dive in

J Jessi Chartier 40:29

100% 100%. So, if you are listening, I'll give you a few of the movies that we're probably going to talk about we're probably going to talk about Lake Mungo. We're probably going to talk about Norei The Curse, we for sure are going to talk about We're All Going to the World's Fair and a few others as well. So we'll talk about some of the classics as well like Blair Witch, Paranormal Activity, and The Medium. I'm sure well, Medium is relatively new. I wouldn't say that's a classic.

J Jen Myers 40:53

We like it. No, we're already on record

we like it. No, we're already on record.

J Jessi Chartier 40:56

We're on record. There it is. We've made the decision. So but yes, so if you want make sure you watch those films before the next episode. Jen, is there anything else we need to cover on Near Dark? No, I think we're good. Sounds great. So make sure you check out those films before the next episode. And if people want to find us, Jen, where should they go?

J Jen Myers 41:15

Well, we have a website at quietlittlehorror.com and we are on Twitter for the time being as long as Twitter still around [quiethorror](https://twitter.com/quiethorror) and on Instagram at [quietlittlehorror](https://www.instagram.com/quietlittlehorror) and if you want to email us you can do so at [Hello at quietlittlehorror.com](mailto:Hello@quietlittlehorror.com)

J Jessi Chartier 41:35

Awesome. Well, we will see you next time. Do your listeners. Thanks Jen.

J Jen Myers 41:38

Bye