

QLH-S3E11: Butterfly Kisses

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SPEAKERS

Jessi Chartier, Jen Myers



Jessi Chartier 00:04

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



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.



Jessi Chartier 00:39

A videographer claims to find old footage of a film student's senior thesis and goes out on a journey to produce and sell the final cut. However, as a documentary team follows the videographers journey, suspicion of the legitimacy of his claims comes into question until what's true, and what's not spiraled out of control and into the terrifying. I think this is probably one of my favorite found footage films. I think, redo I really liked it's just so much fun. Okay, so to go a little bit deeper than the synopsis you heard earlier, there's like, several different acts or even beats to this main beats to this. So I'll talk about the main storyline and then the wrapper around it. So the main storyline is about this wedding videographer who finds old mini DVD, I think their mini DVD, or Yeah, mini DVD mini HD footage in his in laws basement and discovers that it's a bunch of it's all the raw footage from a film student senior thesis. And he decides to take this as an opportunity to make his mark as a filmmaker. And so it's clear that he is a mediocre filmmaker, I would say I'm gonna venture to say that and he is desperate to make his mark and break into the industry. So he instead of just putting up the raw footage, like, Hey, I found this someone can pay me for it. He actually wants to make the final cut. So he goes on this journey to make a final cut. And then tries to sell the legitimacy of the film. And he just runs into problems the whole time. Like he's a he's a day late and a dollar short when it comes to the found footage industry. And everything that he tries to build for legitimacy around hey, look, I found this footage. Nobody believes him. There's a real sentiment of why don't you

just say you made a found footage film. Like I don't understand why you have to claim that this is actually found footage like this. It's clearly not. And the wrapper around all of this is that a documentary team is following this videographer. And we don't really know. I mean, we kind of know why. But we also there's there's a lot of questions around that. And so it's really the story of this videographer and his unfortunate demise as a film as a filmmaker. However, there's this the like, it's interesting because the stated horror. The reason that this is referred to as a horror movie is because his demise hinges on this found footage of a potential paranormal event and a creature this urban legend named Peeping Tom, who apparently the story of Peeping Tom, is that if you stare down a tunnel long enough, at midnight, he will appear to you and that every time you blink, he gets closer until he's right in front of you. And then he kills you. And what I love about this movie is that everything is called into question like you don't know if he if this videographer actually found the footage, you don't know if the footage is actually real. You don't know you don't. You're questioning everything. And so, as the filmmakers, the documentary filmmakers go through and follow this man's demise, you start to realize or you're pretty drawn to the belief that peeping tom is real. And that now instead of hunting people, he's hunting these filmmakers because they got him on tape. So there's like the whole the whole gist of the whole storyline. So yeah, there's a lot. There's a lot. There's a lot. I don't even know where to start to talk about how we peel this onion.

J Jen Myers 04:54

I mean, yeah, there's a lot of layers in this which I think is a good thing.

J Jessi Chartier 04:58

But it is complicated. Yeah, I mean, I don't know

J Jen Myers 05:01

Maybe we should get into it by talking about found footage a little bit more in general, which is kind of I think, where we left off on our mini when we started this conversation. Yeah. And I can talk a little bit too, but like this is I definitely came to this film, in the context of being a found footage horror film, which is I feel like a genre that man, I feel like people have really strong opinions about found footage, I feel like most people either loathe it, or are really into it and watch all the sequels and all of that, I have to say, I am kind of in the middle, oddly enough, where I don't necessarily hate it. And I think that there are I think I probably like it more than the average, you know, casual word fan does, but it's very hit or miss as a genre. And, you know, I think it does have a much higher bar to really succeed and really do, right. So I know that I recently was like, oh, you know, I haven't seen many found footage, horror films. So I should, you know, find some lists, find out what the good ones are, and watch a bunch of them. And I did this, and a lot of them were, frankly, pretty disappointing. And so I started going into them with low expectations. Butterfly Kisses was on a few lists. And when I sat down to watch it, it was like, Okay, here's another one. Let's see if this one's any good. And it kind of blew me away about how much I really liked it. I really do think it's really, yeah, like we said, Probably my favorite one of the best. And I think part of the reason is because it is throughout its entire story interrogating found footage in general. And that sounds kind of insufferable, but they do it

right. So it's not it's actually very interesting. Were there. I think when we were talking earlier, I hit on this way of explaining it that I like where it's self aware, but it's not like overly self conscious about what it's doing.

J Jessi Chartier 07:01

Yeah. And I think that the, you know, the genre of found footage has matured enough that there is now sub genres of it. And I think that when we talk about found footage, everybody tends to think about, like, so the the most recent biggest popularity, one was Blair Witch, there were, there was one or two more before that in almost like the 60s, I want to say, but it didn't take off until much more recently. And it just kind of broke because it broke the mold of standards, Gary towards storytelling, it was much more slow burn, it was much more leaned heavily on the intimacy of found or low quality filmmaking. So you know, the audience could connect more with the film creators than the storyline. And I think that that was that was important. This movie does a really nice job of pulling together all of the sub genres into a single one, like we've got the true found footage, which is, you know, what's the driving plot element? We have the documentary style, which is the layer on top of that. And then you have the constant questioning of how found is this footage, or is this this thing, actually just a manufactured found footage. Blair, which turned out to be a lot of people thought Blair Witch was reality, like they thought that this was actually found footage. So like, we've got all of the sub genres kind of tied together here. And that would normally be really confusing, but they make it work. They make it work. And I really do. It's just, it's really, really, really kind of cool about it. So I'd actually really like to talk about how this genre kind of plays with the three main defining features of a found footage movie, which is the find, if you will, which is you know, we found this footage, the quality of the footage versus like the question of what's manufactured versus what is real. And then the truthfulness of the story in the actual found footage. So like the find in this movie, you're initially I don't know about you, but when I first watched it, I was like, oh, yeah, this is totally found footage because it was found in this video ographers Yes, yeah. As a mother in law's mother in law's basement in a house that they had just recently bought. And it was found not by him. It was found was it found by him now that now that I know I can't remember honestly

J Jen Myers 09:52

I think maybe the I want to say the mother in law

J Jessi Chartier 09:57

found it. That's right. Because he was yeah, he was done. downstairs doing husband's stuff like fixing the boiler, etc, etc. Okay, yeah. And that's where he found the footage. Gave it to Yeah. So you're like, oh, this really is truly found footage. But then of course, as the story goes on, and the legitimacy of this videographer comes into question, you start to wonder, did he plant it there? Was this something that he planted, but then you have all these other things of like, but it sounds like many HD. So it's like, how, how could you actually? That's so old. It's such old technology, but then they find an old HD camera that he had. I mean, it's just like, the constant legitimacy of the find is called into question. And you're never given a true answer, you don't know. And then the quality of the footage, what's manufactured versus real? Also is constantly

called into question like, there's always this, oh, it's too grainy, or oh, they're using camera trickery. Or, oh, this was maybe he did this. And so maybe he's the one that's editing stuff. So that's constantly called into question. And then the storyline of the found footage that's on the found footage, storyline in there is trying to prove whether or not this urban legend is true. And there is enough evidence to prove it's not. But then as the movie goes on, there's enough evidence to prove it might be. And I just I love that it takes those three tropes or not, I guess they're not tropes, but three elements of a found footage film, and calls them into question. In a found footage felt?

J Jen Myers 11:46

Well, yeah, and I mean, not to complicate it right from the beginning. But I also feel that we could talk about there's a whole other layer of especially comes into play towards the end where they're even questioning the morality of doing any of this in the first place.

J Jessi Chartier 12:01

Oh, god, that's Yes. Talk about that. Because I love that element, too.

J Jen Myers 12:05

Oh, yeah, I do too. And I really do feel like that kind of resonates back through all of the other layers of because, yeah, you've got the original filmmakers who made the, well if we take everything on face value, we have the original filmmakers who made the found footage, which is the original footage about Peeping Tom, and who, spoiler alert, come to bad ends, you don't find out the end of the one filmmaker till the end. So I mean, I do think in the world of the film, that is true, I think he genuinely this filmmaker found this footage, I think this footage exists, because it does seem to point to Peeping Tom actually existing. That's not necessarily 100%, though, I understand that. But it does seem to like get towards there. But even part of the footage, it's not just the footage they're making, it's the back and forth between the pair of filmmakers, and their kind of squabbles about how they do things and whether it's worth to keep pursuing this goal. And, you know, things like that. And then he again, we have what the next layer is what you talked about is the filmmaker who found this footage. Sorry, I'm not using names. I don't know anybody's name in this film. But hopefully, it's clear as we're talking, and, you know, his increasing desperation to really prove that this is real and make it work. And then the documentary crew following him. And I think that towards the end, and again, you know, sorry, spoiler, but we always talk, we always warn against this. The filmmaker we're following who's trying to prove he really found this footage meets a very bad end. And you have a moment with the documentary crew that's been following him that are like, well, now what the hell do we do because our subject is dead. Right? And there is definitely a conversation of, should we like, this seems like we should not even be involved with it anymore. Should we step away? Should we keep documenting, should we keep making this film? Did we do something wrong by not helping him sooner because there's this idea if you don't believe in Peeping Tom, then there were some serious like emotional and mental issues that nobody did anything about. That just they just filmed, and they didn't help him with anything. And that's a really heavy kind of realization in the film. And it really kind of, I think, is

like, Well, what about is any of this moral? Is any of this ethical? Why are we telling stories? How are we telling all of these stories and it kind of balloons up into this really complicated and difficult consideration about this whole genre?

J Jessi Chartier 14:51

I think that's what I liked most about it is that it pulls into question, the storytelling and the ethics around it like you were mentioning, and I mean it the first half of the movie was really hard to watch because the desperation of this videographer to make this movie as his make or break movie was heartbreaking. Like, I think that anyone that has ever flirted with the industry knows that somebody who's like that, and it's it was hard to watch because it is hard to watch. You know, this guy is so desperate that this be his breakthrough, that he spends his son's college money that he spends, he ruins his marriage for it. He is just so he's brute forcing everything and is just defeated at every corner. And then you come to learn that the documentary in the documentary Ian's documentary documentarian, so there we go, the documentarians may have kind of been setting him up for failure. He goes on to a radio show, and there's clear footage of the documentary filmmakers talking to the radio producer about basically being like, can you tear him down, but don't Don't, don't be so bad. Like, don't, don't be horrible to them. And then they end up getting this is towards the end of the film. So I should back up a hot minute, but the they do end up just kind of destroying him. And for the they keep saying things like we don't have an ending for our story. We don't have an ending for our story. And it's like, oh, God, guys, like, that's what you were doing. You were just chasing the end of a story. And I understand the need for that in filmmaking. But it's, as the film goes on, it's like, both the videographer, and this film group crew that's following them kind of descend into the same lack of morality in pursuing the story. And I find that really interesting, like, how far will you go? In order to get the story? How far will you go in order to get the shot? Or the reaction? Or whatever? Like, how far as a storyteller, will you go? And that was a really cool theme that ran throughout this whole film?

J Jen Myers 17:22

Definitely. And I do think that's the central theme. I think it's also replicated in the you know, original, quote, unquote, found footage, because that those filmmakers, especially the the director, the young woman, is really pushing and it is her I think he's the cameraman that's like her partner in that, right?

J Jessi Chartier 17:40

I think it's Fletcher's his name, okay?

J Jen Myers 17:43

He dies pretty horribly. First, and there's definitely an element of, you know, her own questioning her own the, the morality of her own actions in that and kept keeping pushing to get this film done. And, you know, so yeah, it for me, there's, it's like the cycle, which is it's almost like kind of a Ringu type thing to bring in another horror trope where, or you know, it's

not that specific, because these people are kind of making their own cycles. But they're they are caught up in creating these stories and pursuing these stories, no matter what. And there might be a supernatural force involved in this, we actually don't know for sure, like I said, I think a lot of signs point to they're actually being a real peeping Tom. But they're very just as well could not be that. And this is just all people orchestrating their own mental downfall. But it doesn't really matter, because it's still downfall. And they still are, even if it's a supernatural thing, they're provoking it. And so in the end, it amounts to the exact same thing, they are still, they still end up facing the ends that they face, because they have followed their actions off of a cliff. And then the cycle starts over with whoever was closest to them, or who was who whoever filmed the hair fall off the cliff, then starts their own cycle off their own cliff.

J Jessi Chartier 19:14

Yeah. And I think that that's the last line of the movie, sums it completely up, at least in my opinion, and it opens up this whole can of worms at the end, of course, which is you don't believe in Peeping Tom, do you? And the director can't answer. And it's I love that moment. So good, because it's like, you believe in the story so much that it will destroy you. And I will have that as like a metaphor. I love that as a metaphor.

J Jen Myers 19:46

No, it is really and I think it's really good in that scene too. Because, as you said, the director of the documentary has been pretty he definitely has not been believing in things he's been the one who's been pushing you know, he's he's not very He kind of unsentimental, he's not gullible. He's not the type of person that would believe in this at all. He's trying to get the story. And then at the very end, he's the one who you see that there is a doubt in his mind. I think the surface is okay, maybe this creature is actually real. But the real doubt is like, maybe what he did is not the right thing.

J Jessi Chartier 20:22

That's right. That's right. Yeah, it's great. Oh, it's just so good. I mean, the I keep thinking also back to the there's one scene where they're showing the student filmmakers are showing their found footage to their, their instructor, and then they record that interaction. And I love that even then, like she pulls the director aside. And was like, I know Fletcher has convinced you that this is what he caught on camera. But he is in his seventh year here. He is desperate to graduate. Like I just I love the fact that no one is without question. Exactly. Yeah. Yeah.

J Jen Myers 21:07

And that's, I mean, I've said it before. But I do think that is really interesting. And this is because you can read this film is like, the stories are true, this found footage is true. Like all of that's true. And all of the things we've talked about are still in play. And you could also read the film as if none of this was actually true. It was manufactured every step of the way. And everything we've talked about, it's still true. Like it no matter what the reality of the situation, the motivations, and the kind of moral pitfalls still apply.

J

Jessi Chartier 21:36

Oh, 100%. And I think that that's it film. From my perspective, I love found footage that does that. That does that like, so for found footage, you know, I know you and I watched a bunch of found footage is just to kind of like round ourselves out. And I feel like that level of subtext holds true in some of my favorite found footage like like *Mongo*, for example, does that like it constantly. And what I like about both *Lake Mungo* and *Butterfly Kisses*, is that the story is continuing to shift as the story is continuing to grow. And because like *Lake Mungo* is done as a documentary style, and so they take that idea of like just giving you just enough information to lead you down one direction, and then shift it so you are led down another direction, and then shifts it again. And you're led down in a third direction. But I feel like in *Butterfly Kisses* it their run, those storylines are run in parallel. It's just that you constantly question which is the true story. Right?

J

Jen Myers 22:45

Are they increasing? I mean, just to kind of talk for a second more about *Lake Mungo* because I also love it. I think that and this are probably my favorite found footage movies. But I think the thing that they also have in common, just to kind of emphasize what we were talking about earlier is that it's less about the reality of what actually happened, and more of the effect that it has on individuals. Yeah, like for *Lake Mungo*. For me, and you know, again, we're in spoiler territory here. But one of the reasons I love that movie so much is that at the end, they've gone through all these twists and turns to find out, it's about a family who their teenage daughter is killed. And so you know, they go through these twists and turns of like, is she haunting them? They have, maybe they have evidence she is and then they uncover these kind of goings on. She might be having affairs with the neighbors and things, very *Laura Palmer* from *Twin Peaks*, you know, the family's name is even *Palmer*. So I think they did it on purpose. Right? So then there is this legitimately like scary revelation at the end. But at the very end, when you're with the family, it's just like, they're still just a family who now has to deal with the reality that their daughters and sister isn't there anymore. And for me, that was the thing that I really took away from that film was like, Oh, the real horror is grief. That because like I was like, this is really heavy. Like we went through all these twists and turns and then the end, well, maybe they know more things, but it didn't change the reality of their situation. They still have to deal with their grief over the fact that she's not here anymore. And that's what I love about that film. And I like I said, I think that's also what is so interesting about *Butterfly Kisses* is that ultimately it doesn't really matter what literally actually happened. It's about like what people think and feel about what they perceive to have happened. And in a way if you want to look at *Butterfly Kisses* in the sense of like, okay, so say there was no *Peeping Tom*. There was no real supernatural happenings at all. That means that everything that does happen and there's some extreme things that happened in that movie happened because they made their own reality. And that's where again, we get into this idea of like, well what is a found footage movie if not playing with the idea of what reality is?

J

Jessi Chartier 25:00

And how dangerous that could be. Exactly, exactly. I almost think that found footage movies have influenced how real life documentaries are made. Me. And I want to talk about that for just a hot minute. Have you seen the Netflix movie documentary *House of Cards*? So I

just a not minute. Have you seen the NETFLIX movie documentary House of Secrets? So I watched it. And I had to go online to find out is this a found footage film. Because I feel like they took a lot of the same storytelling weaving from found footage. And put it together for this documentary. And it's, it is a true story and it but which it was almost like Stranger Than Fiction, like it was. It was a slow burn horror film is what it was. But it was it was truly a documentary. And I think that that's what this that's what appeals so much about this genre to so many people is that it does blend the real with the fiction. Like you don't know what it questions truth. It just completely questions truth in in a way that is very voyeuristic, and also very intimate.

J Jen Myers 26:25

Yes. And I think that that also introduces stories, or introduces the topic of the ethics of this, because I will say just recently in my found footage binge, a film that I watch is called The Sacrament. And it's directed by Ti West, which I immediately like originally picked up not only because of found footage because I like Ti West's recent films quite a bit. But I'm like, Oh, I haven't seen this one. And have you seen The Sacrament or heard of it

J Jessi Chartier 26:52

No, I have not. I have not.

J Jen Myers 26:53

Yeah, it has a pretty low profile. Here's the thing and this is not something that I think is a spoiler, I think it's pretty obvious from from day one, or scene one of this film and the construct in this film is that they literally use the name Vice the company Vice who makes you know, document kind of out there documentary shows and things like that. It'they're they're making a documentary about a very, very thinly fictionalized Jonestown. And it ends how Jonestown ends with a little bit more of a dramatic flourish. It's not exactly the same scale, but no, I mean, like it is, it's not just the methods it's like the character of Jim Jones, who was not Jim Jones in the film, but like looks like the real life Jim Jones. Did you know like, it is? I mean, like it like all the details are there the Kool aids there, the farm, you know, it's, it's all there. But it's all just slightly fictionalized I'm not 100% sure what I think about that yet, but I was reading about it online. And some people are very, very angry about it, and I can kind of see where they're coming from. Because it also at the very end, it's like, you know, it says something something like this amount of people died at Eden Prairie, which was the name of this particular commune. And so they they still treat it as if this is a documentary they made about the situation that actually happened, but it didn't actually happen. But what almost exactly like it did happen. Oh, because it it because it is like it's it's Jonestown. It's a story of Jonestown. But they fictionalized, the names, the numbers, the kind of like the the story they're going on as the the documentary crew is going with a brother of somebody who lives there. And so you know, there's some fictionalized characters. But other than that, this is a real life thing that happened to real people. And so it is, I don't know if I have an answer for that. I don't know if that is the right thing to do. It does seem a little strange to have a tag at the end of being like this. Many people died in Eden Prairie, which, frankly, is, it was also like, it's way lower than the number of people that actually died in Jonestown. There's like 1000 people who died in

Jonestown. This was like 100 something. And it is a little, it's a little strange. So it's like, I don't really know what to do about that. But I do think that the people who make Butterfly Kisses would have something to say about that.

J Jessi Chartier 29:15

It's 100% higher than what I've seen think the same way like and it makes me think also about like, all these true crime documentaries, like how many of them are being done in an ethical manner? And more importantly, how many of them have an ethical purpose? Like, is it to? How does it help society? Or is it just to be a sensationalized story? And I say that very carefully, because I think that I don't, I am not an expert in the psychology or mass psychology of culture. I don't know what is like the driving factor for many individual filmmakers on doing so I don't want to come across like I'm into Hacking anybody. But I do think that there is a collective question of why would we? What good does it provide us other than entertainment? And if it's a true crime documentary, is that better? Or worse? I think, you know, I don't have an answer. Is it better or worse than true found footage? Or not true found, but like a found footage genre created V?

J Jen Myers 30:25

No, I don't have the answers either. It's a very complicated thing. And it is something that I actually think about a lot, because I do take in a lot what a lot of horror movies also a lot of true crime. And I do think that I think that there are definitely ethical questions around it. I also think that there is a lot of value for like we've talked about before, in this kind of cathartic element. And that's something that I don't think can be totally discounted. And I do think that even with, with real life stories, you know, they can help other others who are also dealing with real life, process, anxieties about things in that life. You know, we've talked a lot about processing and catharsis when it comes to horror movies. And I think that is a really, really real value, A really real value. I should have chosen a different word there, but it's too late. I'm going on. But yeah, but that doesn't mean that I automatically think well, oh, it's as valuable in this one way. That means there are no we can brush aside all moral or ethical questions like it's, it's very complicated. It's very thorny, and yeah, I don't have any, any final answers either. But I think that's why I am drawn to a movie like Butterfly Kisses, where I also think because it doesn't give you an answer of like this or that. It doesn't, yeah, it opens up this conversation for us to think about, and it like you said, it questions everything. And maybe that's the value of this film. In the end, it's just to try to teach us to question things and take everything, you know, kind of on a case by case basis to make your own decisions about.

J Jessi Chartier 32:09

Yeah, I think you're spot on with making our own decisions about it. Because what is exploitive, and what is not is very fuzzy in the in the true crime drama documentaries, which is like, a form of found footage, I would argue. And I like how I think that's why I really liked butterfly kisses is because that that is the thing that even question is like, is, is all of this just exploitation?

J Jen Myers 32:41

I mean, we can even go into this idea of like, well, I mean, it's all drama, exploitation, because even if it isn't literally based on a real story, there's a lot of fiction stories that have a lot of elements of real life. And sometimes they're like the the author's own real life. Is that exploitative? I don't know. I honestly don't know. It doesn't. I'm not sure. And I'm honestly, I don't know, there is an element of this where I'm not sure if it is the sort of thing that you can make a judgment call on. I think it's more of a thing. Just that is another element in, in looking at and processing and feeling art. And I don't know if it's the sort of thing that we're meant to come to, to one solid judgment about that applies to every case. I think it's yeah, it's something for us to continue to think about and and process as we go through individual pieces of art.

J Jessi Chartier 33:41

I think so too. I think that's the whole purpose of it. Right? The whole purpose is to get us to question stuff. Yeah. Oh, man, I love it. Well, there are so many other good films or found footage films out there. We talked about Lake Mungo, Jen, what are, or if people liked Butterfly Kisses, do you have other recommendations? Yeah, a couple.

J Jen Myers 34:02

Like I said, this is a big realm. I think that people are looking for different things when they're looking for found footage. I think that if you are interested in the things that we have been talking about, I would also recommend Well, I said Lake Mungo is the top of the list. I think we have to talk about that. That's, that's a really good one. I would also throw REC in there, which is R-E-C, like you're recording that doesn't get quite as maybe psychological as we've been talking about here. But I do think that's a great example of a found footage movie that has a believable realistic context for the footage and just works really well. I think that the I think that's one of the most successful in this area. And I think we should probably also just make a quick mention of a film we talked about, was it last year, we did a whole episode on The Medium. Which is definitely found footage in this well, there's some other bits of found footage but it's more of a Documentary, faux documentary, which I think gives it some more license to be more stylish and more artistic. But yeah, we talked about that one a lot. I think we both love it. And it's worth putting on the list.

J Jessi Chartier 35:14

Yeah, I've also watched there were a couple other ones that I watched. Did you mentioned Noroi: The Curse?

J Jen Myers 35:19

I did not mention it. But I have seen that. And I agree that is also worth watching.

J Jessi Chartier 35:23

That's a good one, too. That is a lot more a lot. It's like a mix between The Wailing and Blair

Witch. I think that it just kind of it's, you know, typical ghost story possession story. I thought that that was really just a really well, good, solid found footage film. I also saw recently, I wanted to see other forms of found footage. So I also just recently watched I'm not going to pronounce this right. But I think it's the sock. It stands for the trail. And that one you can find on Amazon Prime, I couldn't find it anywhere else. And that is a story of these YouTube vloggers who are trying to get up their viewership. So they go into a haunted space in the middle of the woods and camp out and strange stuff starts to happen. That one was really interesting, because it was a different cultures take on found footage using Western tropes. And it wasn't, I wouldn't say it was my favorite. And it definitely had its moments where it needed to be refined. It probably only needed to be an 80 minute film, it did not need to be an hour and a half. But I think what it did is it for me at least, it really kind of created. It's like a text book found footage film. I don't know how to explain it. It's just a textbook found footage film. So if you want to start with something that's very accessible, I would recommend that one. But if you wanted to kind of like, take it up a notch, then I would recommend some of these other ones. I think we also might want to talk about can we talk for a hot second about why sequels to found footage are awful.

J Jen Myers 37:08

Well, that's what I was thinking to is like, as we're talking about films we recommend, it might not be a bad idea. Just take a minute to talk about films we don't recommend and why

J Jessi Chartier 37:17

yes, yeah. Let's talk about The Taking of Deborah Logan. Oh, sure.

J Jen Myers 37:22

Let's do that. Yeah, we were both disappointed in that one.

J Jessi Chartier 37:24

So disappointed in that one. It was so we watched The Taking of Deborah Logan when we were doing a season or a theme on aging, and I think it was dementia specifically. And so we paired that one with Relic, I believe is what we ended up pairing it with

J Jen Myers 37:41

We talked about it. Yeah, like we yeah, we didn't end up covering it That one was The Manor

J Jessi Chartier 37:50

The Manor. Yeah. Which was also just okay. But I mean, so The Taking of Deborah Logan was, here's why it didn't work for me. It didn't lean in hard enough. Yeah. Yeah. It didn't lean in hard

enough. And I felt like it could have been so much better. And it just it didn't. didn't sit well with me. Yeah, it was just okay. It was just okay.

J Jen Myers 38:16

Well, and yeah, we I mean, we've talked a little bit, a little bit about like, why if found footage doesn't work. And I think this is a good time to maybe dig in and talk about some of that with some of these films. Like if it's, you know, I think now that if it's too contrived, the the format of the found footage is too contrived, then you're just left asking yourself, why isn't this just a normal narrative? There's, there's quite a few films that are like that, where it's kind of like, well, yeah, okay, this is fine. But why isn't this a real one i one that I think is maybe a cut above other found footage. But still, for me, I had the overwhelming feeling of why is this found footage is called as below. So Above As Below, something like that, and some combination of those words together, which has a lot of really cool things. And it is about a group of people going into the French, the catacombs underneath Paris, and getting into some some really interesting areas. But it was done with a pretty high budget. And it also has some recognizable actors in there. So it's really hard to suspend belief and believe that this is actual found footage. But also, again, there's just I'm just like, why is this found footage, you could have made this as a standard horror movie. And I think that the stuff that's in it would have been just as compelling, if not more compelling. So I think that we're at a point where I don't hate found footage. And some of it can be really cool using the elements that it's using. But I think at the point where it now it has to make a really compelling case to be found footage in the first place. Otherwise, it's like why are we doing this?

J Jessi Chartier 39:49

Yes, agreed. Because it's no longer a new medium, right? It's you you have to have a good storyline to it. Right?

J Jen Myers 39:58

Which is why just to kind of circle back to how you originally opened. This is why I personally think a lot of sequels don't work. They don't have a good enough reason to actually be found footage.

J Jessi Chartier 40:09

Correct? Correct. Exactly. Right. That's exactly right. Yeah, super interesting stuff. I mean, I think that found footage. I'm excited to see where the genre goes. Because I think that if it's done, right, I think we're going to see more blending of real life stories turned into found footage, documentary styles, I think that that's the way it's going to go.

J Jen Myers 40:35

Right. Make sense. And I think there's gonna be a lot more that may not be like, very strictly traditional found footage, but more things that are in the vein of *We're All Going to the World's*

traditional found footage, but more things that are in the vein of We're All Going to the World's Fair, where it's, and there's been other ones too, that things like there's a movie Host and some other movies that are all about, like just screens, what you're seeing in people's screens, I think that's where it's gonna go, it's gonna go farther down that path.

J Jessi Chartier 40:57

I think so, too. Yeah, I think you're right. I think that there's just gonna, we'll see, we'll see how it goes. Yeah, so found footage is really an interesting genre. I'm glad that we decided to spend this this month's theme on it. So next month, first off next month is the start of the fourth season, my friends. So we are very excited to move into the new year. We're excited about all the new stuff that's coming along. I think Jen and I have both spent. It spent past year really refining what we want to focus on from a theme perspective. So stay tuned for next season. When we dive even more deeper into some more nuanced themes, like we're going to talk about parenthood, we're going to do something specific about Cronenberg, we're going to look at Sisters, like we've just got all kinds of stuff coming up in the next season. So very excited about that. And for our first episode of the next season, we're going to be looking specifically at parenthood. So we'll probably be talking about moot. Well, we think we're going to be talking about lamb, which was something that came out I think in 2021, the end of 21 reasons. And then there's, I'm sure we're going to talk about a raise your head at some point in time, because that is like inescapable. inescapable, exactly. But then there's this other Czech film called Little Otek, that I think we are going to try and watch that talks. It's very similar to lamb where they find a log that comes to life and becomes their child. So it should be an interesting combination there. And so stay tuned for that. But if you have a theme for us for season three that you want us to kind of dive into, or even just a movie, like do you want us to do? Remake comparisons? Do you want us to do coming of age stories? Do you want us to do something, something something, please reach out to us, you can always email us at Hello at quietlittlehorrors.com We promise not to put you on a mailing list. You can also find more about us at our website, which is quietlittlehorrors.com our Instagram, which is quietlittlehorrors. And then we're we may still be on Twitter at quiethorrors, right. Is that right?

J Jen Myers 43:09

That's right quiethorrors on Twitter as long as there is Twitter,

J Jessi Chartier 43:13

as long as Yes, yes, exactly. Right. So please reach out to us. We want to watch movies that you guys want us to watch or that you think we should watch. And stay tuned because we've got some good things coming out for the next season that we can't quite talk about yet. So keep tuned, my friends. So thanks for joining us on found footage. We will see you next season when we dive into parenthood for the first time. And thanks for listening. Yeah, thanks for listening. Bye bye