

QLH-S04E02: Lamb

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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.

J Jen Myers 00:17

Let's talk about Lamb. 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. A rural couple who lost their child raises a half human half lamb hybrid until a force threatens to harm it.

J Jessi Chartier 00:47

There are a few movies that came out around this time that I was really excited about Lamb and Hatchling was the other one. And I'm really excited to talk about Lamb because after watching it, I have to agree with you. We were talking a little bit earlier that it was totally mis-marketed.

J Jen Myers 01:06

Yeah, I've actually talked about this with some other folks, too. So everyone I have talked to seems to think that even if some people like them more than others, but even if you liked it, it seems to be the prevailing opinion that it's not what you expected it. And that's definitely the case. For me. I think this was well, it was released by A24. So I think they lean way more into the horror aspects of this. And it's actually much more of a modern fairy tale that does have dark aspects and undertones to it. But it Yeah, it didn't go where I expected it to. Or maybe

that's not the case, because it actually does, I think, land more horror towards the end. But But yeah, no, it has has a strange vibe. And I think this would have maybe become more popular if they hadn't set up some different expectations.

J

Jessi Chartier 01:59

I agree. For those of you who haven't watched it, here's the quick, quick synopsis. So it opens on Christmas Day. And in a rural area that snowing Of course, and it follows a couple who own a potato farm and raise sheep. And so it's on Christmas, and something comes into the sheep barn, something that feels very sinister, very threatening, and you don't really know exactly what happens with to the sheep or the multiple sheep in the barn. But you you do we do get to meet the mother, or the the main character, the female of the main character, as she looks out the window is thinking that she sees something. And then it jumps to much later springtime, where it's now the birthing season of the sheep. And so the farmer and his wife are helping to birth the sheep's, these sheeps of the sheep. And in one of the births, a creature comes out of a lamb that is half lamb, half human. And so the farmer and his wife, a couple take the child back to the house, and they begin to raise it as their own. And as you learn that as they are raising it that they have lost a child at some point in time in the past, and that they are now raising this child as if it was that child, they raised it as if they're that child is there's even so much so to call it by the name of the child that they had. So that seems to be like where Act Two starts to kick in where the husband's brother comes to stay with the family. He's clearly you know, rock and roll kind of guy rough and tumble. And he comes to stay with him because he's in one of his downward spirals. And he initially threatens to ruin the the trio the family of happiness, if you will, of this husband and wife and their creature child. So he, he wants to not wants to but he he threatens that by trying to break the disillusionment of the couple. But then he also tries to seduce the wife. And by the time act three rolls around, he's come to accept the child as a child, he's come to see it as a form of happiness, if you will. But after he tries to seduce the wife, the wife kicks him out. So after everybody kind of comes to accept the current situation, like the wife is like you're trying to seduce me, I don't want this. The uncle is like, Okay, this is your child, I accept that. Things move very quickly in the third act where the wife sends the brother packing. And at the same time, the true father of this half sheep, half human, comes into the picture, kills the husband and takes the young half breed away. And that's kind of how it ends. I mean, there's a little bit more to it, but that's like the main whole level of the synopsis. So if you're looking for a really good slow burn, this is very much a slow burn. And I love that I think it was great. They used the wilderness really Well, they use the beautiful landscape to their, to their advantage. The acting is just spot on. It's very smooth and subtle and, but accessible, I think it was really, really great. So it does feel very much like a fairy tale. And I want to talk a little bit about the genre of fairy tales because fairy tales were originally not written for children. They were originally written for adults on how to cope with the adult world. And this really feels like an adult fairy tale of what do you do be careful of nature versus nurture? Right, like be don't force situate? I don't know, there's just a lot to unpack here. So let's talk about the the genre of the fairytale. Jen, what are your thoughts about how this fits into the fairy tale motif?

J

Jen Myers 05:49

Well, yeah, I think you're right, that this is definitely it feels very much like a fairy tale. I think that also, even though you you made the correct point, that original fairy tales, were kind of designed to deal with darker things. I think that the there's a large portion of this movie that

feels pretty light. And, like, Well, I mean, I don't know, I guess it did to me towards the, like, the middle of this where it's very heartwarming that this couple is taking in this child and everybody is finding joy in that. And there's something fairy tale, I think, in the sense that we use fairy tale a lot more often nowadays to mean something light and nice. And with a happy ending, it has that vibe. I feel like early on, before things start getting maybe more like originals for stories, and they start getting darker. But yeah, it's, but I also think, too, that there's, it reminds me of that in the sense that it does feel like they're performing and a story, or like this couple telling themselves a story that they really need to be true. And so even as I guess in some ways, it's becoming true. There's something dark underneath. So yeah, I don't know, it feels like it's both a fairy tale in the modern sense of we use fairy tales, that child's happy tale. And but then underneath that the whole time. It's like an old style fairy tale with darker stuff. Kind of rumbling.

J Jessi Chartier 07:19

Yeah, and fairy tales always have a moral to the story. Right? They always had a teachable moment. What do you think the teachable moment in this movie is?

J Jen Myers 07:27

Oh, that's, I feel like that's a really complicated question. Well, you mentioned earlier, like, nature versus nurture type thing. So I think that there's, I think that's probably the most kind of high level moral, is that you can't force a solution that isn't naturally the way it's supposed to be. And I think that that goes in the sense of the the child who they named Ada, you mentioned after their, their dead daughter, but they call her Ada. She's Ada, I guess, she is not, this isn't where she's supposed to live. And so there is something that feels sad, but also kind of right when her real father comes to take her. Because, you know, she isn't meant to live in a different kind of world. And so you kind of have to let that happen. But I think I think it also connects to the fact that the couple is, you know, like, they named her the same name as their dead daughter that it does seem that they aren't really processing grief there, or accepting the fact of death, and are trying to, you know, find some way around that. And that's not how nature works, either. So I think the most apparent moral is just kind of trying to thwarting or denying the realities of the natural world.

J Jessi Chartier 08:51

Yeah, I felt that same way, too. We don't really learn exactly what happened to their original child, we get one scene with the father or the husband, running out along the marshes, screaming her name, and that's all we see. So there's very subtle inclinations, at least that I saw, there are very subtle moments of almost resentment, where he feels like it's his fault. Because when the wife leaves for a moment, he said, he says something like, no, well, I'm gonna be gone. And she's like, You have to watch her. He's like, I will, I will watch her. So there's, there's this question of what happened to the original daughter. And they they must have found her because there's a grave site. So they must have found some remains or tried to do some kind of closure. But it is very odd. I mean, it's it's like, yeah, it's it's like the family does not want to let go. Of what could To have been. And it's like a mutated version of reality, I think that that's the thing that I kind of took away from it is, you can't force something that's not

meant to be with you, to be with you. You can't force that sense of denial. And I think that we really clearly see that in the, in the end, at least, that's how I interpreted the end. So let's talk about the end for a little bit. So at the end, the real father, the biological father, whose half sheep, half human, comes and shoots the Father, and we're going to talk about that in a little bit. But she was the Father, and takes the kid away, and the mother comes back, and she finds the father shots. And of course, she starts to mourn him. And she's like, where's the where's data, where's data, where it is data, and what she, she looks around as if she knows where she went. But she kind of goes through this emotional roller coaster of just utter despair and sadness. And then within a moment, she stands up, and she gently looks around, taking in the sights of what she sees, and just breathe this huge sigh of relief. And it was, I don't know, Jen, what do you think about it?

J Jen Myers 11:19

I don't know. I it's I mean, it's meant to be ambiguous. And that's, and that's fine. It's, I actually, I don't know how to describe how I feel about the end without actually talking about some of the other things because it impacts how about some of the other things in what I feel about the mother in particular. And so for this, for me, in particular, this movie, I kind of appreciated that. I felt that it in some ways, dismantled this trope that I see a lot of kind of mothers do anything for their kids. I say that as a trope on it. Let me describe a little bit. It's not saying that that's a bad thing, and in reality, and that it wouldn't happen in reality. But I feel like I do see a lot of media where it is just an absolute given of any character who happens to be a mother, that they will do anything, including bad things to protect their child, at least in their mind protecting child. Like no matter what, and there's just no question about that. And I feel like that's always portrayed as, I don't know, not that again, not that it's a bad thing. I guess it just bothers me when I it to me, it kind of feels like a little bit essentialist talking about any any woman who is a mother is we don't really feel that we talk about mothers as anything other than mothers. Usually, I feel like, there's no real such thing as like, it fully formed women with children, if you're a mother, than you're a mother, and you must fulfill all of these qualities of being a mother. And if you don't, then you're a bad person. And, um, you know, when I talk about this trope, I'm thinking a lot of shows that I've seen over the past year or so, Mare of Easttown was one of them. Sorry, spoiler, for Mare of Easttown. But there is definitely a mother in there who lies and covers up her son's crime and somebody else's death. And it not that it's understandable. But I feel like it happens so often that like, Oh, yes, obviously, a mother is going to lie and cover things up to protect a child. But it's, it bothers me as a mother, because it's like, that's not actually for the child. It's for them. And it's for their sense of worth that, you know, we put on them as a mother, because honestly, are you really helping a child by covering something up? I don't really think it is. I think it's it's to kind of protect the sense of self worth that we put on mothers. Anyway, what I kind of liked about this is that I feel like the mother in this does some bad things. And I do feel at some point, it's shown. Not only are they bad things, but that she was doing it to gratify herself, not necessarily a best interest. That was a lot. Did it make sense?

J Jessi Chartier 14:21

It did make sense. And you reminded me of another movie that I just recently watched called Mandrake that's on my list. I haven't seen it yet. That has a mother role in it. And she is not defined just as a mother and in fact, she's defined as a human with a career who has a child.

J Jen Myers 14:42
Imagine that

J Jessi Chartier 14:43

So those two things intersect a little bit. And I thought that was a really nice job now, her foil character because to her, so she's divorced from her husband. And so there's a little bit of that trope still there because her husband her ex husband's new wife 100 sent fits the trope of mothers doing anything for their children. And, but I don't I think you're right, I think that there has always been this. But here, there's always been this trope of like, you got to do everything to protect your child. But here, all of the efforts are not being used to protect the child is being used to protect the family from emotional damage.

J Jen Myers 15:22

Exactly. And I guess my point is, is that I feel in some of these other cases, that is also the truth, but we just don't want to talk about it. It's like, we just don't even consider that, that there could be anything like that going on. And that's why I kind of liked in this where you're, you're 100%, right. We're in many, many cases. I mean, the big thing in this is the the mother kills Ada's sheep mother, who is trying to get to her daughter. Yeah, who is will I mean, she's a sheep. But she also seems to be aware that her daughter, you know, is living with this couple and like repeatedly tries to get to her. And the human mother shoots or just straight up, shoots her, and then hides it from because she doesn't want Ada to know, well, but she murdered her mother. And yeah, I mean, there is another sense there to where I guess, if you're looking at from the perspective of it could be a protective action for for Ada. But it's also not at all. Yeah, you could see it in a certain aspect. I don't believe it is. But you could see it that perspective. Right. But yeah, it's it's I think it's completely self serving, and present. And I don't I like that this movie is willing to explore that area. And also, you know, I mean, it is also clear, again, I do think that the the woman is trying to do what she thinks is right. I think that she's also completely paralyzed with this sort of grief. There's a lot going on. And she's not just like a clear cut villain. But yeah, I did. I do think the film, especially as it goes on to the end makes it clear that a lot of this stuff is coming. Not out of just a protective instinct, but or to be more clear, not to protect the child, but to protect her own lack of processing her grief and clinging to this fiction that she's built.

J Jessi Chartier 17:18

Yes. And I, you, you mentioned something that I absolutely love, which is that, you know, so she kills the biological mother. And then the biological father comes back and kills the, the foster father, I guess. Yeah. For human father. There's like, this poor, this poor creature has lost everything, but the biological father that she knew. Yeah. And it's like, everybody, everybody is self serving. And I, I do love the fact that it pulls into question. Well, what is nature versus nurture? Like, where is in the best? The best part about the ambiguity is? Where does Ada fit best? Nowhere, like,

J Jen Myers 18:05

yeah, no, that's true. It doesn't have necessarily happy thing. I do think ultimately, it ends kind of the way it should, I guess, for lack of a better term, because Ada's real, or yeah, biological father is also a human sheep hybrid. It's not the same type deal where it's kind of like she's in between a sheep parent, a set of parents and a human set of parents. He is actually like her, because she is also a hybrid. So that's kind of where I came in the end, where it's like, well, he must know what it's like to live in between worlds so he can show her what it's like to live in between worlds. But she also has lived in a human world for quite some time at this point. And that's going to be very difficult. So yeah, it is it's Yeah.

J Jessi Chartier 18:54

Yeah, it's just such a beautifully quiet. And I feel like there's just so much to be enjoyed about it. It also, it's also not lost on me that this, the lamb, if you will, was conceived on Christmas. So there's like, such great things around like, is this is she the sacrifice for everybody in order to move on? Well,

J Jen Myers 19:25

I didn't think about that at all. That's really interesting. Especially because it also looked like when her her biological father shows up. He seems to be like, almost like an old god. He's like a Pan or something like that. And it's interesting to think about that. I think that's where the fairy tale pneys of it comes in. Yeah. Where it's like there's something supernatural going on where she's conceived on Christmas. He looks a little bit like a Krampus.

J Jessi Chartier 19:56

Like there's just something wild and put and of the earth of old god of paganism to him.

J Jen Myers 20:03

Yeah. Well, I mean, that makes sense in the larger themes. So this is all about like, these, I was gonna say balances, but it's not balanced. It's more of a tension between different worlds. And that's just another another kind of tension there.

J Jessi Chartier 20:22

Yeah, I find it, it reminds me a lot of like, for some reason, it reminds me a lot of Company of Wolves, where it's just the characters are living in this false sense of reality. And don't really accept their true nature until the very end. Yeah.

J Jen Myers 20:41

I don't know, there's something there. Yeah, it's, it's far more complex of a film than I think I was expecting going into it. And I think in some ways, that made me not quite able to process it. And that way. I don't know, I wasn't expecting something that was going to be so ambiguous and ambiguous. That's the word. And so in a way, it's well, there's nothing that says that I have to come to any conclusions about this. But I do think that I have fewer conclusions than I might normally, because I was so just kind of surprised by the fact that they were there. I thought it was going to be a little bit more of a straightforward, scarier film. And it's not that it's not scary, but it's like scary in terms of like, unresolved grief and dread. And yeah, more disturbing. I feel like it's unsettling. Yes. And I do think that I don't know, maybe in a way that makes it even more powerful, kind of, because you're not expecting it. But it is. Yeah, it's a deeply unsettling film. And I think that that makes it a little bit difficult to to come to solid conclusions about it, which might not be a bad thing.

J Jessi Chartier 21:57

Yeah, I agree. And I think that that's where this overlaps with what we talked about earlier with Eraserhead is that, it doesn't have to have a full conclusion arc. It just it's it is more of a feeling movie than it is a narrative movie. Like there's a lot of questions that are left unanswered and a lot of questions that are subtly raised, like, how did they How was the original daughter found? How was she lost? Did she what she What did she drowned? Whose fault is it? Is someone at fault? You know, and then there's even the subtle pnuus of it's kind of clear that the wife and the brother had an affair at one point in time. So is, was the daughter that was last really? Yes. Daughter? Yeah. Was there? Was did the mother cause the child? I mean, there's just so much little conversations to be had and thoughts around it. That it is it's much more of a feeling about a movie kind of like Eraserhead is. And I like how even though we talk a lot about grief on in horror movies. What I like about this, this really isn't a direct personification of grief, because, like Babadook, Babadook is a great example of personifying grief and what happens when you deny it here. It's denial of the natural world, its denial of reality, which is ultimately the end doing of everybody. The wife is now utterly left alone. She doesn't have a husband, she doesn't have a lover. She doesn't have a child. The husband was killed, both at us are lost. And I think that there's just something unique about this. This form of denial, which isn't repression, it's forcing solutions to avoid reality.

J Jen Myers 23:49

Right? Yeah, no, you're right. Yeah, it because this is definitely there's lots of grief in this. But it's not necessarily about grief. If anything, it's only about grief in the sense that grief is one more natural process that you can't deny, and you can't. Well, yeah, you can't avoid basically.

J Jessi Chartier 24:13

Yeah, this is definitely one of those movies where there's not just one theme, it's more of the messy journey through coming to terms with reality. And I think that that's really kind of cool. I mean, obviously, it's very mean, we could talk about how it's magically real, like it's definitely a form of magical realism. But I think it is more fairy tale style than it is magical realism. And I think because of that, there's a clear message of let go. And I think that that's what happens at

the end. I think that at the end, the wife learns to just let go, she just learns to let go and stopped holding on so tightly to what she wants the world to be that she that's where she finds that piece.

J Jen Myers 25:04

Yeah, it's a really heavy cost, though.

J Jessi Chartier 25:07

A very heavy cost, but she was forcing it for so long.

J Jen Myers 25:10

It's true. Yeah, no, I think that our conversation is really making me realize how tough I was on that character. Where I feel like at the end, like, I definitely see what you're saying there, I think I was personally interpreting more of a maybe more of a karmic release or more of a this even though she may have found some sort of kind of freedom, and that it was, well, I guess she's fighting free freedom, finally an expression of grief, isn't she? That's she's finally realizing grief. So it's, even though there is a release in that expression. It's still deeply, deeply sad. And it felt for me kind of like not not so simple as like, Well, this was what you get. But I don't know I had, I do feel like her character is a difficult one. Throughout the film, like, she does seem like you mentioned before, where she does seem to blame the father further original child's loss in some ways, or she's a lot more. Exactly. pushy, that's a word that I don't like to use is very women. But she is, I don't know, she just feels to be like she or she's got a sharper sense of pain. And then like you mentioned before, there's there's questions of what went on with this brother and all of this. So I don't think she's necessarily a very sympathetic character. In many ways.

J Jessi Chartier 26:39

You're right. She's not very sympathetic. But I do think that there's something to be that when I look at the picture as a whole and hurt the narrative as a whole, everything is going right. For the family, but it's a forced sense of reality. So the child, they have a child, but it's not really a child. But because they believe that this is their gift, and they're their child, other things start to improve their sex life improves, their intimacy improves, she has the solid foundation in the marriage to be able to tell the brother, no, I don't want to have I don't want to go down this route of having an affair with you. In fact, I'm going to send you packing, like on the surface, everything seems to be just fine. But it is a house of cards. It's a false sense of security. And it's almost like she has to lose everything. In order for her to see that. You know, there's a there's a great phrase out there that I can't remember who said it somewhere. But they said there is someone said, There is no such thing as a rock bottom, there's just a, you get to a point where you're you're tired of falling. So I think that the impression that I get is that once she does lose everything, and she is kind of goes back to some of the other conversations we've had, when she's left with nothing but herself and when she has, when everything else has been stripped

away from her, only she remains. And that can be incredibly terrifying. And it can also be incredibly freeing. When you are when you have to face reality, and I think for this movie, it's the latter. Yeah.

J Jen Myers 28:21

Yeah. Like I said before, there's a really heavy cost. It's it's a really, it's a strange moment.

J Jessi Chartier 28:28

Yeah, it doesn't tie up nicely. You know, there's no, there's no contentment. At the end, there's just release. And I think that if you like movies that don't end in a very buttoned up Hollywood way. This This movie is definitely for you. And I agree with you. I think a lot of it had to do with the fact that it was mis marketed. Yeah, like all fairy tales and with why shouldn't say all but sometimes fairy tales end with the protagonist getting what they want, but it's just not in the way that they expected. Or they end up losing everything and find out that they're better for it. So I think that this is one of that's why I love this as a fairy tale. I think it's a great great movie. And it's a it's a new form of fairy tale, right? You can almost hear it when it starts once upon a time.

J Jen Myers 29:24

Yeah, yeah. I think that yeah, I don't know how I honestly though I don't know how we could have prepared people to watch this unless we because even I feel like most modern audiences idea of a fairy tale is too far removed to like, I don't think that would have helped either. So I don't know. I kind of don't blame them for going more of the horror angle. But yeah, there's it's, I think part of the the difficulty of this of this film is that it switches the I was gonna go back to the word sympathy there, but it's not even that. So there's a lot of this movie where I was feeling like, when they adopt Ada, they, and they, you know, stand up for her against a community and other people who are like, what? She's, she's a sheep, you know, that sort of thing. And they're like, no, she's our child. And there's something that you really kind of rally behind them in that because they're like, oh, wow, they're like standing up for her. They're taking care of her. That's a lovely thing. And there is this kind of underdog spirit to it. And then it turns because I realized maybe they're not the good one, the good people for doing that, after all. And I think that that's the thing that is hardest to prepare people for, is it's not that it's just weird. It's not that it's, you know, has horror elements in it. Or it's kind of an old fashioned fairy tale that may like take you aback. I feel like that's the main thing that is upsetting about this movie, is that it puts you on one side, and then you start wondering if that was the right side to be on. At least that's what my experience was like with it. And I think that's why I end in the end, I feel less sympathetic, because I think I've made that turn to be a little bit. And I don't know, I still have sympathy. But I tend to be I'm a little bit more on the side of these things that you did were wrong, and they have consequences. And here we are at the consequences. I don't know this, this may be a weird metaphor to make. But as I'm talking through it now, it makes me think of, I think we're having a big reevaluation for a lot of people in terms of Native children who are adopted into white families, forced to, you know, put aside their culture and their histories and all of that type of stuff. And I don't want to equate it. It's not the exact same thing. But it reminds me a little bit where I bet in some communities, families who adopted

children, and you know, tried to assimilate them into the community and standing up for them were treated as doing the right thing. And they weren't. And so I feel a little bit that may be a little bit of a reach. But that's something that's popping up for me now, where I guess I'm trying to justify why I had less sympathy at the end of this movie than I feel like maybe I should, because I feel like there's something in just the way the story turned. I put it in a context where I was just like, even though I feel bad, I feel all of this was wrong. And I feel like it is actually like Ada is where she should be now where she belongs. And yeah, I don't know. It's weird, though. But I so I don't know, I have a lot of really strange feelings about it.

J Jessi Chartier 32:47

I do think Ada is where she belongs at the end. Yeah. She is with her people. Right. And I think that that is a really interesting comparison around around what you made. But I do keep coming back to like, I think it comes back to that just utter denial unforeseen of a solution. And, and it works for a while, like it creates the sense of false security, like I said, and it just, I just think it's a great, a great movie around that. And I almost kind of like, I mean, you could compare this to any other of the magical realism films, like Pan's Labyrinth, or, you know, company of wolves or all of those things. And I think that it's a really, it's a cautionary tale. It's a typical cautionary tale.

J Jen Myers 33:37

Now, that makes a lot of sense. And it is kind of interesting that I think ultimately, it's also saying too, that the thing to be wary of is not necessarily something from the outside.

J Jessi Chartier 33:48

Exactly. Yeah. So well put.

J Jen Myers 33:52

There, there is something that maybe could be characterized as a monster out there. But that's not really where the trouble is. And I think ultimately, yeah, that's what it's saying.

J Jessi Chartier 34:03

Yeah, and that's a really good point, because the mother is she's probably the one we see the the interior monster coming out, almost like she's the one that screams at the mother, the lamb Mother, leave us alone or go away. She's the one that kills her. She's the one that is so delusional, you know that there's glimpses of the husband. It's there are two scenes where he's kind of you can see he's grappling with this reality of like, is this real? Do I really want to do this? And he does. He does, but none of that is from her. Like she's just whole hog full cloth completely agrees and just

J Jen Myers 34:39

There's a desperation with her you can definitely see where yeah, like everything you've you've described, she's like, this is the way it has to be like she needs it to be this way. Yes. Yes.

J Jessi Chartier 34:52

Well, if they liked this film, Jen, what are what should we recommend others?

J Jen Myers 34:56

Honestly, I don't really have, mainly because like I said, I've heard so many like kind of ambiguous things about this. So, I mean, our theme is pure hood. So I think there's a lot of other things that we've read talked about in the past that kind of touch on some of the difficulties of that. So I feel like this actually does cover ground that we've talked about many other films. So I guess my answer is like, lots of films we've talked about before. And also you brought up I mean, Company of Wolves, I think, is a really natural pairing, because it also uses fairy tales to tell some, you know, upsetting metaphorical truths.

J Jessi Chartier 35:35

Yeah, I also would recommend there's a film called Little Otik. And it that's a fairy that's based on, I believe it's based on a fairy tale, where again, a childless couple, who really wants to have a child cannot have a child. And the husband finds a piece of wood, like a log that looks like a child or carves it into a child brings it into the house and the mother starts to nurse it and it becomes alive. And as that piece of wood grows older and older, it becomes insatiably hungry. And so the fairy tale goes that the, the, it turns into a wood monster that eats people. And so that's all I'll say. So a Little Otik is definitely one that would pair well with this, if you like the idea of looking at fairytales around parenthood specifically. And then I also recommend Guillermo del Toro's Pinocchio that which is on Netflix right now. The original fairy tale of Pinocchio was a lot darker, believe it or not more dark than what Disney did with a lot of different things in

J Jen Myers 36:39


The Disney film is also relatively dark.

J Jessi Chartier 36:41

Yes. Yes, exactly. So I highly recommend those if you'd like it. And of course if you have any suggestions for us to what to watch, you could definitely reach out to us. You can reach us at Hello at quietlittlehorrors.com or on our website at quietlittlehorrors.com. Jen, where can they find us online?

 Jen Myers 36:59

So other than our website, we are on Twitter at [quiethorrors](#) and on Instagram at [quietlittlehorrors](#).

 Jessi Chartier 37:06

Join us next time as we dive into another horror film. So thanks for listening and we will see you next time.