

QLH-S04E03: The Fly

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SPEAKERS

Jessi Chartier, Jen Myers

J Jessi Chartier 00:04

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

J Jen Myers 00:20

We talk about movies. So we're going to talk about parts of movies that may be spoilers. If that doesn't bother you, you can keep on listening. Or you can hit the pause button and go watch the films that we're talking about before you continue here. Consider yourself warned.

J Jessi Chartier 00:38

After putting himself through his newly designed teleportation device, inventor Seth Brundle undergoes a horrific transformation, as his DNA has been merged with that of a fly. We decided to start this month or focus this month on Cronenberg. Indeed, indeed, so let's talk a little bit about Cronenberg before we jump into The Fly. I don't know much about him to be honest with you, Jen, other than he's known for his body horror?

J Jen Myers 01:14

Yeah, I mean, and that's fair, I think that that is one of his distinguishing characteristics. I don't know if I'm an expert on David Cronenberg, specifically, but I have seen a lot of his films. I think that the two that we're gonna talk about which this episodes The Fly, and then we're going to talk about The Brood, I think are the ones that not only kind of describe his work and his themes well, but also, you know, because align most closely with what we talk about most on this podcast, which is all the psychological aspects of it. So yeah, I think it'll be interesting to kind of pull that stuff out. He's, he's a director, who has so much work that while he has his things, they also has a decent range as well, or, you know, there's some films, he focuses on some aspects of his interest more than others. So there's a lot of stuff that talk about there.

And that's what I think is interesting, I think that you could gravitate towards some of his films and maybe not as much others, or, you know, things like that. So yeah, I think it'll be fun to talk about.

J Jessi Chartier 02:23

I agree. I think so too. I got to watch The Fly. Where was I? I don't remember the first time I saw The Fly, like, where I was or what I was doing, but I remember it. I remember. I remember The Fly. I remember, we watched on VHS. And I want to say we were at someone's house. I don't think we owned it. But we were at someone's house who owned it. And I remember looking at the cover going ooh, this reminded me of Alien

J Jen Myers 02:52

Yeah, I think that the cover that came out, or at least what I've seen looks very much like the Alien poster.

J Jessi Chartier 02:57

Yeah, yeah. And that really interested me really interested me because I loved Alien. Oh, yeah, I saw that. Probably much younger than I should have. But film that is.

J Jen Myers 03:07

Alien is a top film for me.

J Jessi Chartier 03:09

100% Oh, and the script is great, too. If you haven't read the script, actually have it

J Jen Myers 03:14

It is good.

J Jessi Chartier 03:15

It reads like a haiku. It's just, it's so good. So good. Anyway, that The Fly, I remember loving it. And I think I just wasn't really, you know, there was a lot of me growing up that I was like, this is an odd film that no one really should like, but I love it. And so I kind of kept it to myself. And that's that's been the story of my life.



J Jen Myers 03:38

But I think it's also the story of a lot of Cronenberg films, probably.

J Jessi Chartier 03:45

Yeah, this was a movie that hit me pretty good. And I hadn't watched it. Honestly, since I watched it that first time I just remember really liking it. And so when we chose it for this episode, I was not sure what to expect. You never know if something that you have fond memories of is going to hold up. Or if it's aged, well, you know, the world's changed, you've changed you never quite know. So I kind of went into it not knowing really what to expect. And I gotta tell you, I love it even more. Now that I'm older and can see a lot more of the subtext. I really want to talk more about Ronnie's journey, I want to talk about all the things that you have listed that we share, Jen and I share, like notes beforehand. There's just so much richness to the film that I just didn't obviously didn't see when I was a kid. So I kind of want to jump into it. Yeah, no, let's go for it. Yeah. Okay. So one of the things that I noticed this time around, and maybe it was just because it was late in the evening, and I hadn't eaten a lot of food. So I was a little hangry. But I one of the things that stood out to me about this film, more so than any other film that we've seen. Is this subtext to the frail male male ego. The entire all the male characters in this movie, are chasing Ronnie like there's the two main characters or antagonists. to each other, only because they are fighting for the love of this woman. And they are only defined as complete. Successful. That's more but not given complete but more successful if they have one, Ronnie over, especially the publisher, the publisher is just such a frail man. He's antagonistic. He's aggressive in his chasing, like there's a scene that I literally shouted at the screen. I was like, nope, where the? I don't even remember the publishers name. That's how weak of a character character but just a smarmy character I didn't want to remember his name's David. Say this. Like that? Yeah. It's like her editor guy, right? The guy who like well, she's a freelance writer. And so she but yeah, it's frightening to go else put other places. Yeah, yeah. Yeah, yeah. So but anyway, she comes home to her apartment. And this guy's going to try not get angry. This guy's in her shower, too. And she's obviously upset about it. She's like, why are you here? And his response was I was in the neighborhood. And I felt grimy. And I was like, Oh, my God. No, no, no, no, no, no.

J Jen Myers 06:10

It's like when we talked about Repulsion. And the scene where the dude follows her into the restaurant as she's trying to have lunch and telling her that she should, she should actually go somewhere else better and have lunch the entire time, just like not leaving her alone. And I just I have the same reaction where I'm like, wanting to scream?

J Jessi Chartier 06:31

Yes, I just I was like, nope. And then then they double down. And when she's trying to kick him out, she said, there's two things that happened first, she says, Am I leaving? Or are you like, Girl, it's your apartment, kick him out. Like, don't give him an option. But of course, it's the 80s. And she's a woman alone in a room with man. And then he says, I'm going to keep the keys for old times sake. And that I like table flipped. Like, I had to pause the movie and like, find my husband and like, You're not gonna believe what this jerk just did. Like I was just I was not

okay. And then I ate some food and came back and was still angry, but not as hungry as I was. But yeah, there's this whole sense of I am incomplete unless I have you. And the even the premise of The Fly. Like the reason Seth goes into the teleportation pod, is because he gets drunk and argues with himself, because she left him for a few hours to go do an errand, which was basically to go tell this other character to back off. And he's convincing himself that she's going back to his boyfriend, and he's good. She's he's getting really upset. And I was like, you met this woman less than a week ago? Like, I was just really I mean, I know that it has to be not has to be, but I know that it was used as a plot device. I know that it was used to drive the movie forward. But it was just like, I was just surprised that that was what we use as a plot device to drive things forward.

J Jen Myers 08:15

Yeah, well, and I think on the issue, I don't know what's going on with the editor. I think he's just annoying. But I think in the issue of Seth also that his his need for Ronnie, I think is also it's so intricately twisted up with his need to have her kind of approve and publicize his scientific achievements. So it's all it's kind of the same thing. But it's, I think with him, it's a lot clearer that it's not just about her, that it's about like she is this little lever, I think, too, that he can pull to kind of make all these other things fall into place. I feel like are what he I think she's the thing that will let me think about how to phrase this. He decides to prove himself to her as a way of proving himself to the world to she like represents that I think grant which I think that it's it's it's more I think I think it's more specific with him, although in general, I think everything your discard you're describing in this type of male behavior kind of also is that at the same time, like on some level underneath, but I think in Seth's case, it's more pronounced that that is very much, you know, her approval equals the world's approval.

J Jessi Chartier 09:35

Yeah, yeah. And I think that that's a great way to put it like she's a conduit for something bigger, versus Seth, who is just so fragile, in his in his sense of self that. Yeah, he just chases her down. You said something that made me want to double down or double click on it. Hold on, let me think what you were saying. Oh, yeah, that he is okay. So, Seth wants to impress her because she represents this access to other things. I also think that I mean, it's it's a movie of its time. So I can't be terribly critical. But I do think that there are things that stand out that just stand out more like how she falls in love with him. So the scene where they actually end up like getting it on the scene that happens before that is that he tries to teleport a baboon, and ends up, the teleportation device ends up recreating or teleporting it inside out. And he's like, visibly upset by that. Obvious Well, efficiency, obviously, he's visibly upset by that. And that's what makes her fall in love with him. And I was like, That is a totally normal response of a balanced human. Like,

J Jen Myers 10:55

yeah, it's either a question of, is that so unusual for her to see that?

J Jessi Chartier 11:01

Yes, that is that was what I was thinking. I was like, right? Now, I mean, you could, you could definitely dive into that and argue like, Oh, she's a freelance writer for a scientific stuff. So she probably runs into in the, in the 80s, she probably runs into a lot of animal testing. And maybe she hasn't seen a ton of scientists who have that level of empathy towards their subjects. But it was kind of like, you're gonna, you're gonna, you're gonna fall for him because he has a because he meets the bare minimum to be human.

J Jen Myers 11:35

Yeah, well, and not not to build a defense necessarily of Seth here. But I also think there probably is something I mean, in his character, I think the things that are, you know, maybe interesting or attractive about him are also his weaknesses. And I think that his, his emotionality, I guess, it's not a word, I made it up.

J Jessi Chartier 11:58

Make it. Fantastic

J Jen Myers 12:01

I just did it is, again, it's a strength and it's a weakness, right. So I think in this moment, Ronnie interprets it as a strength, which I just from my own perspective, I genuinely think that is too. But it I think it also is showing that, you know, Seth is not a scientist where he is, you know, mechanically running experiments, or, you know, from a distance just trying to do the things that he thinks can be done. You know, he's, he's right in the middle of it, quite literally, as the film goes on, you know. And so there's something about I don't know, I don't know if this is deliberate feels like it might be I think there's something about the there's a metaphor there about being emotionally attached to a thing. That is something that is compelling to humans, but it also opens you up to overreaching and making bigger mistakes, and all these other human things. I think so. I don't know. Yeah, it's just this kind of mix of humanity that goes bad, basically, you know,

J Jessi Chartier 13:17

you're right. And I think that maybe I'm being too harsh on him, but because you're right in that, like, he is such a complex character, and we see him so excited about his inventions. And so, you know, like little kid about it, like just very dreamlike about our child like about it, like he loves what he's doing. And then the complexity of being able to see that he does also flip when something does go wrong, because you're right, the risks are much higher when you're using live humans or live animals. And he is he did a great, you know, Jeff Goldblum did a great job of being able to show both of those sides to like he, you know, Seth was very exuberant and very, but at the same time, very nerdy. I mean, he just did this great, like balancing act of that. And then the scene where he has to talk about what happened to the baboon he becomes statue like, he just becomes so reserved and quiet and remorseful. So

J Jen Myers 14:15

yeah, it's I mean, you're right, though. He's just a he's complex. I mean, honestly, I think he irritates me the most when he's introduced, because he comes on so strong to Ronnie in the beginning, and he's so he's so full of himself. And I know that that's all deliberate. Like, you know that that's how he's, there's supposed to be portraying that character. But yeah, I do feel that like, I wouldn't even let it go as far as that probably walked away right then. But I think it does show him going from that earliest, especially like and Ronnie's view going from that extreme of this Yep, completely full of themselves egomaniac. And he it's not that he's not that as he goes along. But I guess what you see as the film goes along, that it's not from an unexamined and excess of confidence, it's more of an overcompensation. And underneath it is a lot of she weaker things that yeah, maybe that's the metaphor for the body or is it the squishy, weaker emotions underneath?

J Jessi Chartier 15:18

Yeah, there's a great line to that. He doesn't quite talk about the emotions, but he just talked about the squishy stuff about Yeah, how, oh boy. After he, after he and Ronnie, get it on, he talks about, oh, I forgot to program the computer to understand the intricacies and the beauty of the flesh. And the pleasure is there

J Jen Myers 15:37

That's such a Cronenberg line?

J Jessi Chartier 15:39

Oh, yeah. Great. Yeah. So then he scampers back over to his computer and like fixes it. But yeah, he does. He is complex, but he's almost not in touch with it until he starts to really have to deal with it. And I think that, that, you know, we can talk about the transformation into an insect, which is, you know, very much like metamorphosis and the movie or the the short story of like, I am just, there's an another great line at the end, where he says something like, it's very waxing poetic. It's like, I was a, I was an insect, who dreamed he was a man. And it was beautiful. It was like, huh, because he's kind of true, like, the scientific side of him was still very even dissented from humanity. And then he just loses all sense of, he loses whatever sense of humanity he has to reveal his true self.

J Jen Myers 16:33

Right, which is really interesting in the context of Cronenberg's work, because yeah, one of his themes that he goes to a lot is how humans, you know, extend, or I don't know, what other words to choose, you know, augment themselves with either technology or some sort of new growth that still usually kind of twisted with technology in some way. Like it's hard to really define exactly. But essentially, he I think I go back to the word extends, like how humans are extending themselves in some way. And it's interesting that I think The Fly is one of his films that really like ends most darkly, I think, I think a lot of times, he's a lot more optimistic.

Humans extending themselves, I mean, not always, but even films that like, you know, like Videodrome or Crash, or both of which I like very, very much, don't necessarily have happy endings or characters that don't, don't come to good ends. But I feel like The Fly is the one that really lingers the most on the degradation that results of that extension. And again, I earlier I said the word overreach, and that's what I feel like The Fly is it's about overreaching. And I think in the like earlier version, or sometimes we see other stories about scientists overreaching. I mean, you know, it's hard to talk about this without going into like Jeff Goldblum from Jurassic Park. And it's like, doing what you can without, you know, but you didn't question whether you should that sort of thing. Because there's kind of similar themes going on here. Except what Cronenberg does is like, literally show you all the gory details of what could happen from overreaching. Because Seth overreached. And then it all goes downhill.

J Jessi Chartier 18:30

He even becomes part of his own machine. Right, right. That last year talked about, like how he just immerses himself in the technology and becomes more and more of the things that he is trying to create so much so that it becomes part of the teleportation device. And I think that you're right, in that there's this sense of degradation, and just extreme, extreme transformation of the self. And it's the the ending is so I mean, the ending is so abrupt also, and it just ends, like, the moment Ronnie is able to make the decision to kill him. It ends. Yeah, it was, it's just, it's very, very abrupt.

J Jen Myers 19:20

It's like, there's nothing there's nothing else after that. And it is interesting again, just to kind of round out what I was talking about the scope of Cronenberg's work, I just recently saw Crimes of the Future, which is his most recent film, yes. And also deals with, you know, themes of I mean, it literally is about humans, evolving, different capabilities and different needs. And one of the primary characters the main character, in fact is, you know, finding ways to deal with this and kind of resisting this big essential evolution. And at the very end, again, it has a very abrupt ending where it would seem that he has finally accepted that. And so it is almost the same thematic territory with a very different ending a very different conclusion. And it is interesting to think about and that's why I say I feel like Cronenberg doesn't usually get this pessimistic about the reaching that humans do. Like I said, even it's like, again, Crash. I really like Crash. That doesn't end happily, it definitely ends at a very dark note. But still, in that there's something for me about. I don't know, maybe this is just me being really weird, I still find find an optimism in that that feels like Cronenberg is saying, but these people have found what works for them. You know, weird, twisted, self-destructive way, but it works for them still, whereas in The Fly, they don't even have that. The Fly is just completely. This did not work out at all. And the only way to end it is Seth's death. I honestly, it'll be interesting when we talk next about The Brood because I also think that that does have a similar, really pessimistic turn to it probably even more so than The Fly. But But yeah, it is interesting, because those are the two options like Well, is there a way for humans to reach and extend themselves and, and evolve or mutate in ways that would seem to be maybe bodily horrific to other people or wrong to other people, but works for them? And then there are other times where it's like, yeah, still doesn't work. This is never gonna work. This doesn't work. And this is one of those times where it's like, there's no, there's no getting out of this. It just has to end.

J

Jessi Chartier 21:44

Yeah, yeah, exactly. And I am interested also to talk about *The Brood* when we get there. And you mentioned that you know, the ending is so abrupt because there's there's nothing left, right, like it has reached his transition. And there's nothing left. But there is, and I want to kind of talk about because I think the next two topics that we're kind of going to talk about, I'm looking at her list are kind of left on talked about. So in the plot, Ronnie ends up discovering that she's pregnant with Seth's baby, and her character journey is trying to figure out whether or not to keep the baby. And I think that there's so much subtext there. Around, is it deformed? Is it diseased? Is it this? Isn't that, that it kind of highlights the you talked about the subtext or and I haven't talked about it yet. But we've talked a little bit about the subtext about how is this or is this kind of a metaphor for the AIDS epidemic? I kind of want to talk about those two things in tandem, a little bit. But I think that it is interesting that Ronnie's journey, which is a very powerful journey, like being pregnant, and then deciding whether or not to keep a baby is no small decision. And it is,

J

Jen Myers 23:12

I do think that this, this film deserves a lot of credit, or I think it does give her that full decision. You know, like, it's, there's no foregone conclusion that she must do this or that, like, it lets her think about it as a decision. At least that's how I think about it. Where I do feel like, I don't always know, you know, there's other things in there. But I do feel like it poses it as a choice to her and not a foregone conclusion.

J

Jessi Chartier 23:42

Hmm. Yeah, I think you're right, because there's that dream sequence, where that which I didn't realize was a dream sequence, of course, until the very end, where she dreams where she's having an abortion, but then she goes into labor, and it's a larva, right. And of course, she wakes up screaming, and then she tries to go tell Seth, and she's like, I just need the side of me. And then he breaks in to the abortion clinic and sweeps her away. It's just Yeah, it's, I don't know quite what to make of it, to be honest with you. And you're right, though, that the movie does end with the impression that she doesn't have a choice like she's left just making the decision of what she wants to do.

J

Jen Myers 24:33

Or even in the very beginning, honestly, I just like the I appreciate that. The fact in the very beginning where it is a thing was like, Oh, she needs to think about what she needs to do here. She I think he actually kind of tries to preempt that, honestly. But I don't know that's, that's, that's a thing. And it is. Well, and like you said you want to talk in tandem with this age metaphor, which I put this on the list. So I also want to clarify to that. A lot of people have talked about this as a metaphor for AIDS. Cronenberg has said specifically, that was not his particular intention. He understands how it could be read that way, because his intention was to talk just more generally about disease, and even just aging. And you know, AIDS was a disease, especially at the time this film came out, that was devastating communities. And so he certainly never said, Oh, no, that's not it at all. He didn't say that at all. He just said, I didn't say


it wasn't specifically meant to be that, but I could see how it fits in is basically what he what he said. And he's right. And I said, especially in retrospect, it makes perfect sense why people would talk about this as an AIDS metaphor. But and even just in a larger metaphor of disease that does connect to the topic you're talking about is that complicates the decision. Yes, it complicates the decision of how but it also kind of brings us to question like how we think about those type of decisions in the specter of disease or what gets passed on? And yeah, I mean, that's a whole nother discussion. I feel like we probably don't have time to get deep into it just it's just there in this film.

 Jessi Chartier 26:13

It is just there. And it's, and it's Ronnie's journey at that point.

 Jen Myers 26:17

That's an interesting point. And I do think that I'm glad you said that because it is true at this point. At one point in this film, it stops being about Seth's journey, if it ever truly ever was, and is very much about her journey. Like it's much more centered on her at a certain point. And you could probably make the the argument that always really was, but yeah, I think you're right that at some point towards the end, this very much is about her journey.

 Jessi Chartier 26:45

And it's so interesting in a post, I don't know what the term is, but a post Roe versus Wade where you know, now abortion is at risk of being illegal in every state. How casual the topic of abortion was in the movie, where it was just like a given. You have like, yeah, it's it's an option. But, you know, the fact that it is not a given anymore. It makes that even more terrifying to me. Yeah. Cuz it's, yeah,

 Jen Myers 27:17


it's amazing how things have gone backward in that respect.

 Jessi Chartier 27:19

It is amazing. It is amazing. Now, this movie has an original from 1958. I have not seen the original. Have you?

 Jen Myers 27:29

I have, but I watched it after I had seen this one.

 Jessi Chartier 27:33

J Jessi Chartier 27:33

Ooh, tell me what you think.

J Jen Myers 27:34

So what I so first of all, the original *The Fly* came out in 1958. I definitely watched it after. In fact, I think that because I had watched this version, Cronenberg's version not too long ago. And I was like, Oh, well, now I want to see the original and see how they compare. So I think I watched him pretty close together. I do like the original one. And I think the main thing that came through for me watching the original *Fly* is there in that one, there also is a pretty strong, affecting relationship between the scientist and in that movie, it's his, his wife. There's, you know, because something we haven't I don't think we've really talked about specifically about Cronenberg's, *The Fly* is that there also at the center has a very strong tender love story. Like it really is about these two people. And it really comes through at least I thought it did, you'd like there's a there's a very strong, genuine romance in this, these two people have a really close connection. And that is I watched the original *Fly* and I'm like, Oh, I see where that bit comes from. Because the original *Fly*, it's not just kind of a typical 50s wife supporting or her scientist husband, like, I don't want to get too deep into those twists and turns but there are some twists and turns in that and she goes through some pretty great lengths to help him in his work. And and afterwards. So I felt like it was one of those things. I saw the original and I'm like oh I see the things in this that would have interested Cronenberg because I see them and there's like the basic stuff, right? There's there's a guy, scientist turned it into a fly like that happens. And there's kind of this some of the themes we talked about, about you know, a scientist overreaching and things like that. But there's also like a really genuine love story in that and I feel like that's the thing that you also find in the new flight the newer fly.

J Jessi Chartier 29:38

Does the wife have to kill her husband at the end in that in the original?

J Jen Myers 29:42

Well, the way the story is told, essentially, yes. She actually doesn't the beginning though. Oh, so it's told it's like it's told in flashbacks. So it actually comes in with finding him with his head crushed in his laboratory and The whole worry is basically this. Inspector, I think it takes place in Canada, there's a lot of French names and things like that. So this I guess it's an inspector or something of the sort. Like they're trying to charge her with murder. Oh, and she, you know, doesn't want to I mean, she's like taking it because she doesn't want to have to like, and also how would you explain, you know what was going on, and stuff like this. But and so that's what's another thing that's really interesting about the original *Fly* and we just got finished talking about how the Cronenberg flight really centers on Ronnie, the original one really has a lot to do with the I forget the woman's name, but the wife's experience, you're with her for more of the film than I think you are with her husband on us. Oh, and I think it's either I think it's the scientist's brother is played by Vincent Price. And so he kind of steps into, you know, is the one who's trying to take care of her and all of this and not quite understanding what happens and all of this type of stuff. And so yeah, no, it's there's a lot more of the original DNA of Cronenberg's fly in the original one than you might suspect. So I would actually recommend

people go watch it. It was a much better film than I thought it was going to be honestly. And I could really I could absolutely see like, Oh, these are the things that interested David Cronenberg. Like I was like, oh, okay, I got it. I got it. So yeah, it's it's very interesting in that respect.

J Jessi Chartier 31:26

Awesome. Okay, well, I'm gonna go watch it now. Yeah. Yeah, I really liked this movie. i It's one I'm surprised I don't own. It's just got such great cinematography on top of everything else. And I do like the fact that he shifted the love story a little bit, because I think that it made it it did make it a little bit more modern. Yeah. But yeah, it's, it's a great film.

J Jen Myers 31:50

Yeah, it really works. It's one of those things, it's got so much in it. And it is a complex, I hesitate to say crowd pleaser, but I mean, this was a successful movie. You know, this was a popular successful movie. At the same time, it is so utterly an expression of an individual's interest, which I'm always fascinated by by films like that. Like I feel like that's the best of it, if you can get something that is, this is pure Cronenberg, but also very accessible and attractive to a larger audience. And that's really amazing if you could do that.

J Jessi Chartier 32:29

I agree. And I think that the next movie that we're going to talk about The Brood does that even more so? Like he leans into that one?


J Jen Myers 32:32

I think that's interesting that you say that because I love The Brood, but I don't think it's quite as popular as that because I feel like it's, I don't know as many people who like it, I we I think that we're gonna have a conversation and I don't know I could be wrong. Maybe maybe our next episode will bring all of The Brood fans come out of the woodwork but I I've always felt because it was that was one of the earlier Cronenberg for films I watched and I loved it. And then I kind of realized after the fact that like, oh, I don't think a lot of people love this movie. But I do think that to your, your earlier point of that, it is such a singular story. If that is very personal. Yes to someone.


J Jessi Chartier 33:17

I think The Brood is 100% there, but I don't want to get too far into the next into the next episode. Absolutely. But if you love this movie, definitely check out the original. And then make sure you watch The Brood before our next episode drops so that you can join us in that adventurous commentary. And if you have ideas of what is going to be a good movie to watch

if you like the fly, please email us. You can reach us at hello at quietlittlehorrors.com You can also find us on our website quietlittlehorrors.com the Instagram at quietlittlehorrors and then we're still on Twitter right now. We'll see how long that lasts at quiet is a quiethorrors.

 Jen Myers 34:00
It's just quiethorrors, just quiethorrors

 Jessi Chartier 34:03
I often get that one wrong. So just Twitter. Twitter's

 Jen Myers 34:05
Twitter only lets you use as many characters and your username as everyone else. No Mastodon might but yeah, actually I was thinking about that heads up we should probably create a Mastodon account. So maybe next episode, we'll drop that one.

 Jessi Chartier 34:17
Hey, previews for everybody. I love it. All right. Well, thank you all for joining us. Make sure you watch The Brood and we will see you in the next episode. Thanks so much Jen for talking about The Fly. Bye