

QLH-S04E04: The Brood

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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 The Brood.



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 husband is afraid his wife, who now lives in a psychological treatment facility is abusing their daughter during her visits. Yet at the same time, strange killings occur throughout the town and the killer looks surprisingly like the daughter. This was not a highly popular Cronenberg film. And I don't understand why



Jen Myers 01:04

When we talked about doing this, and I think you had just seen it recently. Like I was so pleased that you had that reaction. Because I agree with you. I don't think it is i It seems to be a not particularly well liked one, but I've always loved it. So I'm so glad that you had the same reaction I did with it. Because I was like, oh, somebody understands me because yeah, no, you're I think you're absolutely right. I think even among people who kind of, you know, maybe appreciate it, I think it's considered one of his like, bitterest films, which it I guess it is. But yeah, I don't think it has the popularity a lot of his other films have,



J Jessi Chartier 01:39

but it's just, it's just so much fun. The assuming that our audience has not watched this one, and it's not as popular. So they might not even know, you all might not even know the the synopsis. Let's let's give a little bit more detail than we did in The Fly. So or in the earlier synopsis of this particular episode. There's, it's hard because there's no real like, clear chronology. So I'm going to do my best that I can. But the storyline follows this father who is estranged from his wife, because she has some psychological issues. And she is currently working through those psychological issues in this new age psychological treatment facility with a doctor. And the they both have, so the husband and wife have a daughter who's probably about what six, maybe seven, something like that. Yeah. And they get to do visits. So the daughter because she's in because the mother is in a psychological facility, the daughter gets to go spend overnights with his with her mother supervised overnights, and the daughter will come home with bruises. And so the husband is afraid that his wife is abusing her or that something is abusing her someone is abusing the daughter when that she goes to the facility. And so he's trying to see his wife and get into the facility to be able to talk to someone about it. But he's kind of thwarted at every pass. And then there is a running plotline of there are these strange killings that happen to keep people of this husband's family. So his mother in law gets attacked, the daughter's teacher gets attacked. And as an audience member we get we have the opportunity to see glimpses of who this killer is. And the killer looks surprisingly like the daughter. And so it's it's not necessarily made clear. But there's a clear difference between the killer and the daughter because you see the daughter who's like afraid of this creature that's moving throughout the house. But you don't know is the daughter just like are they one in the same? Are they not like there's a lot of just unknowns knowing it's a horror film, you're not like you're not sure if she is the one that's killing them. And she's like just dissociating herself, etc. But the kind of the impetus to everything hinges on this psychological treatment facility where the doctor really believes in manifestation and role playing. So as he role plays with his patients, their psychological trauma, their emotional trauma manifests itself in some way, shape or form. So for example, when he is doing a role playing situation with a man who is abused by his father for having by being burned by cigarettes, when he when the man is addressing or approaching and managing and dealing with all of the psychological trauma, those cigarette burns manifests themselves on his skin. Another man who is a hypochondriac, will have His manifestation is basically cancer of the lymph nodes. And so there's this and it's referred to as psycho plasmonics. And so there's this strangeness around the treatment of manifesting something that is appropriate to the person who's going through whatever psychological trauma there is. And when the husband finally figures out what's going on spoiler alert. I mean, we give spoilers at the beginning of this. But the spoiler alert is that the, the, I have to think about how to explain this very succinctly, the wife is managing her trauma of childhood abuse, and other things. And I want to talk about the other things too. But the way that her trauma manifests, is basically birthing these extensions of herself that pop out of her as children. And then those children grow to look exactly like her daughter with some deformity. And those creatures are connected to their autonomous so they're moving around, they're locked away in a room upstairs, hey, imagine that locks in the attic creates people locked in the attic. They respond to the mother's emotional state. And so if the mother is role playing and processing through emotional trauma of say, her mother, these little Gremlins break out of their holes and go attack the mother in real life. And that's actually what's happening. So there's a lot to unpack here. There's the synopsis. Jen, where do you want to start?

J Jen Myers 06:27

Yeah, you did a good job with that synopsis. By the way. Yeah, thank you. I think even when we were putting notes together, I just said, it's like, oh, man, where do we start with this? Yeah, I think it would be a good idea to kind of maybe start with a Cronenberg himself. And what he's talked about in terms of the kind of this being autobiographical, like start with the reality, let's let's grounded in reality and go from there deal, because he has said, he's always been pretty open, I think about the fact that we had the idea for this film, when he was going through an acrimonious divorce, and he and his wife are fighting over custody of their daughter. And so like I said earlier in this film, this is like a bitter film. It has a lot like definitely the the battles between the husband and wife are really not great. There's clearly a lot of bitterness. And, and even though I think that we see a lot of things, I think from the husband's perspective, I don't think he comes off as necessarily a hero all the time. And no, not at all, which I think is, you know, very fair. And I certainly don't think Cronenberg ever intended it to be like, Oh, I'm going to tell a story about, you know, my divorce, where I'm the hero, like, you know, he definitely is not doing that at all, he's definitely showing these two flawed people struggling, and, and I do appreciate that. But I do think that that is where we start with the realism of, yeah, these are people who are going through a really difficult set of circumstances, and are kind of dealing with all this stuff that they the baggage they have along, and this poor little girl is kind of caught in the middle of it. And so that's kind of where we're starting out from a realistic perspective, I think.

J Jessi Chartier 08:12

I think so too. And I think that the it is interesting, because it's clearly from the male point of view, which I'm not going to argue for or against. That's just the reality of this particular film. And so because it's autobiographical from a male's perspective, of course, I mean, even if it was a female director doing an autobiography, of her kind of awful divorce, the other party involved is not going to be portrayed pristine. So there's I'm coming to the table with a little bit of grace here understanding that it might not have been meant to be misogynistic and was probably more just a I'm really angry at my, at this other person that I had built this life with, who is now causing me emotional damage.

J Jen Myers 09:03

Yeah, and I'll get into this later. I don't want to jump at it now. But I just want to put a note in here is that I actually don't think it is misogynistic, although I 100% understand why somebody would say that. But we can we can get deeper into that later.

J Jessi Chartier 09:17

Yes, yeah, I think that there is so actually, let's just jump into it now. Because I really, really, really love your perspective on it of how her emotions kind of or her trauma manifests. So why don't you talk a little bit about kind of your point of view on what's actually going on?

J Jen Myers 09:34

Well, yeah, here's the thing. I mean, you covered what happens in the film is that the like, you refer to them as gremlins which is I think kind of appropriate so yeah she is the big reveal in

refer to them as gremlins, which is I think kind of appropriate so yeah, she is the big reveal in the end is you actually see her birthing these like physically, they grow in like, what like little sacks on her body

J

Jessi Chartier 09:55

cuts jewels off? Yeah, abdomen. It's not he does this great way. We're almost big

J

Jen Myers 10:00

reveal of the robe and you see that she is growing these these creatures literally they are being birthed from her body. And and then yeah, they have to have their own little like bunk right in the facility. All of the demon gremlin children that that her rage has birthed and then they go out and murder I also just want to before I get too much further on there, I also want to make a note is like these, these creatures are terrifying. And the murder you mentioned, the child's teacher is the one that always sticks with me because it's not just one of them. After a while there's like, at least what two or three that go out and murder and there is a scene when they when they kill that teacher, they do it in the middle of a classroom surrounded by other kids. Yeah, and they just take this this woman down and you know, beat up on her and murder her. And it is just this. It's so bizarre, and it just adds to the whole terror of it. Yeah, so there's a lot of really bloody deaths that happen at the hands of these these creatures that you don't know for most of the film what they even are, you just know that they're out there. And and like you said earlier, I think earlier in the film, it's a lot more ambiguous about like, is this actually the daughter? Does she like snap? What's going on? But no, at the very end, it is completely revealed that they are literally being brought into reality by this woman's Well, I was gonna say unresolved trauma, but I don't know, maybe there's a process of resolving it. I don't know if her her trauma, her rage. Basically, her emotions are bringing these creatures into the world. And I actually walk away from this film with a really kind of weird, positive message. Because it is literally saying that women's emotions are real. They're terrifying. And they're awful. And they murder people. But there's something about like taking them seriously, in a way because I almost take away the message with them was like, Well, you better take them seriously. Otherwise this will happen. You know, like, yeah, like, that's, to me, the the what I get out of this film and why I like it so much is because I think the subtext of *The Brood* is saying that our psychological issues, the things inside our heads matter. Yes, they matter. They are real. And if we don't deal with them, they're going to come out in ways that we don't want them to come out, and they're going to cause damage to ourselves and others. So you better deal with it. The thing is, you just don't want to deal with it by joining Oliver Reed's weird New Age cult, like don't deal with them that way. That's the bad way to deal with them. But I do, like I said, I think the subtext here is like, but you got to deal with in some way. And there is a validation here, at least that I see and saying that this is real, it doesn't just say, Oh, this woman's crazy. It says this woman has like trauma and issues that she's working through. And they are so real, that they manifest themselves in reality as murderous little gremlins. But they're real. They're real. It doesn't dismiss them. And I actually, like I said, I think there's a really kind of weirdly positive message in that.

J

Jessi Chartier 13:05

Yeah. And there's this belief, there's this beauty around the manifestation of the psychology that we see here is that we talk about the manifestation and it's almost as much as you can

that we see here is that you talk about the manifesting, and it's almost so much easier for the patients to deal with their emotions and their trauma because they are external at this point. And they're able to look at it and address it. And I want to talk about that. externalization for a minute specifically for the main character here. What is the mom's name? What is the wife's name?

J Jen Myers 13:38

It is Nola

J Jessi Chartier 13:41

Nola. That's right. Okay. I want to talk about Nola's manifestations for a moment because so her trauma comes from being abused by her mother, I have to get this right by her mother. And then she also has trauma of course, because her father was present but did nothing. Right. And so she's processing through that. But her manifestations are represented are similar in their physical nature to her her daughter, but with abnormalities, like they've got a cleft lip. They've got but they're all clearly based on. I mean, they'll kill in snowsuits, which I find really kind of hilarious.

J Jen Myers 14:28

I feel like that's where the Canadian-ness of this really comes off.

J Jessi Chartier 14:31

So, I mean, and it's so like, 1980s children's noses so 1980s can Canada love. It's so great. It's so great. But anyway, so they are chilled her children, so it's not like she has manifestations of herself as a child. She has manifestations of her child. So like, I kind of want to unpack that and speculate a little bit around. Why is she processing her trauma and her emotion? under the pretense that she's afraid that she's going to repeat her mother's trauma onto her daughter? Or is there something underneath at all, where maybe there's additional trauma and emotional dealings, that has to happen in the fact that she's, she has a child or she is a mother now, like, I'm just I'm kind of cute because then you know, a women do not talk enough about this in public. But you don't, you don't always have this. Like the moment that your child enters the world. It's not like all sunshine and roses. There are moments where you're like, I don't want this kid. And I think that we don't talk about that enough. Like we constantly question. It's not a black or white thing, I guess is the best way to say it. It's kind of like being in any relationship. There are moments that ebb and flow. And parental child relationships are no different. And so I'm curious, is it a commentary more on that? Or is it like a fear that she's going to be bringing harm upon her own daughter? Like, I'm just I want to, I want to hear your opinion on it.

J Jen Myers 16:03

Yeah. And not to kind of like, sidestep the the question, but I kind of think it's probably a little bit of everything. And I also think iust to add to that. I hadn't really thought about this until you

you phrased it so well. But I also think that a part of it might be, especially if she's trying to think about her own situation, relation to her daughter is wondering what her husband is going to do. In this case, when he thinks his child is being abused. Is he going to do nothing like her father did? Or is he going to try to stop it? And he, you know, to his credit, he does try to figure out what the hell's going on and tries to stop it, which I think maybe, I don't think any of it was, if that is in the mix in nor Nola as mine. I don't think it's conscious at all. But I'm not sure if any of this is really conscious on her mind. And this character's mind, but I do think that's it. I think it's a mix of all these things. Yeah. She's she's got a lot of work to do, Nola.

J Jessi Chartier 17:03

Yeah, she does have a lot of work to do. I think that you talk about the processing of emotions and how women's emotions are real. And it's interesting, because even the doctor doesn't know what to do with them. Like the manifestation. She's a little too married to him. Yeah. That he's like, Let's lock them away in the attic. And then let's just try and keep Nola as calm as possible. While we process through these things.

J Jen Myers 17:28

You know, that's a really great point that I also really like in this film that other Oliver Reed is great. And I know we have a note that we want to get into him. So maybe there's a segue into that. But real quick to start that it's you're right, though I do like that. He does. You're right. He's not capable of this. He He's led her down this path as this kind of all knowing guru. And then once he's confronted with the reality of what she's capable of, he's like, okay, yeah, I don't really have an answer for this. So even someone who has created this whole system and seems to present himself as someone who knows all the answers, I mean, yeah, again, literally, when confronted with the reality of women's emotions has no idea what to do with it, basically.

J Jessi Chartier 18:12

Yeah, it's a it's just great. It's just a great little bit of information. That is just I find it very entertaining. where she is. Clearly come, I don't want to say comfortable, but it's like, she's very much. Okay, hold on, I got to talk about the ending and the reactions there in so at the end, she has this beautiful, angelic moment where she opens up her dress, and almost like, like this picture of divinity. And there is this sack, there's this amniotic sac emerging from her stomach that has a fully formed baby in it. And she bites it open, pulls the baby out and cleans it by licking it. And like I just want to talk about that for a minute because I love it and love it. I love it. I love it. And I didn't realize this until recently because of course, I was looking up on a few things and I was like, Okay, I gotta learn more about this film. I gotta I like to see what other people thought about it. But the actress is Samantha Edgar who plays Nola. She was the one that recommended to Cronenberg that she lick the thing clean. And I love that I love it. I love it. Because if these are manifestations of emotions, there's like this animalistic quality of tending to your emotions that that provides. You and women, human women don't clean their babies by licking them anymore. But every other animal really does. And I just think it was such a beautiful, you know, I think it was meant to be a moment of disgust. And I found it to be a moment of just tenderness.

J Jen Myers 20:16

Yeah, I mean, I think you're right that maybe it was intended. But the nature of what Cronenberg does is I don't think he, I don't know, I don't he doesn't catch judgments like that. Like I said, even in a film, that is kind of, like we said, colored with the bitterness of reality and essentially told from a from a male perspective, I still don't feel like it's it's super judgmental in that moment, because you're right, the way you describe this whole scene is, there is something kind of lovely and peaceful about how you said the word comfortable. She is very comfortable with all of this.

J Jessi Chartier 20:58

But the men are not like tying it back to what we were just talking about. Like, we're not at all men. Yeah, they don't know how to handle it.

J Jen Myers 21:06

Yeah, definitely. And, you know, there isn't, I don't think there's a really clear conclusion you can draw from this because I'm like, I'm not gonna say, Well, you know, obviously, this little solution is that we all want to manifest murderous rage babies, and that's how we deal with our emotions, like, but there's something there there is something there in the kind of the Hearn. I was gonna say, her natural nature, but no, it is like she she's hit on something natural to her. And she's not struggling with this. And she loves her murderous rage babies. She's not scared of them. And she knows what they are, at least it seems that she knows what they are. And she's not trying to destroy them. She's not trying to run from them. She's literally birthing more of them. So I see a in that a willingness to explore, or at the very least own these things. And yes, there's something in there. For sure.

J Jessi Chartier 22:03

It's exactly the opposite of what we see in something like The Babadook. Where, or in many other horror films that use manifestations of emotions, to drive the plot, like here, her manifestations never attack her. They are not a threat to her. No, she's all they are a threat to everybody else. But in almost every other horror film like the baboon Dukes a great example. There is a threat and a fear. Even when The Babadook, for example, goes to like, steal her child like the cause the harm doesn't come really upon her becomes behind her child. But there is a desire not to harm the child, right? There's a desire for her emotional manifestation not to cause harm. And here, it's there is and it's only which I find interesting, because the we talked about the Babadook here in the Babadook. The only thing that will save everybody is if the mother deals with the emotions and tends to the emotions cares for them. Yeah, and that is the actual plotline of the entire movie of the brood. Is this woman having these emotions manifest. But I think what is happening is that she's not being allowed to tend to them, they are being locked away, just like they were in her own body. She is now manifesting them, but she can't actually tend to them. And I think that that is more dangerous. Because it's or that's where the danger sits, is that there's like I don't know how to explain it. But anyway, it's there. I'm just going to cut it short there and just talk about that.

J Jen Myers 23:46

Yeah, no, I totally get where you're coming from with that. And I think you're absolutely right. And, yeah, in a sense, I feel like that revelation at the end of *The Brood* is not so much saying, Well, I mean, at one level, I think the surface level, you're like, Oh, my God, look how far this has gone. But I feel like and another way you could look at it and be like, well, actually, this hasn't gone far enough. Why haven't we haven't taken this far enough. instead? We all the dudes are freaked out. And so we're just going to shut this down instead of like you said, maybe it needs to go farther. Maybe it needs to not be contained. And maybe it needs to be like kind of what's what's the word? We weren't nurtured, I guess nurtured

J Jessi Chartier 24:30

Yeah, they need to be Yeah. Yeah. Yeah.

J Jen Myers 24:37

I mean, I think all of this I'm so glad we're having this discussion. Right? Because I feel like this is all under the surface. But this is all stuff that when I first watched *The Brood*, this is what I saw in it. And then I would read other people's opinions and you know, a lot of people call out kind of, you know, a sense of bitterness or misogyny and this and I'm like, Man, I didn't get that at all i got this actually seems kind of liberating to

J Jessi Chartier 25:01

Like, yes, we have real emotions. And in fact, they are sometimes just as powerful as men's. Imagine that, you know?

J Jen Myers 25:10

Yeah. And maybe instead of like, yeah, containing them, we need to like manifest them and actually take care of them. Because yeah, like you said, I do think that you can read this in a sense that the real danger is coming not from the manifestation, but from the manifestation and then not taking care of them properly.

J Jessi Chartier 25:29

That's right. That's right. Yeah, it's funny, I remember an interview, and I'm gonna get the quote wrong, so just bear with me. But there was an interview with Charlize Theron on the *Mad Max Fury Road*. And someone had asked her like, you have there scenes in this movie that you have such rage? Or you have such you have such rage? How did you reach that? And I'm not going to get the quote, right. But the the her response was, she had this like dumbfounded look on her face. Yeah. Her response was her face was something like, because I'm human, like, it

was just so like, it, it was a brilliant response. Because it's like how, like, really, we're in 2023. What, and we still think that women are limited in their emotional range, just like we assume that that men are limited in their emotional range, right?

J Jen Myers 26:15

Imagine walking around, not filled with rage all the time. Like, that's what I would question. Like, how do you manage that? It's far stranger to think of somebody who you know, is not filled with rage at the world on a regular basis.

J Jessi Chartier 26:30

Exactly. Exactly. Exactly. And I mean, like, yeah, exactly. That's exactly right. I just think it's such an interesting twist on the typical what we see with emotional manifestation in horror films, where this is not a manifestation that's a ghost or lingering in the background or hidden. It's right in front of your face. Yep. Murdering you, murdering you. And then you feel great about it. Because there was that one quote, where she's like, I feel so much better now. I feel like so and so isn't right anymore.

J Jen Myers 27:06

Yeah, no, I there is a intriguing argument to be made, and maybe our podcast will will help make it that The Brood is a validating feel good horror movie. Like I think we can. We can rebrand it. Yeah.

J Jessi Chartier 27:23

100% Well, I mean, so if you live in Chicago, there's a coffee house called The Brewed, and it's 80s horror themed, and

J Jen Myers 27:31

Cronenberg knows about it.

J Jessi Chartier 27:38

That's a feel good place. I'll tell you what. Yeah, I agree. I think that this was a movie that should have had more accolades. I remember texting you after I watched it. And I was like, Oh, that was just such a fun movie. And you're like, that is not the adjectives people use with this film. Right. Right.

J Jen Myers 27:57

And it's like, it's not that I was expecting you to dislike it. I thought you'd be you know, more or less on the same wavelength as me because we do this podcast together. But yeah, like I said, I feel like whenever I hear people talk about this I really think that this movie puts people off and I get it it's not like it's mysterious why but I do think more so than a lot of his other films like this is not a while this has aspects of body horror in it the the real horror in this film I do not think is that especially compared to something like Videodrome or you know, some some of his other more extreme body horror films. But this one I think, unsettles people, I think it gets under people's skin. And I and I think it's, I mean, we've covered a lot of the reasons why like there's there's so much going underneath going on underneath the surface here, but yeah, I you know, I think it's kind of the same thing I just said about not going far enough with the characters in the movie. It's like I think the conversation hasn't gone far enough. I think we need to work through the kind of surface distress we have around this and take the conversation further because I think there's still a lot more underneath that hasn't really been pulled out and discussed.

J Jessi Chartier 29:13

I agree with you on that one. I think that there is so much underlying everything and the discussion around this movie. I think it was dismissed too early on. And I'm really looking forward hopefully that it will have a resurgence at some point in time because it really is a good movie and it's just the acting sir I mean everything in it is good if you want to look at it from a technical perspective, too. But the the treatment of that I don't know like you were talking about how it's this we want some of his other movies with body horror are all about the evolution and how that might be just destructive and this is much more retrospective. This is much more how do we how do we how is what we do affect who we are. Right? There's a great book out there in the therapy world called *The Body Holds the Score*, I think is what it's called. And it talks about how your if you, if you don't deal with your emotions and your traumas, your body will react, your body will do it for you in ways that you do not want. And I feel like that's only from a psychological and scientific perspective, that's only been like a recent thing, like within the past 20 years or so. So I feel like this movie might even be ahead of its time in regards to that description.

J Jen Myers 30:35

Right? Absolutely. Even like beyond some of the more like, woman centered perspectives that I was talking about earlier, right? Like, the basic point of this film is like, is this psychology is reality? It's, we talk about things in our head as if they're not real. And this movie is literally like, no, no, the things in your head, they are real, and terrifying. And you have to do something about them. And you're right, that that is a really huge shift of thinking that we haven't even really completed as a society. I don't even know if we've properly begun it, honestly. But it's, it's true. And that's what I get out of this film.

J Jessi Chartier 31:17

I agree. I love it. I think that's a great way to summarize it. Well, Jen, if people love this film, what are the recommends? Do you have?

J Jen Myers 31:25

Well, you know, you mentioned *The Babadook* earlier, I feel like that's a good one that mentioned in this conversation, just kind of dealing with similar I think manifestations, like you pointed out it, I think it has a very different conclusion to the to how you deal with those. But we did a episode on that two years ago, was the beginning of our season two, and this was the beginning of our season four. So also the the first thing that I'm thinking of right now, and it's foremost in my mind, because it was a previously difficult to watch film that just hit shutter as of January 2023. And that's *Possession*. But *Possession* has so many of the same elements, it has a couple going through a very difficult separation. And in that case, there is infidelity going on. But it is not as straightforward as that at all. And it also gets into areas of strange creatures and manifestations and has possibly the most unhinged performance ever put on film by Isabelle Adjani, it's a really astonishing film. And I love it. And I also think that it covers similar ground of taking women's flute and sanity seriously in very strange ways. So I think the I think that *Possession* is a natural pair with *The Brood*.

J Jessi Chartier 32:59

Amazing. I would also say, you know, these are a little bit stretches, but I really liked the idea of *The Thing* and *Poltergeist* so the thing I like because there is this sense of assimilation, or manifestation of other things into something new and for *Poltergeist*, so *Poltergeist*, I mean, the sub, the straight, plotline says that all of the craziness is happening, because they're on an old graveyard or something like that. Yeah, but if you watch the film, there's also the subtext that it's actually Carol Ann is manifesting the poltergeist because of her relationship with her family. So I don't know if that was intentional, but there is something there if you want to take a peek. And then if you're interested in actually learning more of the actual psychology around that I would recommend reading the book *Body Keeps the Score*, I think it's called *Body Keeps the Score*. Now I

J Jen Myers 33:53

Sounds vaguely familiar. I don't think I've read it, but I think I know of it.

J Jessi Chartier 33:57

Your *Body Keeps the Score*. *Body Keeps the Score*. Yep, that is a really, really popular book in regards to the psychology world. But if you have suggestions of what might be a really good pairing, or you have a movie you want us to watch, you should totally reach out to us. We are at hello at quietlittlehorror.com You can also find us on basically all of your podcast stuffs so, obviously because you're listening to this episode right now, but make sure you subscribe so that you can get updated when new episodes hit your lineup. You can also find us on Instagram quietlittlehorror.com Our website quietlittlehorror.com and we're still on Twitter at [quiethorror](https://twitter.com/quiethorror). But we're likely to move over to Mastodon soon so keep an eye out for that. Jen, any final thoughts?

J Jen Myers 34:50

 Jen Myers 34:50

I think that about does it I'm just so glad that we got to talk about The Brood and stand up for it.

 Jessi Chartier 34:56

I agree. We are Brood fans go watch it. And if you love it, let us know. And if you don't let us know. Thanks for listening and we will see you on the next episode. Thanks everybody. Bye