

QLH-S04E05: Irish Horror

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SPEAKERS

Jessi Chartier, Jen Myers



Jen Myers 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 Irish horror. 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. In this episode, we're going to explore a variety of Irish horror films in order to better understand the genre before we talk about *You Are Not My Mother*. Jen, we've got a lot of Irish horror films on our list that we have watched across the ages to talk about. Yeah, and I yeah, I feel like there's ones I've missed, too. So is a good place to kind of I guess, dive in and see what else there is out there. Agreed? I agree. Well, and, you know, you and I were just thinking about this and talking about this earlier that there seems to be this almost like a new wave of Irish horror, or at least an awareness around it recently, there just seems to be more and more films coming out in this genre from Ireland. Do you feel that way? too? Oh, absolutely. Yeah, it's hard to kind of define, I suspect that it might have a little something to do, where the whole kind of the whole reason this podcast exists, like the type of films that we talk about these kind of more psychologically, dark or atmospheric or dare I say, elevated whatever label you want to put on it. I'm not really into that last one. But you know, that's typically used to describe this type of horror film that I think has gained a lot more strength and popularity lately. And I think there's a lot of these Irish stories that just fit into that really nicely. Yeah, what I like about the genre, and I'm going to, there's obviously we're going to generalize throughout the episode. So not all Irish horror films fit into a very particular style of film, a particular approach, but there are, so we're going to focus heavily on kind of this subset of Irish horror, which really focuses on some of the themes around things that are very rooted in early Irish culture. So things like myths around the fae and fairy worlds and nature versus religion. So there's, there are some commonalities that are really very strong in Irish horror film with those themes. And I really excited to talk about this. And I, for some reason, in this time in my life, like find that really exciting and like I love the conflict between this societal structure and the chaos of nature, and how neither are better, they're just different, and how you, how you approach them, or whether or not you fight them like, really is an indication of your downfall or your salvation. And I love that about some of the movies that we ended up watching across the ages for this one. That is a really like how you phrase that, and I think that that is something that makes this a little bit, a lot of the films we're

going to talk about slightly different than other folk horror films we talked about, I think in folk horror, a lot of times it's more of a kind of a black and white, which is side is bad and which side is good? Or if it's not necessarily that or if we go all the way back to, you know, our first season and the classic of folk horror, *The Wicker Man*, I guess it's not, it's still, I don't know, it feels like it feels like you could be on either side there. But there are definitely two clear sides right there. There's the modern world, and there's kind of like the old ways, and there's a very clear separation between the two. And I think that tension is more than in most folk horror, I think it's more clarified, but I apologize if I'm taking your point and kind of taking it off into a different direction. But what I was thinking of there is I feel like a lot of the movies we're talking about here don't necessarily have that clarity. And there's something really interesting in that that there is it's not only that there it's ambiguous about what is quote unquote bad and quote unquote good. I feel like there's ambiguity about what is one and what is the other in the first place like it's all kind of mixed together. Oh, totally. And you know, Irish horror these type of films remind me so much more of fairy tales than they do of folklore. Hmm, where fairy tale stories are very much that idea of chaos versus control. And it's often pitted or painted, pitted, but painted as this. Society is control and nature is chaos and And in that kind of is like the surface level of a lot of the films we'll talk about in this episode. But it's almost less direct, it's less clean cut, you know, fairy tales were designed to teach they were moral stories, they were designed to teach people how to behave in society and what to be afraid of and not to. And I feel like that's not the purpose of these films, the purpose of these films is almost the reverse of saying, don't adopt one completely versus the other, respect them both. And it reminds them of the film's ironically, I feel like if you've if you've been following our episodes for a while, and you've already watched *Lamb*, I feel like *Lamb* is a great example of that tone in regards to what is wild should be left wild and should be treated with respect and what is not should be adhered to and followed, etc. And I just I find it really interesting that that comes very clearly in some of these Irish horror films that we're going to talk about. Yeah, absolutely. That's, that's, yeah, you you've I think you've set it up in such a great way. Shall we go right into one of the movies? Yeah, which one you want to talk about first? I mean, let's actually, let's talk about *The Hallow* first, let's do it. And I mainly say that because I think I liked it less than the other one. We're gonna talk about what to do. And it's not that I disliked it. But you know, I think that this is, especially in light of what we were just talking about, I think *The Hallow* for me, ultimately, I don't know, I felt like it wasn't ambiguous enough, maybe Let's tell this one and run through like a high level synopsis of the movie. *The Hallow* is about a married couple with a new baby that moves into a remote part of the wilds, if you will, which already set I mean, any if you know anything about Irish folklore, or folktales, like that's already a bad desert design. Like you don't bring babies into the Fae. But anyway, so they've got a newborn baby. And all of the Irish tropes are there, there is iron covering the windows, there is a river that flows because remember, there's a lot of things that can't cross rivers are flowing water, there's lights set up everywhere. And then of course, you have the spooked out skeptical old neighbor who was like, Don't go into the woods because they stole my daughter. And the storyline is basically that this husband and wife move out because the husband is there specifically to help decide what trees need to come down. That's his job is to figure out what trees to pull down in order to either ensure fire code, etc, etc. Well, as good old Irish folklore has it there is a people there that lived in that area, whether they were Fae or not doesn't matter, but you come to discover that they were the Fae. And they end up wreaking havoc, and they steal babies. And of course, they try to defend their land, if you will. So they want to steal the baby, there's a lot of questions around the baby gets out of sight, I want to say once, and so they aren't sure if the baby is a changeling, because that's very common in the storylines of Irish folk tour that they take someone and they replace them with someone else. And the husband gets infected by the Fae, because that's how the storyline works is that they are actually part of the forest. And so I'm using the Fae very loosely by the way, I don't know if that's accurate, I'm just going to be very,

very honest. But the idea is that people have been infected and you can become the you can become part of the hollow. And so the husband gets infected and he's trying to save his wife, but he's also starting to see things and then the very end the end of the story because spoiler alerts, we give that at the beginning the end of the story, the wife ends up in the woods with and then the husband who is now part of the Harlow says the baby is a changeling. That's why they lured you here. This is the real baby. And so she ends up switching, she leaves the baby she's holding, she picks up the other one and she runs off into the sunlight. And remember, light is painful to these creatures. And so the sunlight comes up and there's there's a little bit of a moment where you're unsure of whether or not the husband who's now turned, really gave her a changeling or if that was actually his child, and it does turn out to be his child and the changeling burns up into ashes in the sunlight. And so that's kind of how it ends. So but all of the tropes are there. All of the stereotypes of a fairy tale from Irish folklore are there it's very standard, I guess is the best way to say it. It was a well crafted film. And there are a couple moments that were really good, but I agree with you. I think that the Mandrake was better in regards to the subtext, The Hollow is just a straightforward, clear cut film. Right. And I think that why I ended up being what I kind of like there's nothing wrong with that. Right. But I think I was disappointed, because it is also incredibly atmospheric. And I guess this is a this is entirely my fault. But when I remember I remember watching the first part of this because it does have a slow burn right now just don't get wild until much later on in the movie. And like there was so I don't know if I think for like a large part of this movie. I was thinking that there was there was more subtext that there was I in retrospect, I realized I was reading into this, but I was expecting more of a psychological underpinning. And then it just shifted into like a full on monster movie. And it's not a bad one. And it's interesting fact is it's actually very interesting one, it's it's not like a standard monster movie, because it has this folklore underpinning. But it still has a pretty, like you said standard structure. And I think it ended up disappointing me, which is not really the film's fault. But, yes, I totally agree. And I think that it's one of those films that I watched, and I thought that was good film, but it's not gonna linger. It won't linger with me, like some of the other films that we watch or have or will watch kind of do. I think it stayed with me because of the disappointment, honestly. Yeah, yeah, that's understandable. I think that it's very, like I said, it's a very straightforward. It's a good entrance into Irish folklore. Oh, yeah. I think people know what they're getting into. And that's what you're looking for, then? Yeah, I think it's like you said, it's really well done. I think it's got great atmosphere. It's just Yeah, it is what it is. Yeah, I don't think there was anything that really stood out to me. As I don't know, there's sometimes there are films where it's like, Ooh, that was really a good scene, or Oh, that was just a really good piece of business. And I just didn't get that here. Yeah, no, I agree. Well, like I said, except for kind of like earlier on just overall that atmosphere. I dug I thought it was it was really well done. I have to say not, again, not to be on the negative side of things. But I was a little disappointed to in the depiction of the Fae. Yeah. Which, like I said, I was just like, Oh, these are just like monsters, which again, nothing particularly wrong with in itself. But that has never been my impression of what the fairy folk would be like, maybe I just don't know them well enough. And that's fair. But yeah, it was, I felt for me a little bit like, like you said, maybe this is a good gateway into using this type of folklore in film. But I think it's definitely a good place to start. And you don't want to end with this because there's a lot more beyond it. Agreed. I mean, they that they did a really, here's one thing they did really nice is they used not sun flares, but how there's the technique when you film over a sunbeam, and it creates that circular rings flare, lens flare, that's what it is. They had, they use that to their advantage to indicate when you were moving into the Fae world and when you are moving out and it bookmarks, the film and that is, again, a very, that was really nicely done. Because a lot of times the world of the fairy world and the Fae are often described as dangerously beautiful, and magical. And in many readings, it does talk about this glint, or this shimmer, if you will, of things that move across, which is why Annihilation is such a great film too, because that's a

great example of the other fav, like world in which you move through something and the world is the world but it's not. Then so that I feel like was was pretty well done. But yeah, overall, it was just a good standard Irish film, like horror story. Not anything truly breathtaking. But the other film that we wanted to talk about was the Mandrake. And I think that that does a nice job of creating some layers within the story. Yeah, honestly, it's kind of I think I wasn't even thinking this specifically when we pick these films. But as we're talking about it, I think if anything, Mandrake might have gone a little bit too far in the opposite direction of what we were just talking about. We're probably I mean, this is not a very strong criticism, because I also liked it quite a bit, but I think that in some ways it was more ambiguous than it strictly needed to be in some in some respects. But so before we dive into the movie, why don't we talk a little bit about the synopsis of it? Yes. And I will attempt to this we had to do some some research to make sure we got it right. Because this is there's there's a lot of things happening under the surface here. So in Mandrake, we have a probation officer named Kathy who works in a small town and her most recent client is a woman named Mary who had just been released from jail after spending a long time there for killing her husband. And she also has long had the reputation of being a witch and everybody talks about her. She's the witch I think they also call her Bloody Mary too, right? I think I remember that from the very beginning. Like, before Cathy goes out there. They're like, Oh, here are no, because Kathy goes out there because one of the other officers refuses to even go out there. She's like, Yeah, I want to go see this woman. And Cathy's, like, whatever I will find. So the thing about Cathy is, she is a divorced mother, and she co parents, her young son with her ex husband and his new wife. He had remarried. He's a police officer, right? Her husband? Yeah, I think yeah, so he's like, an important person in there. And at the end, they seem to be relatively amicable. But I always got the impression that he kept like, checking in on her like, she wasn't maybe entirely all together, in a way, or that they didn't quite trust or not so much not to take care of him, but like, maybe not to take care of herself very well, or something like I agree. So as Kathy goes to, you know, get marry back into society and all that she finds a woman who is, you know, if not a witch, kind of odd thing. But Cathy is very good at like, putting all feelings aside and just kind of doing her job. But I think that shortly after that there are two kids from the neighborhood that go missing and are later discovered, murdered. And of course, immediately everybody thinks it's Mary's doing, which spoiler alert, it is soon. This was a little strange in this movie, where, you know, I think there's a part of us, I want to be like, Oh, everybody's talking about her like a witch and they're probably wrong. It's like, Nope, they're actually right. She she is. And she is I don't know exactly what it is that she does with the kids that is part of some ritual, or she also captured them, I think as part of her quest to have people dig up Mandrake for her so she can use the mandrakes powers to restore her fertility and have a baby that she can raise from birth, unlike the one song that she has, which was taken from her because she was arrested and put in prison. And then so we have at one point, let's see, she can marry kidnaps Kathy. Yes, and also kidnaps Kathy's son, right? The sun is missing. And so I think Kathy does successfully get The mandrake for Mary, but she has to get herself obviously out of captivity and save her son at the same time. And, okay, more stuff happens. This is this movie is twisty, turny. So I think that as Kathy is working on that Mary kills Jason, Kathy's ex, and the boy's father. And she also has a helper in this which is that's the wandering man that they also tell stories about which visually we see as this like big hulking figure that kind of has like, I don't know, it seems like Mandrake roots to me, right. But he's like giants, which we later find is Mary's grown son, which was, so he that was never any sort of supernatural figure. It was her son. And before that, it was her son's father, which is her boy and the man that Mary was having an affair with her husband found her out. And that's why Mary killed her husband. That's why she went to prison. And it seems that the actual father is the other like social worker who's been trying to kind of keep people from running down Mary this whole time. And so we've got a lot of all these like twisted things going back in there. And I think where we end is that Kathy does get free, she does save her son.

Jason dies. Mary's former lover dies, I think is their son die. A lot of death. Mary does not die, she escapes. And so at the very end, we are with Kathy with her son's stepmom, Grace, who just had her and Jason's baby and Mary off on her own, seemingly doing like naked in front of a bonfire, probably doing more witchcraft. And that's the end. And this one is a tough one to untangle as far as the narrative goes, because here's the thing. I said, I'd like this movie, and I did. And then I sat down to think about what happens. And I'm like, I don't know, because it's very difficult to kind of untangle and that's not really the what I took away from this movie was the narrative. I almost kind of didn't care because I was getting the subtext more strongly than I was the actual text. Yeah, I kind of agree with you like, this was a film that had a latency effect for me. Like when I first watched it it was like, the storyline is interesting, but the subtext is super good. Yeah. And the, what I really liked about it. I really, here's what I loved about the film is that it played off of a lot of the common things that we're talking about, like the folk, the folk belief of the area, the idea of witchcraft, this unknown magical area, the moss, even had a little bit of like, traditional Anglo Saxon storylines of like the Green Man, or this wandering man in the woods, who is a little bit nefarious and a little bit of the woods, if you will, or at least that was the impression you got. But what I think was also really good about this. One is that it didn't just it didn't lean on those as the plot device. Right? What was really focusing on was this, just the foil between Mary and Kathy. Yeah, I mean, not to be too reductive. But I mean, I feel like the main thing this film is playing with is motherhood and in a lot of different ways, not just as kind of like, how, you know, really basics, because there is this kind of fairly straightforward storyline of Mary as this woman who was pregnant when she was arrested, so she never raised her child and wants to raise a child. Right? Although she does have like, she's, she has that child, though. Like, like, he comes back. He's helping her with all of her stuff, right? So it's not like she completely lost her child, she just lost the experience of raising him, which is awful, don't get me wrong, I can understand how you would want that sort of thing. But then on the other side, you have Cathy who loves her child, and has her child. But and I think I didn't mention this in the synopsis, but her her son has. What he said was asthma, like really serious asthma, like he has a very serious medical condition that I think is threatening his life. And so she is, you know, dealing with that. But the other thing that I really liked about Cathy's characters, she didn't seem to be, you know, it's so hard to do phrases without kind of being judgmental, as far as what people would think a good mother is. And I'd have quotation marks around like all of that, Kathy is not. But she genuinely, you know, really loves her son. And I kind of liked just this depiction of this kind of complicated mother, as somebody who was on her own is very serious about her job is not necessarily a very, you know, like emotional person it showed us and was not somebody who is supposed to like her ex husband's new wife, grace is just, you know, sweetest can be and you know, she's she's heavily pregnant for most of the movie. And there's even that the scene when Jason is dying, I think he I'm not sure maybe Mary and Mary influences that or he, he called it, she causes some sort of a hallucination where he sees his wife, and she's like, read them flowers, she just looks like a nature fertility goddess, you know, and I really got the sense of like, grace is set up as Yeah, that's what she is, she was like this, this traditional figure of womanhood, where as Kathy is very much not that she's, like I said earlier, she was a woman who seems like she can barely take care of herself. But she genuinely loves her son, and does end up saving him in the end. And so I just really liked how there was two mothers who were very, very different and both very complicated. And it didn't necessarily, even with Yes, I mean, obviously, Mary was bad and wrong and many things. But I do think that it was a little bit of a sympathy, at least I had a little bit of a sympathy for her of what she was going after, which was the experience that had been taken from her. So I don't know, there's just a lot of like, really complicated characters there that I thought what the it was rewarding just to see that. Yeah, what I liked the complication of the characters is definitely what I loved about it. And I like what you I want to circle back to what you said earlier about Kathy, not being the perfect mother, but she's the most realistic

mother. Oh, yeah. And that's why I said I cannot possibly put enough quotation marks around you know, the idea of like, perfect or good mother. Yeah, exactly. Because she's, you see, very at the very, very beginning. She is clearly being compared to grace and grace is like, she is the mother you would find in a home and gardens book, right. Like she was that happy and pregnant. She's got lasagna in the fridge that she can send home with Kathy. You know, the house is bright and pristine and well put together and blah, blah, blah. And then Kathy's House is lived in. It's realistic. It's like, it's Kathy is a real mother. And I think that what I liked about this film as a quiet little horror is that that is terrifying to a lot of people. And I'm going to say people in general, because I think that more and more today, men are willing to talk about the standards that they're being expected, which is also unrealistic, of the idea of like, you have to make enough money to provide for everybody. And if you you have to, like you can't You're unmanly. If you can't, or there's like that fear of distance when it comes to children and childbirth, because you don't have control over any situation even less so. And so there are a powerlessness that and a vulnerability that a lot of men are not able to talk about. So I liked the fact that there was this quiet fear of normality of not been enough, I really liked that, I thought that that was just a really interesting way for Kathy to be as a character. And then to have that both juxtaposed to grace, who is on one side of the spectrum, to Mary, who's on the other side of the spectrum, who is desperate to become a mother, so much so that she has devolved herself as a human and being willing to do horrendous things to people. In order to make that happen. I just thought that that the triangle relationship or representation of women in those three women was just so perfect, because Kathy is right in the middle. And I think that that was just so beautifully done. And I also that's one of the reasons I loved the well, the final scene with Cathy because I guess the final scene is Mary and her bonfire. But before right before that, we see because Jason is dead now. And so poor Grace, has, you know, her baby on her own, her husband has just been murdered horribly. But she and Cathy, it seems like you know, they have bonded together, and they are together, because doesn't Cathy pick up the baby? And know, yeah, Grace, because Grace is sleeping with Cathy's son on the couch, and Cathy picks up Grace's baby. And it's just really a lovely scene of these women who for intents and purposes, like you said, are supposed to be like against each other. And Grace never really as you can tell that Cathy is a little bit irritated by her in the beginning because like who wouldn't be. But at the end, they've come together because they kind of have to, and they have, but now they have each other. And there's something I thought really, really lovely about that is that these different types of women, and I'm sure they have very different personalities still, it's not like everything's gonna be great, but I liked that they were able to help each other and kind of, you know, yeah, just come together with that. And it was I thought that was a really lovely moment. Because like you said, what this movie really is about? Are these three women. And I think that's why so many people that I've seen, like on Letterboxd, for example, thought that nothing happened in this movie, or it didn't quite get what it was about. Because what's going on underneath is like you said, this triangle between these these archetypes, and the tension between the archetypes and reality of what it's like to actually be a woman living as those and that's what's really, in this is what this film is actually about. Yes, exactly. Right. It's how Yes, it's about how these women interact. And live. I just yeah, there's just so many good things about it. Can we talk a little bit also about the atmosphere of this movie, please? I thought the it was just so rich. I don't know how else to explain it. I think the thing I'll start with is just how well they portrayed the where Mary lives versus where Grace lives. You know, grace is right in the city. She's very urban, very put together. And where Mary lives is out in the middle of nowhere on a falling apart plot of land. But she lives on the land. She doesn't live in the city. Right. And I think that that was a really interesting, just, again, adjusted position of like, playing with the tropes of like living in wilds versus living in society. But for some reason, the atmosphere just really hit me on that one. And I think that it was because it was cold and dark, but it was rich. It was like the greens were green. And like there's that magic light that happens

where things just the colors pop, but it was dark. Hmm. I just thought it was really well done. Yeah, no, I think that two part of the atmosphere for me was the sense of not ever really knowing exactly what was real and what was, for all intents and purposes supernatural because there's definitely so some supernatural elements of it. But then things like like we constantly see the Wandering Man, which is very particularly really revealed that that's a dude in a costume later on. But also like, we see the Mandrake. And we see what Mary's doing. So I thought there's a really lovely ambiguity to that where we're not you're never exactly sure what's real and what's not. And, and it kind of in not in a way that we've seen in other films before where it's where it's kind of like, Oh, I'm confused, I don't know, which is which. But this was, I think, very close to what you were saying, kind of in the beginning of where we have this. It's just all existing together. You know, there isn't necessarily a clear line of this is real, and this isn't, and this was that you know, that you sort it into one box or another. It's just kind of like it's just all existing together at once. And I thought I really liked that part of it.

J Jessi Chartier 31:00

Yeah, the co-mingling of everything that happens is very, it blends and blurs the lines. I agree. I think that one did very nicely here to that one did a great one. It's interesting, because we did watch a couple of other Irish wars. But I think that you know, this one, just as a such a nice job on it's a great bridge between the hollows. And then what we're going to talk about in our main episode, not main episode, we don't have main episodes anymore, Dean, next episode, which is going to be you are not my mother, is that there's this blending of what is real, what is not and this constant questioning of? And re questioning, right? Like we think we think we know about Mary, and then we discover we don't know about Mary. But then we're like, no, but we really do know about Mary like, it's it's just this really kind of great. Confusion, right? Reminds me I don't know if you've ever watched or ever read the short story of the Color out of Space. But it kind of reminds me of that a little bit in that the world is the world is that Lovecraft? Yeah, that's love cry.

J Jen Myers 32:07

I haven't read the original story. I saw the remake they did recently with Nicolas Cage.

J Jessi Chartier 32:12

Yes, it that's a great remake. But yeah, yeah, yeah. But I think it reminds me of that is that there's this? Again, the world is the world but it's not. And you have to find your way and navigate through it, which was that was just a great a great bit. Yeah.

J Jen Myers 32:28

I think that's a good theme for this is like, like we said in the beginning. That was a lot of what's coming out of these these films is that kind of its ambiguity. But it's also saying that it's not saying that you have to end in a place of confusion, it's saying that you have to kind of take from both sides to figure out that navigation.

J Jessi Chartier 32:49

Mm hmm. Yeah, you can't pick one or the other. It's got to be both right. Well, I think that there were a couple of other films on our list that we were going to talk about, but we're running out of time here. So you know, I think, to round out this episode, I think that you're not going to go wrong if you pick any of the new wave of Irish horror, like whether it's specific to folk, like the ones we're talking about, or if it's not like there are two movies that we had on our list that we watched, which were dark song and caveat. And we did an episode on dark song. So go back and listen to that. We haven't not done an episode on caveat. But that also kind of deals with this sense of isolation in the wild and not really understanding and being confused and unsure of what's actually happening. So there's that one is also very good,

J Jen Myers 33:41

I think, is much more deliberately surreal. Yeah, at least I know. Like, like, I was definitely confused by Caveat. I liked it. But I'm like, this is weird. So just I feel like FYI, if you want to take that on, I feel like that's as far away from like, The Hallow as you can get.

J Jessi Chartier 34:02

I think so too. I agree. That one is very oddly fun.

J Jen Myers 34:07

Yeah, I liked it. It's very original and very unique. And although at the same time, I think it does have a lot of the same kind of vibe of what we've been talking about. It just has a much different structure.

J Jessi Chartier 34:20

That's a great way to put it. Yeah, it's got a totally different structure. Yeah, but for our next episode, we're going to dive into You are not my mother, which is another Irish film, Irish horror film, that one leans heavily on some of the themes that we've talked about. So make sure you stay tuned so that you can listen to our next episode. Jen, any final thoughts here on the collective nature of Irish horror before we close out? Not a whole lot?

J Jen Myers 34:49

I think I do want to mention in case it hasn't been evident in this episode, I'm not an expert on this topic at all. And I don't I don't think we had any pretensions of coming at this topic from a place of expertise it was more of we want to talk about this kind of collection of movies, especially because like we said in the beginning, it seems to be having a moment. And so I hope that like everyone, just like myself, I'm looking at this as a place to get started and explore more and see what else is out there and what's going to be coming in.



Jessi Chartier 35:20

Agreed, and I'm excited to talk about the next movie. So thanks for listening. If you want to learn more about us, you can check us out on our website quietlittlehorrors.com you can check out Instagram [quietlittlehorrors](https://www.instagram.com/quietlittlehorrors), and then we're still on Twitter at [quiethorrors](https://twitter.com/quiethorrors). We'll let you know if we start to move over to something else. But until then, thanks for listening, and we will see you next time. Bye