

QLH-S4E6: You Are Not My Mother

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mother, char, movie, film, grandmother, folklore, changeling, relationship, watch, reality, feel, interplay, daughter, chars, relic, disappears, friend, bit, woman, ambiguous

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 You Are Not My Mother.



Jen Myers 00:22

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 00:37

Char's mother who suffers from depression disappears when she reappears something is off about her as she acts in unusual and sometimes bizarre ways that have both Char and her grandmother afraid. Jen, how did you come to the film?



Jen Myers 01:00

This is one that was definitely on my radar in terms of, you know, talked about films, especially in our little wheelhouse of psychological horror. It's also directed by a woman, Kate Dolan. And I tend to like, or at least pay a lot of attention to horror films directed by women. So yeah, this was on my list for a while I don't think I got to see it until kind of the end of last year where I was in my end of year trying to see all the movies that I hadn't throughout the whole year. And yeah, no, this one was a bit of a surprise in the sense that I didn't expect the level of complexity in it. That sounds a little bit like a backhanded compliment. But I don't mean it that way. I just mean that it was complex and complicated in ways that I did not expect.



J Jessi Chartier 01:49

Yeah, I think it was very, this movie allows you to interpret it however you want, which is refreshing. I came to the movie. Somehow it appeared on my recommendation list. And I remember watching the trailer and thinking, you know, I really liked Relic. And this is, so I might like this, you know, another multigenerational story of a grandmother, a mother and the daughter potential mental illness, potential bizarre behavior, having to deal with family trauma. So there were a lot of similarities just from this surface level between this and Relic. And I was like, well, let's see what what it's all about. And, yeah, I agree with you. I think that there's the ability to kind of take what you want from it and kind of leave the rest, which is, again, refreshing. It also means that I could probably watch it more than once and new out of it each time, which sometimes doesn't always happen with horror films.

J Jen Myers 02:50

Right. Quick side note for anybody who's new around here. We did an episode on Relic as well, which was that last year? Gosh, it would have been two years ago. It might have been two years ago. Yeah. But we both really like that. And I think that that's a really great film to to bring up in this discussion because there's a lot of great similarities between the two.

J Jessi Chartier 03:09

Yeah, they're very folklore ish. They're very they're more fairy tale than they are folklore in that outside magic happens that's completely unexplained because it's just kind of not the center of attention. You know, I think if we were going to do a compare and contrast between this and Relic, Relic doesn't even explain where the mother went, or what happened to her. But here You Are Not My Mother. She disappears, Mother disappears and it is rooted in folklore. Like there is a changeling that comes back. Let me go through the quick synopsis of the movie for those who haven't seen it yet. The quick synopsis of and try and keep it quick because it can get pretty detailed pretty fast is that Char's mother so this movie is told from Char's point of view, she's a teenage girl, Char's mother is clearly suffering from depression and struggles to do basic domestic self care. She lives with all the three women live together. So the grandmother, the mother and Char fall together. And on the way to school Char's mother and her get into almost a car accident and Char is very frustrated with her mother who's unwilling to do what's necessary to take care of herself or is just frustrated. She kind of loses her patience with the depression. And she walks to school and Char's mother disappears. She never comes home. The car is abandoned, things are kind of she's gone. And when she does reappear, I think a couple days later or the next day or something. When Charlotte's mother does reappear, she seems to not be depressed anymore. She puts on a dress, she starts to dance, she seems to be not manic. So I want to make sure that we don't talk about like, she's not manic but she's present in her own life. She's cooking dinner for the family. She is enjoying weigh in her time with her daughter. But there are elements that are a little bit more sinister. Like it's clear she's cooking soup with something in it for her daughter. And when the soup gets spilled by the grandmother, she kind of loses her stuff. She starts to kind of like scream and yell, and you'll come to learn as the movie goes on. That Char's grandmother believes that this woman I'm sorry, shares, yeah, Char's grandmother I did say that right? believes that the mother is actually not a mother, but a changeling. So it's rooted in the fae and rooted in this idea that people can be taken away and replaced. And that the this changeling is trying to do something with Char whether it's the steal her and take her back to the Fae, whether it is to

turn her into something different like a witch, we it's a little ambiguous and that's okay. We don't really need to know that. But the grandmother is convinced that this is a changeling. And so she tells Char, this is not your mother. She is a changeling. And the only way you're going to break this spell and actually get your real potentially get your real mother back is to change the changeling back into what the changeling is and that means burning her. And so Char initially disregards the grandmother, but then the behavior continues. Char's grandmother dies, we are convinced that it is death by this changeling we think and then the end of the movie, Char has befriended kind of this rebel and who has kind of helped her lure her mother to this Burning Man. By the way, of course, it's the The Wicker Man time of the year, the bonfire time of the year. And so they lured this mother into a bonfire, they burn it, and there are no body parts left, nothing is there. And then magically Char's mother returns on her doorstep, and is not the changeling because you can tell that she's still very depressed, that she still struggles with her demons as if you will. And that's kind of how the movie ends. So it's there's, there's there's some cool stuff that happens in here. It's not I don't know, I think the reason that, Jen, you say it's really layered and complex. And for me, I don't think it's necessarily complex. I think that it's just ambiguous. And I think that the ability to let the audience kind of take what they want out of the movie is really cool. I think that that's new and refreshing for this style of film.

J Jen Myers 07:37

Yeah, yeah. No, it's a good point. I'm not really sure the correct words. But I didn't think that when I was watching this, I was applying some of my own expectations, which have been evolved by watching a lot of this kind of type of movie, by which I buy type of movie. I mean, well, frankly, like, the movies that we watch or talk about for the podcasts that are, you know, heavily psychological, that sometimes, you know, question the reality that the characters are in, that sometimes uses elements of folklore, or storytelling, or fantasy as metaphor for mental illness. Like, you know, there's so many of those out there. That's not a bad thing. I love them. I think they're great. So I think that I was setting myself up for a story as I was watching this story of like, okay, you know, everybody thinks she's a changeling. It's a metaphor for her actual mental illness. And then I'm like, wait a second, I don't know if it is, but also, is it? You know, so it became one of these things where it's like, well, it's not either. It's not, it's not clearly one or the other. And I agree with you, I think that's a good thing. I don't think it needed to do that. And I liked that it was so kind of kind of stubbornly wasn't one or the other, and allowed you to think about the interplay between the two, it's, I feel like there's a lot in this film that is kind of balancing these different ends of the extremes I think films usually live in. So there's like, again, whether whether what's going on is just kind of a metaphor, or if it is actual, like, real magic confuse things that are going on. And the whole tone of the film, too, in the style of the film does feel very realistic. You know, there's a lot of like, interpersonal drama as well, too. So it doesn't have the sense that we're living in a fantasy world. It seems like almost uncomfortably like down to earth throughout the film. But it is dealing with these kinds of fantastical elements, which is also interesting. So yeah, I think that when I'm talking about complexity, it's just the fact that there's this interplay going on between all these kind of seemingly disparate elements, but I really appreciate it just decides to to be in the middle there and incorporate them all but never really saying it's this one thing or another.

J Jessi Chartier 10:11

The Babadook is a great example of the opposite of that. And the same thing is true, I almost think of the Relic where it's those two movies are squarely by the end, they have pulled fantasy

into reality, and it is now incorporated into the day to day. Those are there clear, tangible metaphors that are kind of indisputable. This, on the other hand, does leave you to it does leave you to wonder because it it fluctuates between the two. You don't know if she was actually a changeling? Or if she just had a manic episode, right?

J Jen Myers 10:46

Or I guess she technically could have have both. I never considered that before, but I guess technically good isn't what a both is happening at the same time?

J Jessi Chartier 10:55

Yeah, I think Yeah. And I think that that's really, this does a really nice job. If you look at old folklore, and old fairy tales, like they were designed to explain the unexplainable. And this does a really nice job of staying true to that were the ideas around the folklore of like, Oh, you must you're not yourself, you must not be you, you are a changeling, totally tracks when it deals with any kind of psychosis or trauma or etc, you know, insert whatever you need to. So I think it does a really nice job of continuing to hold true to the original intent of a lot of folklore and a lot of fairy tale, where it is very much like I'm going to explain the unexplainable. And by doing so, keep the the reality in flux so that we can handle whatever is being thrown at us.

J Jen Myers 11:49

Yeah, definitely. That was I mean, this is like the biggest thing that I got out of this movie, for sure. I think another big element of it, though, is we've talked a little bit about this, especially in its connection to Relic, but the kind of Interjet intergenerational relationships going on because again, we've got a mother daughter, grandmother, and so there are elements of the grandmother and her daughter. And then the the next generation down, which will be Char the granddaughter, I'm leaving the poor mother, just the mother in the middle. But anyway, yeah, so you've got different levels of those relationships and the relationship between I actually think the most interesting part of all of that is between Char and her grandmother, because her grandmother is very specifically putting it to Charlotte, like your mother is a changeling, this stuff is happening, and you have to do things that you may not want to do to resolve this issue. And that's a heavy thing to have to put on a teenage girl to try to decide what is the literal nature of reality when it comes to her own mother? And, yeah, there's just so much there. I don't know, is there anything else in that whole complexity that stuck out to you?

J Jessi Chartier 13:07

I think the relationship between the multi generations of the women is always going to be interested me because there is so much difference between generations and yet such similarity. And it would make sense that the grandmother is the one who busts out the old book and talks about the wisdom of the Fae. It makes sense that the daughter is the one who is like your crazy grandma. And the mother is kind of caught in the middle like I just think that that interplay between that was really, really nice, but the relationship of those women were not the

only relationship in this film. Char char makes friends she has a female friend that who's also kind of a bully to her. What are your thoughts about the relationship between Char and this? Her peer?

J Jen Myers 13:59

Yeah, that's an interesting one because it definitely starts out that what is the the other friend's name I can't remember but the the girl who becomes Chars friend is yeah starts out as a bully she's with a group of bullies who are you know, I can't remember does I don't remember how it starts out. I remember at some point after chars mother has disappeared, they're like mocking her for that, which is what an awful thing to even for bullies. That feels like a really low point to make fun of somebody because their mother has disappeared. But yeah, so there's this group of bullies and then at some point, one of them kind of peels off and starts having a little bit more sympathy for sure. And but yeah, it's not just complete 180 Okay, now I feel sorry for you they still have a little bit of a strange relationship at least on the the other girls side I feel like char is really, really wanting friends and more connection and especially out of the kind of confusing environment of her home, which was what we've described, where it's hard to know like, who to trust and who you can trust even, like, I think she loves her mother, but she feels her mother's got, you know, mental illness going on. And sometimes that is difficult to trust. So beyond those things, you know, all of these different things so, but the friend is while she kind of starts becoming more sympathetic is not always very nice. And it's, I don't know, I don't know exactly what's going on there. It's a strange relationship to tell you the truth. It, there's elements of it, that makes me feel like Char is still kind of getting taken advantage of in a bit, or this other girl just doesn't, she doesn't know how to connect. And she is doing her best and sometimes not doing a very good job of it. But in the end, she does seem to be giving more of herself to the relationship. Again, I don't know it's a strange thing. It's a little bit like kind of the other things we talked about here. It's not all of this or all of that.

J Jessi Chartier 16:03

You have relationships between Char and her friend are very nuanced. She does start as a bully. And then her father tells her don't hang out with those family members that that family is crazy. Oh, right. Yeah, crazy people. And that is the inciting moment for this young teenage daughter to sit or this teenage friend to say, Well, screw you, Dad, I'm gonna go hang out with them. And that is the impetus for all of it. But there is, it's a really great storyline to highlight the secretive nature that any kind of family disease can manifest. So when char asks her friend to come over for dinner, there's a sense of normality around it. Everybody's very excited about that. Well, the girls are very excited about that the the teenagers are. And when they come home, the grandmother says, No, you can't stay for dinner, it's and she basically tells Char, it's not safe here, you can't have someone here. And while she pulls Char to tell her this, her friend goes hangs out in the kitchen. Now, her friend's mother has also died. And she drowned. And her friend is visited by her drowned mother who says you need to leave. And her friend freaks out, runs out of the house never to be seen again. And there's this sense of I don't know, it's just that for me, it really highlighted that idea of family secrets. Like you don't want to pull people into your family secrecy. It's almost like if you had like an active alcoholic in your house, you wouldn't want to bring your friends over. Or if you have a father or have another figure in your household who's sexually abusing you. You don't have sleepovers. Like there's just things that you just don't do. And I felt like that that was highlighted here. And I'm generalizing. So no,

I get the yeah, please realize like, especially to our listeners, I am very much generalizing, I do not ever mean to dismiss the trauma of someone's childhood. But there is that sense of this in this movie, it does a really nice job with that relationship of that friendship. They highlight that sense of secrecy, because like the daughter is not allowed to have a friend over and the friend is not allowed to come over. But there's this sense of just striving for connection and female companionship that neither one of them has. And they are respectively being blocked from that it was just a really nice bit of business to kind of highlight that relationship.

J Jen Myers 18:45

Definitely. And I think it also kind of another thing that we touched on, but just to draw it out, is how everybody else contributes to that. So there's like, the feeling that Char has of like, oh, I you know, I have to keep this secret. I can't bring people into it. But then like, like her, her friend's father is saying don't go over there, like the whole society or the whole community is participating in in that kind of secrecy or trying to hold them to that secrecy. That's kind of shameful. Don't talk about this. You know, you really do see how everybody is well, I guess kind of complicit in that. Right? Even if it's like I certainly don't blame sharp for that or anybody in that situation. But yeah, you just kind of see how everybody is inadvertently working together to uphold the kind of yeah, this we don't talk about it rules.

J Jessi Chartier 19:40

Mm hmm. Yeah, it's which makes it to kind of ties back into that ambiguity because nobody's willing to talk about it your left as an audience member not really knowing what's going on. And I liked that a lot. I really really liked that. Here's here's a question for you. Going back to the the folklore piece again. So the folklore is usually are that changelings will take they'll replace someone. And they there's also this sense of they replace people but then they also like to take babies. This doesn't I mean, it's got both of those elements, but it doesn't have either of those elements like the mother is the changeling. Okay, that makes sense, from a storyline point of view. But like, What is she doing with the daughter? Is she trying to convert the daughter into Fay? Is she trying to steal the daughter? I mean, every time I've taught I've heard, I've heard folklore about stealing children. It's always babies, not teenagers.

J Jen Myers 20:38

Well, the thing that I was thinking of when it came to all this is I mean, I think the story do you know the story of Bridget Cleary?

J Jessi Chartier 20:46

No, I don't.

J Jen Myers 20:47

So she it's actually a very sad story. But she was an Irish woman. Let's see, I looked up the date. So this happened she she died in 1895. She was actually murdered by her husband.

uate. So this happened she she died in 1895. She was actually murdered by her husband because her husband believed that she had been abducted by fairies and replaced.

J Jessi Chartier 21:05

Oh my God.

J Jen Myers 21:06

And so yeah, this is a real story, real thing that happened to her and it's like she had been ill. And then she disappeared. And then after I guess they found her. Maybe no, no, wait a second. No, she so she had just been sick. And then everybody else thought she disappeared. It turns out, yeah, she had been she had been killed. And so that is a real life story thing that happened. But it happened because people believed, presumably, that that was something that happened. And you know, I don't know, the this was a long time ago, I was not there. Her husband was, I think found guilty in a court of law. So I guess there's a quite open question about whether he really believed that of her or that was a, you know, a defense. Everything that I think I read about this seemed like he genuinely, genuinely believed that she was a changeling. But she was a grown woman, obviously, in this case. So that leads me to believe that that was a belief that people had, and even if he didn't specifically believe that the fact that he even used it as a defense or a reason, justification means that that belief existed, right. So I'm not an expert on that. But that was the one of the things that I thought, what I first thought about when I was thinking about kind of all the different things in this is like, Oh, this kind of reminds me a little bit of Bridget Cleary, which is actually a really horrible, real life story of a woman who was thought to be a changeling, and murder for it, which really cast an interesting light on what's going on in this movie. I think that that's also kind of like where I don't know that, again, it's the interplay, right? Of here's folklore. And here's what actually happens to people in their minds, and their relationships. And it's all just tangled up, you know, in one one big thing. So, this isn't really an answer to your question. But that's what I have on my mind when I think about the whole thing.

J Jessi Chartier 23:12

When I think about it, I tend to was thinking of like, just trying to approach it from the why the teenager like why now? And I almost wonder, is there a underlying theme of coming of age here? Hmm. Where it as you come of age, will the disease of the mother be bestowed upon the daughter? Because we have no idea what it's clear that the mother is making some kind of potion to feed her child. And we don't know what is it, we have no idea what it is. So I have almost I got a little bit of vibes around this coming of age like I need to get you now before you end up growing up into your own woman type of mentality. But it was very strange because the fact that she's a teenager, and the fact that the storyline is told from her point of view, lends her so much agency like she has the ability to make a choice, she can either go with her mother who is now fulfilling the role of mother or she can adhere to what her grandmother wants her to do, which is to basically burn this this changeling or this woman that she sees his her mother and I think that there is it wasn't really heavily handed in, hey, Char, you need to make a choice. Yeah, but I think that the choice is clearly there. Yes, she has every ability to go with her mother and or this changeling and be able to live the life that she wanted in fulfillment of love. Or to have her real mother back and live in reality and it doesn't seem it I was surprised

at how it was quickly turned on its head like initially Chars really happy that our mom was home, but then for the majority of the movie, Char is afraid of her mother. Like there's a scene where her mother is dancing very violently and ends up damaging her ankle and still continues to dance like there's, it's clear that the behavior at that particular moment is very manic and scary. So I was it was interesting to see how that played out, or how the choices of that particular movie would played out where it's like, it's clear that this is not normal, which was cool. I mean, it's fine. I really would have loved to have seen Char had to struggle a little bit more with that.

J Jen Myers 25:32

Yeah, that's, I think that, that I think you're right, that that that could be what is actually going on here is just the fact that Char has to think about this and make decisions even to the point where she has to kind of make a decision between what her grandmother is telling her and what she thinks is basically it's her figuring out what her reality is going to be. And she has to make these decisions in the face of kind of conflicting evidence, and her own feelings that are her own desires. And she has to kind of decide which reality she's gonna go with, which is essentially coming of age, you know, in essence, it's not maybe the more it doesn't have the traditional markers of a coming age, but that's what you're doing. When you're coming of age. You were deciding what is right for you.

J Jessi Chartier 26:23

Reminds me a lot of Hansel and Gretel and Hansel and Gretel at the end of the movie has to make a choice of what kind of witch is she going to be?

J Jen Myers 26:29

Oh, that's a really good comparison. I like that a lot.

J Jessi Chartier 26:33

Yeah, it reminded me a lot of that. I don't and I remember the grandmother died, but I don't remember. I don't remember how she died. Do you?

J Jen Myers 26:41

Oh, no, I don't. It was pretty ambiguous, I think.

J Jessi Chartier 26:45

Yeah. As to how she was I think it was like, Oh, she just got old. She just got old.

J Jen Myers 26:48

That happens to happens to us all, doesn't it? That's such a good point. And I we ran into this in our earlier episode about Mandrake where I, you know, I I tend to remember impressions and relationships and things like that from films and not always exactly what happens, which, frankly, I'm okay with it. But yeah, the specifics of what literally happens is not always my strong suit. And, and this film, yeah, I don't think this film will need you to care so much about that sort of thing. Therefore, I do not remember but but you're right at the end, I think it really is between Char and her mother directly what's going on, I It feels like the the grandmother won't because you know, in the background, while we're with shar, kind of a similar thing is going along with Char's mother and chars grandmother, where, you know, they're trying to sort things out. And so I think that the Char's relationship with her mother just takes the foreground at some point and the grandmother fades away.

J Jessi Chartier 27:58

Yeah. You have Char's left utterly alone, you're right when making those decisions, because her friend has abandoned her. Her grandmother is dead. So the only other female figure in her life right now is her mother. And there's a brief moment of I think a teacher also. But she's also very distant, like she is clear that charges shuts her out. That is, that's right, there's the art teacher. But it's you, she has to make those choices choices on her own. And maybe that is the better, more subtle coming of age story, direct and that, again, it circles back to that what we were saying earlier, this is not a direct film, The plot is very direct. But the subtext is not, right. And that makes it a quiet little horror, in my opinion, because you can watch this movie and get the creepiness out of it if you want to. But when you start to try and unpack it and trying to really compartmentalize it, it kind of turns into missed, like, it's really hard to just kind of organize it and define it, like so many other films do with such heavy handed metaphors. This is much less like you were saying it's more of a feeling movie than anything else. And I think that the feeling I got from this movie was the same feeling that I got from men, and I know that you and I have, we got to do a podcast on men at some point, which was very much again, kind of this quiet threat. Mm hmm. But here, it was almost like she did have much more agency here. Yeah.

J Jen Myers 29:33

Which was great. You know, I really over the course of our conversation, I really, I've decided I really like the idea of this is kind of a very subtle coming of age story, which I hadn't really thought about, literally in those terms when I was watching it, but I like I like that kind of framing. I think I think you hit on something there where that is a very big piece of what's going on under the surface. And I really like the idea of such a subtle, ambiguous coming of age story for women like that, that that doesn't lay anything out specifically, but still, like, really delves into how confusing and difficult it is. And doesn't like sugarcoat it or doesn't even necessarily like, again, we don't really know what's going on at the end, necessarily, at least I feel like I don't. So you don't you kind of don't know where sure ends up. And there's something really interesting about that, and something really brave about taking all of that on.

J Jessi Chartier 30:39

Yeah, there is there is something brave about it. And it's the ending is very ambiguous, though, to who we talk about the end. Yeah. So the ending chars, mom comes home. And it's like everybody just returns returns to normal. Well, except for the grandmother, she's dead. But it just seems like so in the plot, because Char has burned the changeling that breaks the spell, and allows the mother to return home. But you still don't get the comfort. At least I didn't when I watched it, I didn't feel like that it was comfortable for her to come home. And that it was you were we weren't returning to rose colored glasses, and the mother was not going to be anything what then what she was prior. So there was still the sense of unsettling lack of connection. But it was clear that Char had made a decision that whatever was walking through the door was what she was going to accept. Yes. Did you get that impression as well, to talk a little bit more,

J Jen Myers 31:49

I definitely got the impression that things are not like like you said, it didn't immediately be like, Oh, everything's great. Now, it's very clear that at the end, even know, I guess the objective has been achieved, like you said, but it's not clear what that really solved if it solved anything at all. Because now you just have to now you don't have a reason for anything. That's bad. You know, now it's you have to deal with it, whatever it is. There's no scapegoat, or there's there's no other reasoning, the grandmothers not around anymore to weave stories around it. It just it is what it is. And there is something that is very difficult about that. No, I definitely ended up with the sense that this isn't this is going to be an uphill battle. But also at the sense that that's the way it should be. And maybe I had that sense of the way you should be because like you said, I I guess maybe this is just what char committed to she committed to this, and good or bad or right or wrong. That's her reality now. And so there's something that I think is slightly triumphant in that and the fact that it seems like she might have made that decision. But that doesn't necessarily mean that it's just like a shiny, happy ending.

J Jessi Chartier 33:26

No, and I think that's what makes it a powerful movie at the end is other movies, like what the other ones that we've kind of mentioned, like the Babadook has a comfort ending. Even I would say Relic has a comfort ending? Hmm, yeah. But this one is so rooted in reality that it is uncomfortable. People like clarity, they want to be able to identify what's going to happen next. And that's definitely not how this film ends.

J Jen Myers 33:58

You know, it's Yeah, I don't Yeah, I think you're right there. I don't know if there's anything else in here that you definitely are left with just this. I can't think of any other way to say it. It just it is what it is. It's unsettling. It's but also seems kind of right at the same. And at the same time, I don't know how to describe it. It's it's a strange thing. I guess. It's just kind of the very real feeling that you have in your own real life. When you finally accept a situation that is not great or not what you want it to be, but it is the reality and you accept it and there is a liberation and kind of an achievement in that if you've ever had to do something like that. And that doesn't mean things have magically become the way you want it. It's just that you you come to a real

place of acceptance with it and it just again, it doesn't make it all all rosy. It just kind of settles it i guess i i said Right after I said things are unsettling, it's both. It's neither. It's everything. It's nothing. I don't know.

J Jessi Chartier 35:09

It's all the things all at once.

J Jen Myers 35:10

Yeah, pretty much.

J Jessi Chartier 35:14

Well, I think if you liked this film, Jen, what would you recommend to people?

J Jen Myers 35:20

I mean, not to harp on what we've already talked about, but it does feel like Relic is a absolute go-to. I think that that's something that would really reward kind of pairing these two together. And yeah, I really like how you brought in Gretel and Hansel, which also we did an episode about even longer ago than Relic, I think. And yeah, I think that that matches some of the the coming of age and some of the fantastical elements. I like that a lot. Man, I don't know if there's any other specifically, like I said, I feel like this one is so much in our wheelhouse that virtually any film we've ever talked about I feel would match this, or some of the others that we mentioned in our earlier episode about other Irish horror. It's very closely tied to like you mentioned the folklore elements. And so I think that there's a lot of horror that uses similar folklore. That would be good companions to it.

J Jessi Chartier 36:17

Yeah, I mean, we talked about Mandrake earlier, we talked about I mean, I honestly would say Watchmen.

J Jen Myers 36:25

That's an interesting companion.

J Jessi Chartier 36:28

Yeah. I just because there's just so much unsettling folklore, that's kind of there's just such unsettling folklore. Hmm. Yeah,

J Jen Myers 36:41

I would I might also say that maybe. And like you said, we should probably have a conversation about Men, because I think we have different perspectives on it. But also one of the things that I had difficulty with with Men that is that I didn't feel it gave me a great catharsis. And that maybe is something that You Are Not My Mother, I don't think is particularly interested in catharsis, either. Like, I think there maybe was a little bit more of one, at least for me personally in this one, but maybe that's that's a comparison to draw, at least how I see them that I think men very specifically is not interested in catharsis, at least from from my perspective, but you're not my mother, I feel like maybe has a little bit of the same thing in the sense that this is what we're doing here.

J Jessi Chartier 37:26

Yeah, yeah. Yeah. I think that there's just something for some reason, I am drawn to those connections. And some of that also just might be, you know, Anglo Saxon folklore.

J Jen Myers 37:37

Yeah, definitely.

J Jessi Chartier 37:38

So I think that there just might be some some commonalities there, too. But yeah, I really, really love this movie. I thought that there was some really good connections. I think that it was just, uh, I'm excited to see what else this director is going to come out with, because this is one of her earlier films, too. Right. Like,

J Jen Myers 37:54

I think it might be her first feature, if I'm not mistaken. Apologies, Kate, if we're wrong about that. But yeah, if it's not her first, it's definitely in early feature. So yeah.

J Jessi Chartier 38:05

It's I think it's one of her first mainstream films, because this seems to be everywhere.

J Jen Myers 38:10

Oh, okay. Yeah, no, I remember we actually were looking at this earlier. This is her first feature. She also directed a short that I had seen. Let's see. I think it used to be on shutter. I don't know if it is anymore, but it's called Catcalls, which is a little horror short about two girls, two teenage

girls who are walking and get flashed, and then they decide to visit some retribution upon said flasher. It's, I mean, I like a lot. I think it's really great. But yeah, so this is her first feature, though, *You Are Not My Mother*. So it'll be interesting to see what else she does.

J Jessi Chartier 38:52

Agreed this was a good solid film. So I'm hoping that her next round is that she's given the flexibility to kind of push even farther.

J Jen Myers 39:02

Definitely.

J Jessi Chartier 39:03

Yeah. Awesome. Well, thanks for joining us this month on Irish horror, Jen, what are we doing next month?

J Jen Myers 39:12

I don't know. What are we doing? Oh, I think we are taking on movies about sisters.

J Jessi Chartier 39:20

Yes. So we're going to continue I think we're going to continue the theme. It sounds like with this female relationships and sibling relationships specifically with sisters. So I'm really excited about that one.

J Jen Myers 39:30

Yes. I had almost forgotten that. That was what we're doing. But yeah, so the next one coming up as a very particular favorite of mine. And I think that's going to be it's going to be good. I think it's going to be a good continuation of our much earlier episode on *Whatever Happened to Baby Jane*.

J Jessi Chartier 39:46

Ooh, I'm excited for Yeah, I'm excited for that. For those of you who want to watch we're going to try and watch assuming that we can find them to watch is *The Mafu Cage*. Is that how you pronounce it?



J Jen Myers 39:57

Yes.

J Jessi Chartier 39:58

Yeah, The Mafu Cage and then Sisters is the other movie as well. Don't hold us to it though, because if we can't find those two, we're going to swap them out for something else going on

J Jen Myers 40:06

One is a little bit hard to get a hold of, but I own I own it on disk. So anybody who knows me can lend it from me. Sisters is Brian De Palma movie. And so I think that by virtue of being by a fairly well known director, even though it's one of his earlier not as well known films, I think it's pretty easy to find that one. I know I saw it on Criterion Channel. So just helping out folks there.

J Jessi Chartier 40:35

Yes. And I also recommend if you don't, if you haven't checked it out before, check out your local library. I've been pleasantly surprised at how easy it is to get a lot of these films from my local library, which makes me love my librarians even more, because someone had to go through that and say, We need this in our collection.

J Jen Myers 40:56

Oh, yeah. No, I'm a huge and we said it before. You know, we both live in Chicago, which were blessed with a wonderful library. But ya know, and I watch some pretty out there horror movies, and sometimes I have been shocked by some of the movies I have been able to find at the library. It's kind of like they, yeah, no, they they're doing a great job. So don't think that just because it's the library, they're not going to have any gnarly horror movies there. Because that's not always the case. You should always check it out.

J Jessi Chartier 41:24

100%

J Jen Myers 41:25


No pun intended.

J Jessi Chartier 41:29

100% Check it out. Well done. Jen. My Thank you. Well done. All right. Well, thanks, everyone for joining us. Where can people find us Jen,

 Jen Myers 41:38

We have a website at quietlittlehorror.com and you can stream all the episodes there. But you can also subscribe to us on you know, all the places you can subscribe to podcasts are listed there. You can find us on Twitter at [quiethorror](https://twitter.com/quiethorror) and on Instagram at [quietlittlehorror](https://www.instagram.com/quietlittlehorror). And if you want to email us you can do so at [hello at quietlittlehorror.com](mailto:hello@quietlittlehorror.com)

 Jessi Chartier 42:04

And reach out to us we'd love to hear from you. We'd love to hear some suggestions of future films to watch. And we are very excited about some of this stuff we're gonna be doing in this upcoming season so make sure you subscribe and get alerted to when we drop a new episode. Thanks everybody for joining us and we will see you next time. Bye