

QLH-S04E07_ Sisters

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SPEAKERS

Jen Myers, Jessi Chartier



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 Sisters.



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 00:38

In this 1972 film, a journalist witnesses a murder in the apartment across the courtyard from hers. And when the police dismiss her report, she gets entangled and hunting down and murder and uncovering unsettling truths. Jen, how did you come to this film?



Jen Myers 01:00

That's a great question. I'm trying I was trying to think that beforehand. So I first saw this, it's been a few years, I think, I want to say that I just came across it in a maybe a list of psychological horror that I hadn't seen before. It's been streaming on the Criterion Channel, I think for a while, it's not one of the ones that tends to come on and off the channel. I think that it's usually on there. So I think that I had heard of it, found it streaming, like, I will give this one a shot. And I think if anything I would maybe have been a little bit intrigued by the fact that this is one of the an earlier film directed by Brian De Palma. And not too long after. Actually, no, this is actually before this is actually before he directed Carrie a few years before he directed Carrie. And so if anything that maybe was had some sort of an interest in it for me, because it does have kind of a similar theme of, well, you know, as usual spoil alert, a woman that is I don't know how to phrase it even on the edge, shall we say?

J Jessi Chartier 02:08

I think that's, I think that's fair. I came to this through you. And I think there's even a section of it, or a blurb about it in the book, *The House of Psychotic Women*, which I think probably every film we've watched is probably

J Jen Myers 02:22

just gonna say there's a tremendous overlap, the Venn diagram of the films we like, and the films that are in *House of Psychotic Women* is basically a circle.

J Jessi Chartier 02:30

That's exactly right. It's a single circle. But this one's really cool. This one. So the plot for those listening, real high level is that you have this woman who's a foreigner, I want to say she's French Canadian, has arrived in the city and takes a guy home, and then you discover that she's actually married, or that's what she says this gentleman is and that he's there to protect her or win her back or something in that regard. And so she brings his lover home. And then across the courtyard from the her apartment is a journalist and the journalist happens to see this lover that she brought home. I think it was the lover she brought home. Yes, it was it, murdered, stabbed. And so she reports it to the police. The police first initially dismissed her because she's a journalist who has written poorly about the police before and so the police are like, I'm not going to help you out. There's great subtext there. And then they eventually do break into the apartment or get into the apartment and there's nothing wrong in this apartment. The woman is like, I don't understand what you mean, there's there was never anybody here. There was no murder. And so the police leave, and you you know, as an audience member, that there was a murder the dead guys actually been stuffed into the couch. Which, by the way, there is a nod to in everything is *It's Always Sunny in Philadelphia*. What is that? *It's Always Sunny in Philadelphia* is that it's gonna be the TV show. Yes.

J Jen Myers 04:04

Yeah, don't watch it. But yes,

J Jessi Chartier 04:05

I believe that there was an episode where Danny DeVito hides in a couch. So it was like, Oh, God, this is gotta be this is gonna be something here. Yeah, anyway, so they put the dead body in the couch. And you come to learn that this foreign woman had a twin sister. And you kind of put two and two together that maybe the twin sister is alive and living with this woman in the house and that the twin sisters kind of crazy pants and that what the journalists saw was this crazy sister killing this man. But as an a good movie, you kind of continue to watch it and things start to unravel a little bit. You get a lot of flashbacks. There's a lot of splitscreen going on about following two different pathways. The flashbacks change as the movie continues on. And

then as we mentioned, we always give spoilers at the end of the movie, which I do want to talk about the ending there which talked about at first but at The ending you get a flashback scene that you've seen before. But now the sisters, the twin sisters are not the the Margot Kidder character, but is the Margo Kidder and the woman who plays the journalist. And so you're left thinking, wait was the journalist, her twin sister this whole time? Did she just go insane? Because she is in an insane asylum at the end of the movie. And so there's it's weird.

J Jen Myers 05:32

It's I think it's a I think it's a deliberately, shall we say not clear ending? But yeah, I don't know if there is a like 100% this is what happened. Yeah.

J Jessi Chartier 05:43

So the theory is that that I think you're left with it's kind of like the movie Clue. There's like a couple different options you could believe in. And any one of them are believable, like, one of them could be the Margot Kidder character whose name I cannot remember the character's name.

J Jen Myers 05:58

It's Danielle and the journalist is Grace. That's right.

J Jessi Chartier 06:04

The journalist is Grace. And what was the twin sisters name

J Jen Myers 06:06

Dominique. And they were conjoined too.. They're really sensitive like spinal is the spot that was conjoined. I don't know how to describe that better. But yeah, so they were conjoined twins. So they could not be safely separated. Except I guess at one point they had to be. So yeah, so that was Danielle and Dominique. So Danielle, right.

J Jessi Chartier 06:32

The one that we we follow through is the sweet one is the is the one we want is like the protagonist, she's like the good. And then there's the bad. So the different endings you could believe are that yes, so the twins had to get separated. This is what we know for sure at the twins had to get separated and their separation was a public event because it was so risky. They were already adults at that point in time. They were not young children when they were separated. And so you could be left believing that Dominique is still alive and living with Danielle, you could believe that Dominique died and that Danielle has split personality. She's like internalized Dominique, very Psycho like or you could believe that Grace was dominated

the entire time. And you're left not really knowing. So at the end all of her adventures and sleuthing lead grace into basically a mental hospital where the doctor who claimed to be Danielle's husband walks in and is like, oh, Dominique, I'm so glad you're here. Let's put you in a room and get you like, sedated. So you don't know if he's there just to be sinister, or if you actually, if she's actually Dominique, you're never really left with it, but he definitely brainwashes her at the end into believing that she is Dominique.

J Jen Myers 07:59

Yeah, I think that's the what I took away from it that he hadn't, like, like Grace had some, like you mentioned, kind of internalized or was subsumed under the impression that she is Dominique. But that does. Well, I guess if it doesn't happen towards the end, but I don't know. But it Yeah, it does throw some other things that happened earlier in the movie into maybe more of a did that actually happen? Type perspective. But yeah, I don't you know, it's I think it's deliberately confusing at the end, I think that that's a deliberate choice.

J Jessi Chartier 08:36

I think so too, because really, at the at the end of the day, what you're really left with is this great. Uncertainty. And I think that, you know, I think that was kind of like you said at the beginning, that was the purpose of the film. Yeah, that your any of those answers are kind of nice, but I agree with you. I do, I did get the stronger impression that he was just brainwashing her. Yeah. into believing that she was Dominique,

J Jen Myers 09:02

I think that this film was about exploring things.

J Jessi Chartier 09:05

We'll talk more about that. What do you think they were exploring?

J Jen Myers 09:08

Well, I mean, I think specifically, this is about exploring things that Brian De Palma is interested in, because there's so many things in here that show up later in his movie. So I think that there I mean, we can get in, I think, maybe save some of the more stylistic stuff for the end. But there is definitely a lot of stylistic stuff that shows up in a lot of his other films, the different camera effects, the split screen, things like that. But I think the thing that Oh, and also just kind of like the psychosexual nature in general, which is a big thing for Brian De Palma. In many ways, and so there's there's a lot of that in this. But I think also, I mean, the biggest thing and this is this idea of madwomen, basically and like I said, this was four years before Carrie came out and Then a few years before he would do things like Dressed to Kill, and then later on Body Double. And so there are some themes, and they're not as strong. But like a lot of his psychological work, I think has themes of what we do with women who are different or have, I

don't know, in Carrie obviously, there's a power there, but you think about like the depictions of Carrie's mother. And in this we've got, you know, two sisters about, you know, women who maybe are violent or are sexual are things like this is like, it's kind of an I don't think Brian De Palma is coming from it from the same perspective that we may be our when we want to talk about depictions of women who are violent and or sexual. I think he's just I think he just likes that honestly. Which, you know, whatever, that's cool. I don't not gonna judge, I honestly do feel like they there is a little bit of a kind of a purient interest on his part. I think that maybe we're well not to speak for everybody, but we maybe are coming towards it. We're in a little bit of like, Oh, what is interesting about the depiction of women who are violent and sexual? And that's what I think is interesting in this film, because I do think that there is there are some statements about you know, women's behavior, and how men are men treat women basically, about based on their behavior or their perceptions of what women should or should not be doing.

J Jessi Chartier 11:21

Yeah, you know, the perception of what women should and should not be doing. I think it's really interesting, because like, the guy who claims to be the husband, who you discover is really actually the doctor who separated these two is like, claiming to try and protect Danielle. But I don't think that that's his motive. Like he's like, I think that he wants her to act a certain way in order to protect his own reputation.

J Jen Myers 11:46

When he first shows up when Danielle is out on a kind of a dinner date with the guy that well, she'll eventually snap and kill. But yeah, he like literally shows up in the middle of dinner, and is trying to like, get her to leave. So yeah, you get a sense from the very beginning. I mean, she explains in a way that saying that he's, I think he's she calls him her ex husband. And I think the whole thing is like, he's still following her or something like that. But yeah, he's very, you get the sense, right, from the very beginning that this is not for her sake, it really it does not feel like that at all.

J Jessi Chartier 12:23

No, no, not at all. You know, and even some of the men in general, I feel like a lot of the men characters leverage women as to their to their own ends, as a means to their own ends. Like even so the man that she brings home from the nightclub, although is very cool. Like, I think that he is truly a gentleman like, He doesn't force himself upon her. And he even like, is willing to leave in order to make her feel safe with this guy around or leave or come back like he's willing to do to, to be in a temporary relationship with her like, he's not a jerk about it. But at the end of the day, he's there of course, because he wants to get laid. But her the even the policemen, like are there because they don't want to believe grace, you know, they immediately dismiss her. They're like, Well, you're not doing us any favors. We don't trust you as journalists, because you've written bad stuff about us in the past. So you're just some crazy woman.



J Jen Myers 13:30

Right? And then when they come to, to check out Grace's accusations that someone got murdered this apartment, like Danielle is a very beautiful, sweet woman who's literally wearing like a pink silk robe. It's just like the picture of passive femininity, right? Like, how could she do anything wrong?

J Jessi Chartier 13:50

That's exactly right. And she's she is she's very submissive. She's very like, Well, come on in. Well, what could possibly happen? You know, and she's just, yeah, exactly. Yeah, it's kind of interesting. I gotta say, I do love the fact we talked for just a moment this this was 1972. Right? I think I'm always surprised when I see people of color in being treated like humans prior to like 1980 Because I always assumed that the world was just so cruel to them. Well, even they still are like, the world is just so cruel to people of color. But in this movie, the character that Danielle brings home is just a guy at the bar.

J Jen Myers 14:33

He had it he's a nice guy. Well, no, doesn't he meet her via the television show. They do. I think there's like this weird television show at the very beginning.

J Jessi Chartier 14:46

Oh, it's a dating show.

J Jen Myers 14:48

Yeah, it's a weird kind of like prank show type thing. And that's how they connect. But no, he is like, yeah, no, he's a really good guy. He's and he's really nice and after they spent the night together, and the next morning, he goes to go get her more medication at the drugstore. And then because because she says it's her birthday, he gets her a birthday cake. And he's actually like a really nice guy. And there's also even a moment too, as you know, the night is beginning at her place. There's this musical crescendo that comes up when Danielle's robe slips, and you see this gnarly scar on her side, which, you know, is the first hint, we get that she was ever conjoined to her twin. But the music makes it sounds like this is the biggest reveal in the in the world. And you're you're kind of almost waiting for the guy to because he runs his hand over the scar. And you're almost like waiting for him to be like, What is this, but he doesn't he doesn't react at all, which is actually kind of like refreshing. It is refreshing. And it's not what the music seems to suggest that he's gonna do you kind of almost expected you He's so nice that you expect at one point that he's that he's just like, he's gonna come to something that is just too much for him. But like, she's upset in the morning. And he she's got this weird thing with her sister going on. And she and he's just like, you know, that's cool. I'll go get your prescription all and then I'll you know, spend the day with you because it's your birthday and stuff like that. So you know, he's a good guy.

J Jessi Chartier 16:24

He is a good guy. I really liked his character. I was very sad to see him die.

J Jen Myers 16:28

Yes, no. Well, and I think that that is the way it's all set up, right? Because he really has done absolutely nothing. Not that anybody does anything that they deserve to be murdered. But I mean, in the world of this film, like there was no provocative situation. There was there was nothing that it wasn't like there was any sort of even misunderstanding or a bad situation that would lead somebody to lash out. It is like purely. I, you know, whatever. I don't know, the right words to choose for this. But clearly the act of you know, somebody who is disturbed. And that's the I think the points and it's somebody that is so different from what we see in Danielle.

J Jessi Chartier 17:11

Yes. And I think you make a really good point about that. I think the only provocation that you get is actually through, Dominique, if you will, where Danielle you hear Danielle talking to Dominique in a bedroom. Yes. And you can hear them talking about I can't remember exactly what they talked about. But she was upset that Danielle was had a gentleman over overnight.

J Jen Myers 17:34

Yes, I think that's I think that's what I remember about the conversation like she Yeah, she's just mad about it or something.

J Jessi Chartier 17:39

She's just mad about it. And I think that that was the only indication that something wrong might happen. Yeah. And then they pulled the the classic trick of like, oh, it's Margot Kidder. But in a black turtleneck, you know, black turtleneck, as opposed to a white necklace. Ah I see it's evil. It's the evil.

J Jen Myers 17:59

It is evil. But then it's also interesting if I can kind of move into. So you establish we've got Danielle, and then apparently there's Dominique. We're not really sure what's going on there quite yet. But we have this. But then the murder is witnessed by Grace, who is this third woman who comes in here. So we have this kind of weird triangle going on between them that we don't see Dominique anymore. And so I feel like then we have this weird kind of counterbalance between Grace and Danielle, because Grace knows that a murder has happened. She is a hard-hitting journalist who, you know, thinks that a white woman murdered her black lover and nobody is paying attention to it. And she wants to shine a light on it, as well she should. But so then, you know, especially when we were talking about like expectations and how women are

supposed to act. Now we have a new counterpoint. It's not Danielle and Dominique. It's like Danielle and Grace. And that's why I think eventually, at some point, Grace and Dominique start to blur at some point.

J Jessi Chartier 19:10

Yeah, that's interesting. But do you think that they blur? Who do they blur for it? Do you think they're blurring for Danielle or do you think they're blurring for Grace?

J Jen Myers 19:21

No, it's a really that's a really good question. I'm not really sure. I think that the parallels, what stuck out to me is that Grace and Dominique are like we said before, Daniela is very passive. She's very nice. You know, that's kind of who she is. And Dominique is presented as the violent one and Grace is not violent, necessarily, necessarily, but she is, you know, aggressive and going after what she thinks is right. She's aggressive in her actions, like she does not have a problem standing up to the police and being like, I saw this Don't tell me I didn't see it, you know, like she talks back So I feel like that's kind of where I feel the counterbalance between the two of them where grace is very active. So I don't know, I don't I think that if we take the story that Emil is the kind of puppet master here, in kind of the doctor that in, because, again, we find out later, I think that when the sisters were separated, leave, Dominique had to die, right. At least that's the story we have that she dies. So I feel like maybe, maybe the blurring is for the doctor who is like, now I can put this active woman into that role.

J Jessi Chartier 20:43

Hmm. Yeah. Because if if, if Danielle is the one that's actually doing the killings, this doctor needs to find a way to protect her. Yeah. And so by brainwashing grace into thinking that she is Dominique rights is the scapegoat. Yes. Oh, interesting. I didn't think of that when I was watching it. But that is an interesting take. Now I want to go back and watch it and just really watch for the doctor's intent.

J Jen Myers 21:10

Yes, yeah. Well, like I said, No, it's hard. Because I'm not sure how much of this this is not I feel like very, very clear in the text of this movie, especially as you get towards the end of this movie. I feel like it's so wrapped up in its somatic obsessions, that it does not care as much about plot, which we've said before, like, I'm fine with that. I would rather follow somebody's cinematic obsession than plot details. But it is true that like, it's hard to kind of follow what even the film is trying to say exactly what's happening here. But yeah, I think that that's in the mix, at least.

J Jessi Chartier 21:50

Yeah, that's interesting.

J Jen Myers 21:53

But yeah, but I think it comes up because we've got, basically it's saying that we have to balance these and you know, tendencies in women. And it's like, literally doing it with different women is like, as if there are parts of a whole

J Jessi Chartier 22:09

yeah, there's not. And it's interesting. You mentioned that about the parts of the women. I'm trying to think if there are any women in this movie, that are presented as whole. The only other woman that I remember, is the one in the mental health hospital. Who's Who is not healthy. Yeah, yes. Where she is the one who freaks out about the phone call.

J Jen Myers 22:30

I think so. Yes. Oh, yeah. No, there's definitely not. I don't think there's any other women in this movie.

J Jessi Chartier 22:39

Well, in our theme, this this month is sisters. So let's talk let's dive a little bit into that. Like, what do you think the relationship between Danielle and Dominique and Grace like, why do we why was this movie called Sisters was a red herring?

J Jen Myers 22:57

No, it's a really good question. I mean, the I feel like on the surface, we have Danielle and Dominique and they're presented as conjoined. But they have very different personalities. Like I think that's, I think that's the story in general, you know, like, the personalities that we're describing, like they had those beforehand, it like, didn't come up, done, like Danielle was the way Danielle was even before the separation. And Dominique was like, super violent, which is probably a very difficult situation to manage in conjoined twins twins that are conjoined. So yeah, I feel like it's interesting, because there are sisters and there there. But it isn't even kind of going off what I was just saying, though, like, they're still presented as if they're like, two halves of a whole, right? They're like, this is the nice one. And this is the bad one. They're not necessarily individual women. They are they're just like this. And then so we lose one. And then Grace comes in here. And she feels like she's a little bit of a, you know, she's she goes against the grain, right? We can tell like, by the way, she is talking to the police and her job and what she's done in the past that like, yeah, she is an individual who kind of goes against other people and shows you doesn't have a counterpart, but then I do feel like she does. I mean, literally kind of at the end if she gets kind of pulled into the doctor scheme, but I feel like even before she is, she's a weird sort of sister because she's immediately against Daniel, like she's trying to prove that Danielle killed somebody. And so it's almost like she was Dominique from the very

beginning like she was against Danielle, in a way that didn't really answer your question. I'm not sure if we can answer your question. I think it's both. I think that there are some like little sisters in there. But I really do feel like Grace has a big role in all of that.

J Jessi Chartier 24:53

I think so too. And I think that the fact that Grace was a journalist kind of underlines or underscores the, the curiosity and the kind of the impetus for her to start actually looking into these. These sisters that were conjoined at one point and really trying to understand just trying to understand it, you know, trying to understand what happened to Danielle and her, her sister. And it gets embroiled in all of that, unfortunately.

J Jen Myers 25:32

Yeah, there's, it's hard to tease this out and see like, what it actually means because like I said, I feel like I really, really liked this film. But it is definitely just kind of this cauldron of seething obsessions and interests that I think it's like it's a very psychological movie in the sense that I feel like it's being driven by psychological forces that even the people making it do not fully understand.

J Jessi Chartier 26:02

Do you think that some of this was kind of the same metaphors that we have in Dr. Jekyll and Mr. Hyde, in that you can separate out these two dualities, but they can't really actually ever be separated?

J Jen Myers 26:18

Interesting. I had not thought about that specifically. But that does kind of make sense that there is this idea Yeah, like, instead of trying to kind of have the essence of good or bad and in a person, but you can only really have them together. And I think that that goes double for when we're talking about women. This idea of like, how does a good woman behave? How does a bad woman behave? Is there you know, it turns into almost kind of a Madonna-Whore complex conversation. And so yeah, I think that, again, I don't think this is a maybe a conscious point. But I think it's something that the movie does explore this territory around. Yeah, good or bad, how individuals are, maybe all those things at once. And this is like literally taking it apart. So you can see it putting it in different people.

J Jessi Chartier 27:17

Yeah. That is interesting. I mean, now that I said the whole like Dr. Jekyll and Mr. Hyde thing, it makes me really wonder because Dr. Jekyll Mr. Hyde also is not told, from the point of view of Dr. Jekyll or Mr. Hyde, it's told from the point of view of an outlet. I don't know if he was an investigator, or a lawyer,

J Jen Myers 27:35

It was just a friend, if I'm not mistaken.

J Jessi Chartier 27:38

I think you're right, or just even a friend, but it was told from an outside perspective, right? Of like, what is going on? What is reality? Who is doing what? Right, but I like the fact that like you said, it's, it's not more complicated, but it is. There's so much more subtext when it taught when you talk about the roles of women involved in that.

J Jen Myers 27:59

Yes, absolutely. It's, it's kind of like and also kind of expectations of it. I think, part of the reason that it's hard to figure out who is actually what is because it's hard to separate expectations from the person, I think, I mean, at least for some characters in the film, maybe not as much for the audience, but like, like we talked about before about how the cops treat Danielle and you I don't know, I also feel like Grace is essentially right, you know, she did see a murderer. But there is something that is very well, I really hesitate to use this word. I'm going to use this in the context of what I think people in the film are thinking about her. She's very shrill. And again, I want to say that's not coming from me that's coming. But I think that she is meant to kind of be like in the film. You know, I feel like she is supposed to be a little bit of a the type of woman who, who you could imagine might not like the type of woman Danielle is. And there isn't even a moment I remember that stuck out to me when I watched this the second time in the very beginning when Danielle is at dinner with with the guy. And she she does that thing, which this popped up in a lot of movies in the seven days of like, something to the effect. I don't remember what it is. But it's something to the effect of like, I'm not like these liberated woman nowadays. You know, I'm not into feminism, that sort of thing. And I feel like Grace. She never expresses that necessarily, but Grace. Yeah, she's she has a career. She cares about justice. She's willing to stand up and have her voice be heard. And so I feel like there's almost kind of push and pull between the type of women we're meant to think Danielle is and the type of woman that we're meant to think Grace is.

J Jessi Chartier 29:44

Yes, I agree. And I think you're right. That's where the dichotomy or the dichotomy comes into play. It's not between Danielle and Dominique. It's really between Danielle and, and Grace.

J Jen Myers 29:57

Yeah, ultimately, yeah, I think you're right

J Jessi Chartier 30:01

You know we talked a little bit earlier about the style of this film. Let's dive a little bit more into

You know, we talked a little bit earlier about the style of this film. Let's give a little bit more into that. So for me, it's I love the use of color. I mean, so much of it is a lot like giallo, right?

J Jen Myers 30:16

I think so.

J Jessi Chartier 30:18

With just and maybe some of that is also just the color palette of the time, a lot of bright reds, a lot of yellows. But you talked a little bit about how this has got some Hitchcock to it. Can you tell us more about that?

J Jen Myers 30:30

Yeah, I mean, there are certain I mean, there's a lot of voyeurism going on. Grace is literally like looking into Danielle's windows, which I mean, I don't know, I can't remember exactly. But that is a good question. I think and that is asked in the film was like, Why are you looking at somebody else's windows, I guess, you know, I do live in a city. Sometimes it's unavoidable. But so that's all she's all the murder in the first place. And then, you know, once kind of the mysteries starts in gray starts working with the as a private investigator, right? Like there's some literal surveillance that goes on. And there are times when we see things like this, the scene is portrayed through a pair of binoculars or things like that. So there's a lot of like, themes of voyeurism, that happens a lot in Hitchcock. And then, you know, we see that come through in the style. There's, this is not a Hitchcock thing, but there's also like the split screens, I do think Hitchcock like to play with format, more so than I think a lot of other studio directors before him. And so you know, things like when he did Rope and try to make it look like all one continuous take things like that. And I feel like that same type of playfulness, or like I said before exploration is happening here, where it's kind of dipalma is thinking about what you can do with the format to you know, express what's going on thematically.

J Jessi Chartier 31:53

Yeah, that is interesting. Yeah, I liked, it didn't stand out to me, as much as I think in some other films in regards to that style aspect of it. I think I was more caught up in some of the hilarity of it to like the fact that they stuffed a dead body in a couch and nobody notices like,

J Jen Myers 32:14

When I first saw it, I found it hilarious. It's not hilarious, but kind of a hilarious in an absurd way. Because at the very end that couch, well, they had sent it away in it, it arrives at that some kind of small town railroad in the middle of nowhere at Canada. And a cow comes up to investigate it. And it just sitting there outside this little railway station. And it's just a very strange final shot. I mean it then it expands. You see, the private investigator has tracked it down, and he's looking at it through binoculars again, but yeah, it is it is kind of a very absurd

thing that they stuffed a body and a couch and just sent the couch out to middle of nowhere, Canada, and that, I guess it worked for a while to investigate, I guess they had to throw that in to get the investigator out of the way, I guess, or I'm wondering if it was one of those things where you know, like in when the the code was active in Hollywood, one of the rules was you could not allow a perpetrator to be get get away with a crime, like you had to show justice happening. And like he had to be arrested. So I wonder if it was kind of almost a thing like that, where they didn't want to just like let it go completely, because you have an idea that the investigator is going to find the body and then maybe it's going to come back, you know,

J Jessi Chartier 33:37

The truth shall prevail.

J Jen Myers 33:39

Yeah, I don't really know. You don't know. That's just the end. You just the very end, you get the shot of the couch by the railway station and the cow and investigator who's pretending to be some sort of repair person up on a pole. It's very strange.

J Jessi Chartier 33:54

It is a very strange shot and it part of the IS is like, is it poking fun at the police department?

J Jen Myers 34:01

Like, I don't know to do that. I gotta be honest, like the last like 20 minutes of this movie. I could not tell you what I think it's actually trying to do or say. And again, I'm not saying that's a bad thing. I'm just saying like, the last 20 minutes of this movie are wild.

J Jessi Chartier 34:19

Yes, they are. That's a great way to describe it. They are bananas. I love it. Well, I'm you know this, like I said, this was part of our theme of sisterhood in for this month releases and I'm actually I was not as impressed with Okay, so backing up from a thematic perspective, good movie. wouldn't say it was amazing. I definitely liked it. But I actually liked our other movie much, much better, which was The Mafu Cage and I am very excited to talk about that one soon. But do you have any recommendations for people who watched Sisters and went Yes. This is my jam,

J Jen Myers 35:01

Well, okay, well, you know, I think that like we said earlier, this fits very well into a lot the same category as a lot of films, we talk about it, it's kind of like, yeah, under the umbrella that the House of Psychotic Woman creates. So, you know, if you like psychological horror that revolves

around, you know, the kind of the trope of the madwoman, then I think you'll like Sisters, and there's probably a lot of other films that you've already seen, like, you know, this is Sisters would probably not be the first film of that kind that you would find. So, and I think it's easy to find others in there. Specifically, I, you know, the first thing I think of honestly, is, there's so many things in those that are come up later and Brian De Palma's psychological horror films, like I do think that there's, there's like a straight line from this film to Carrie, and to like, Dressed to Kill. So those I think are good ones that, again, are not without their problematic aspects, just like this film, honestly, but are exploring some really deep in weird psychological territory. And so that's the first thing I think with that. Yeah.

J Jessi Chartier 36:14

Yeah, I think so too. I think there's, gosh, there's a couple films, I could think of that if you if you like this one. I mean, I'm a big fan of movies that it's like, if you trying to figure out like, what actually happened? I don't know. There's a few that I think you could, you could argue that are pretty good. But none of them are coming to like mine. Because like I said, it wasn't really a movie that totally jumped out at me and was like, Yes, this is amazing.

J Jen Myers 36:39

Yeah. And like we've like we we've kind of reiterated I got I really liked this film a lot. But it's definitely not one that has a very clear thesis statement. It is i This is why I said this earlier, I think it's an exploration. So in that way, it's kind of hard to immediately point to other films, because this is really just a little bit more of a you know, it's just it's a vibe, it's a it's an exploration of themes, you kind of vibe with it, or you don't and that makes it really hard to kind of point to others, other films like it.

J Jessi Chartier 37:13

That is true. That is very true. Well, if you have suggestions, if you liked this film, we'd love to hear them. Jen, where can people reach out to us?

J Jen Myers 37:22

Well, you can email us directly at hello at quietlittlehorror.com. Or you can go to our website, quietlittlehorror.com where we've got all of our episodes there you can stream we I don't know if I haven't been making a habit of mentioning this. But we have transcripts for every single episode we've ever done. And those are available on our website as well. So and I think they're mostly accurate, I try to go through every time and make sure there's nothing too egregious in them. So but yeah, we'd have transcripts there too. So if you want to read any of this or go back and look at something that's all there, and then yeah, we're on Twitter at quiethorror and on Instagram at quietlittlehorror.

J Jessi Chartier 38:02

Awesome, and we would love to hear some suggestions from you. So if you have some

Awesome, and we would love to hear some suggestions from you. So if you have some suggestions of good movies, please don't hesitate to reach out. And next episode we're going to be talking about the moth who cage which I'm very, very excited about me too. It's gonna be real nice. Gonna be lots and lots of fun. So thanks for joining us for this time around when we talked about Sisters from 1972. And looking forward to talking about The Mafu Cage, Jen. So thanks so much. Thanks. Bye. Bye, everybody.