

# QLH-S4E9\_ Hatching

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## SUMMARY KEYWORDS

taenia, mother, monster, film, daughter, creature, tina, talk, movie, hulu, psychological horror, love, life, bird, metaphor, controls, interesting, woman, ends, live

## SPEAKERS

Jessi Chartier, Jen Myers

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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.



Jen Myers 00:18

Let's talk about Hatching. 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. A young gymnast who tries desperately to please her demanding mother discovers a strange egg. She hides it and keeps it warm. But when it hatches, what emerges shocks them all?



Jessi Chartier 00:56

I don't remember how it came to this one, Jen. I think it was I think it just kind of appeared in one of the recommended ones. Yeah, it was it was really new, came out last year. And yeah, same for me. I think it's just popped up. I'm all you know, I want to say that I did see a trailer for this. I want to say was that a movie we saw together at a theater? Because I remember seeing the trailer at Music Box. And wait, remember, and I think we were both like, oh, that's our type of film. We're gonna have to see that. And then yeah, it's it's well in for anybody who's interested as we record this, and I assume when we release this, it'll it is streaming on Hulu. So that's where I finally grabbed it. Just recently, I ended up having to rent it because for some reason my Hulu, I could not figure out how to turn off the I had the same problem. I know exactly what you're talking about it had so it had a English screen reading at the beginning, right? Yes, yeah, yes. Oh, so I turn you have to go. This was really dumb. But again, since we mentioned this on Hulu, here's a little tip. There are different audio tracks. And if you choose the one, it's actually the name of the Finnish language in Finnish that I don't actually remember. But if you go to that one, then it's normal. Regular. Yeah, no. And then English subtitles. Yeah. Interesting. Okay, well, there you go. Pro tip, everybody. But ya know, you

know, this is something that now that you said you had that same problem, I feel like this is worth sending into Hulu. And this is all really boring to talk about on the episode. But I guess it's also useful if anybody else runs into this issue, change the audio track on Hulu, and you'll be able to see it without the constant screen reading if you do not need that. Yeah. And so it is a Finnish movie for those who have not seen it. It is. So the general plot is that you have a mother who is a blogger, she's an influencer. And she has this crafted this very structured and perfectionist life that she uses to stream and that's like her form of income. And it has, unfortunately cornered everyone into their own role within this life within this blog, and they can't actually live their own lives. But nobody seems to be bothered by that. And so the storyline starts really with a bird breaks into the house like comes in through the window and starts to destroy the houses, birds and houses do. And they finally catch the bird. And the mother says bring the bird here. And the dog the daughter who caught it. I think this is really the inciting moment the daughter who caught it is like should I take it outside and release it? And the mother says no, bring it here. And so she brings the verb over and the mother rings its neck breaks his neck. And then I saw this one coming. I was actually my own kid was they weren't really watching this with me but was on the couch while I was watching this and they were kind of like looking at this and I'm like, I think this is gonna happen just FYI. So that's the inciting moment and it horrifies the daughter and long story short, she ends up going out into the woods at night, finds an egg, brings it home to care for it and puts it under her pillow and throughout the movie it grows. The egg itself grows in size and eventually hatches. And at that point in time the hatchling is monstrous piece of great, like I don't know what was practical and what wasn't which makes even better. But it's a the creature it seems to be a mix of humanoid bird, and she ends up caring for it. And as their relationship grows, and as she continues to tend to this monster, the monster changes and becomes more of like the daughter physically. And but the monster of course, is a monster and so the daughter's her goal in life is to win the love of her mother. And anything that threatens that this monster goes off and kills. And so there's just, it's just a great, honest, clear, clean metaphor for everything that is going on within the daughter, and how she's interacting with the world around her. I think it's also important to note that our theme for this month is coming of age. And so the girl in question is probably right about puberty age, and there's even a scene where the father is we will the father makes an assumption that the daughter is having her first period, and doesn't quite know how to handle it. But you know, we'll get to that. By the end of the movie, the mother discovers that there's this monster living with her daughter. And so her and her daughter go off to hunt and kill the monster in the house. And at the last minute, the daughter spoiler alerts, of course, we always do that. Last minute, the daughter jumps in front of the mother and her mother ends up stabbing her kills the so ends up the daughter ends up dying. But the last her at this point in time has transformed to looking exactly like her look, the daughter, and the monster basically takes her blood drinks it and you aren't quite sure how transformed into the daughter. The monster is at the end. But that is who they're left with. That is who the family is left with at the end is this team Tinja's monster who's kind of her but not. And Jen, Jen, you said it perfectly. You You said this earlier that this is like the horror version of Turning Red. Yeah. That was the first thing I thought of I was like, Oh, this is basically well, not basically. But it reminded me a lot of Turning Red, which to be clear that the Pixar film that came out a year or so ago, couple years ago. And that's what I really saw in this in, there's a storyline of kind of a monster made out of the, you know, hopes and fears and dreams and anxieties of a teenage girl. And you have throughout the film Tinja has to kind of control that monster. And it's clear throughout the film, too, that they are very closely linked. Yes, at some point, Tinja kind of like figures that out and she can change what the creature does based on her own behavior. Like for example, on this was a whole piece of the plot that we hadn't got into but teeny has mother kind of just takes up with another dude, even though she's married to genius father, and they still he apparently is very clear that teenagers father is just kind of going along with anything

whether he likes it or not. And teenagers are teenagers mother takes her to go hang out with this other guy who is a widower with a infant, the infant's mother died in childbirth. So of course, this infant girl that teenagers mother is very enamored with is an immediate threat to teenagers monster, which is called Alli, I think. And I don't know if I'm pronouncing everything correctly, hopefully. And Alli tries to kill the baby and at the end. But as this is happening, Tinja is able to like figure out what's happening and stops that from happening. So anyway, like they have this close link and Tinja is able to kind of use that link to influence the monsters behavior as we go along. But but it did remind me a lot of Turning Red, where you have this kind of there's a transformation. And that transformation is kind of the manifestation of an inner spirit that has to be contained somehow, that kind of represents all of these difficult things inside of a woman and that the older woman in this situation, you know, has everything contained in this film Tinja as mother has. Everything is controlled down to the slightest detail. Everything is arranged exactly how she likes it. That's how she presents herself. You know, everything has to be the way she controls it. And that's how she controls. Well, you know, metaphorically, you could say that's how she controls her monster. And this is tedious journey of figuring out her own relationship with this monster. And what happens you know, in the end is again, this is the horror version. This is not a Pixar movie. So what happens in the end is that Tinja ends up sacrificing herself for the monster and the monster takes her place. I got a question for you though. So speaking of you know, that's what happening at the end. There is this scene early in the film when you see the mother. Also, I just want to by the way, I look this up, the mother does not have a name in the film, she's mother, which I think is very interesting. Like Tinja has a name Tinja's younger brother has a name, Tinja's father has a name the other man that the mother is with the in the man's daughter, they all have names mother does not have a name, Mother's Mother. So as we go through that, just be aware that we're not doing that because we you know, forgot the name, which happens from time to time, but mother is mother. But there's a scene where Mother is looking at herself in the mirror, and she has these scars over her her leg and things like that. And that is at the very end, what happens with the monster, the monsters face kind of heals up to a certain extent, but still has scars across her face. And so what I took from that is that this is what happened to mother and Mother is Mother's monster, which is why she is so controlled and restrained her entire life because she has to live that way. Yeah, that's a that's a good interpretation of it. And the mother is clear, clearly living her role of perfectionism through other people. So you get the clear impression that mother was a figure skater. So she was and she competed. And the implication of the scar you're led to believe when you first see it is that that's what prevented her from continuing her competition is that she injured herself in some way, shape, or form. And that, that ended up cutting her career short. And so she retreated into this controlling everything that she does, she controls everything, the father is very placid, he's very, he just rolls with it, regardless of how unhappy he is. Or he, he plays his part in the blog, and in their life. And that's it. They sleep in separate bedrooms, he's got his own thing. He doesn't even know how to interact with his own children. And Mathias, who is the youngest. So he's the younger brother is just an emotional wreck. He is constantly fighting for attention. And But Tinja is her goal in life is to please her mother, which, you know, if you've ever get I, I'm very grateful that I did not grow up in abusive household. But like, I can totally understand the just absolute trauma of living in a household where you only got praise, or you only felt like you were loved if you are perfect. If you've met the perfection, and teeny is just desperately trying to win her mother's love. That's all she's trying to do. And so there's this great scene where her and her daughter are sitting on her bed on the mother's bed. And the mother says I think I'm in love. And I think that in the translation, we lost something from the Finnish to the English because Tinja gets really very like elated. Because she thinks that mother's talking about her. And so I think that, you know, the American English language is very limited in regards to how it says like, I love someone. And so I think that that's so I think there was something lost in the translation. So, but anyway, so she's sitting on her


bed, and the mother says, I think I love someone. And the daughter is like, oh my gosh, she's gonna say me because she's talking about, I've recently record like seeing them for the first time and it feels so comfortable around them. And then she turns around, and she says his name is Tino or whatever his name is. And her face just falls like she's just so hurt by that. But then she immediately shifts it. And so even the mother and the daughter don't have a healthy relationship because the mother is this is not something that you would ever share with your daughter like, oh my god, I love someone now. Like What about dad? Well, he's just who he is. And it's just like, No, you don't know. That's not no, that's not why No, it's just so unhealthy. But So Tinja is constantly looking for this love. So unlike. I mean, I guess that's I guess I never put together the fact that teenagers mother may have also had her own monster at some point in time until you mentioned it, but that makes sense. That makes sense. So if and I actually think her mother killed her own monster. I don't think that's the mother's monster. Hmm. Interesting, because she's so repressed. And she's so unhealthy. Versus Tinja is trying to please her mother tried to be her mother and this hatching. The Alli is really the raw version of who Tinja is. You know, it's all that emotion manifested all that we're raw desire and everything that's been repressed, manifesting itself. And that's what they're left with at the end. Yeah, I think I interpreted it as that. But that is also why the mother is so restrictive with herself because she knows she's a monster. And she can't let it slip for a second. Well, but I mean, I don't know, ultimately, if it matters if it's like literally one or the other, because they're both metaphors for women, taking all of these, you know, societally undesirable, undesirable parts of themselves, and kind of subsuming them one way or the other. And there's a couple of ways you could do that. You can do that by like healthily, integrating those things and taking time to understand, you know, difficult impulses, emotions, thoughts, feelings, neurodivergence, whatever, you know, might be internal monsters to deal with in that respect. You can you can, you know, integrate that in a healthy way. Or you could just absorb it and hold it in containment as a beast. And that's what I interpreted the mother as where she has she is the monster. And she knows she's a monster. And so she unhealthily is just all about presenting a front as if she is not, because that's the only way she knows to contain she did not integrate anything. She just put it in a cage. Yes. Ultimately, whatever direction you come at it, it means the same thing. Right. I will say though, I also, I think I was a little bit kinder to mother in this. Even know I actually, the character is really hard to like, as she's presented, like we mentioned, like when she takes up with this other guy, who is I think his name is Taro. He, he's probably the most likable person in the entire film, because he immediately realizes like, something is going on with Tinja. And he tries to be kind to her when she's doing she does those series of cartwheels or flips on the lawn. And she's not nailing it, right. And he comes up and he's, she's, I think she's trying to show him like she can do it. Or she can do it perfectly, because that's what she has to do for her mother. Right? And she doesn't do it perfectly. And he's like, Oh, that's okay. You don't need to do this right now. It's all right. And she's like, No, I need to do it. And he is really kindly trying to get her to not be so hard on herself. Like he's the only seemingly helpful, emotionally helpful character in this. But given that I was like, I don't have any idea what he sees in mother because Mother is this just, she I think she's always in some shade of pink, at perfect makeup, perfect jewelry. Perfect department and not that there's anything wrong with that. It's just that he is presented as a very much like, like he's a carpenter and a workman and he lives out in this old farmhouse in the country. And it just does not, they do not seem to mesh at all. But it also highlights just that. Mother is somebody who she has designed herself to be on Instagram. And that's it. And she that's what she is, but I do feel like her relationship with Tinja it's not so much Tinja does want her love. But it's not that she is teenagers lacking her mother's attention, because her mother's attention is on her all the time. Oh, for sure. And I think that that's exactly what's missing is like, it's not good attention. Right? I just say, but I do think that is an interesting distinction to make. Because I think a lot of times when we see relationships like this depicted on film, it's always like, you know, a child trying to get a parent's attention. And


that's not the case here. Like if anything, the one that needs some attention is the brother who there's even one moment early on in the film when the brother is like, gleefully hugging mother and after like two seconds mother's like, okay, okay, that's enough, like, tries to push him away. And you're like, Oh, God, that poor kid. But she was always hovering around Tinja she has always liked you know, there were Tinja at teenagers, gymnastic classes and, and all of that stuff. And I do feel like there is a something of a charitable reading of this, especially considering everything we discussed about the ending where she is so focus on Tinja because she knows that Tinja is going to have to like fight this battle. And she is trying the only way that she knows to kind of prepare her daughter to win that battle is absolute perfection. And I do think that like she's this is not the right way to do it. But I think that you could kind of look at it perspective of maybe like this is the only way this woman can conceive of to try to help her daughter get through this. Yeah, I think that she just doesn't have any other skills to it. And I think that the when they going back to onTaro for a moment. So there's a scene where the daughter and the mother are going away to his house and you see it as a, it's a clear fixer upper. And once you get inside the house, like, you can tell that the mother has come in come in and started to take control. Like there are certain cabinets that are painted pink, pink, and like she's walking around explaining how things are going to look when everything is done. And even with the baby. Oh my god, there was nothing worse. One of the worst parts of the movie was when she walks over to the baby, who's by the way there, the baby's room is already decorated and organized in an Instagrammable way. And she comes in the mother comes in and picks up the child and starts cooing at her saying, oh, talking about my beautiful, perfect princess. And I was like that woman should not ever have access to that child. Like, because she's just going to ruin her. She's just like coming in and you can people who are controlling like that are going to try again, if you will, like oh, I failed with Tinja. So I'm gonna try again. Right? But it's just it was. It was awful. It was just awful. And you talked a little bit too but what I don't know what taro sees in her I don't think he knew what, what she really was like, until he met her daughter. And that's why he kicked her out. Yeah, I mean, that's the like saving grace of thinking about that baby is like, he catches on. And he's like done with this. But ya know, I definitely had that thought I even on a superficial level. I'm like, these two people seem to have literally nothing in common. But yeah, it's the I think that just goes to like with a mother is a really difficult character to kind of deal with even as a character. She's difficult, you know, because she's not she's not likable. And like I said, by the end, I kind of like now I'm trying to have like more empathy for her and be like, nobody in this is where we get into the kind of this mother daughter chain, right? It's like, well, nobody showed her how to do this any differently. So she's just replicating this traditional feminine mold, because she doesn't know what else to possibly do. She doesn't know what how else to live. And she's passing that down to her daughter. And if she can't make it work with Tinja, she will make it work with this other infant that she essentially has access to assuming Yeah, the real question is, is what Tinja is going to take away from this now that Tinja is actually Ali. But especially if you look at that, in the sense of like, with this is exactly what happened to, to mother, well, it's kind of like, okay, Tinja is gonna, whatever is Tinja now has a choice to make, they can follow their mother's path, and just cage up the beasts fit themselves into this mold at all costs, and then do the same thing to their daughter, or they can make other decisions. And we don't know, which is going to happen. Well, and you can see Tinja struggling with that same question throughout the movie with her own monster. Like, she cares for it and says things like, I You're beautiful, I love you. But then if she ever starts to yell at it, or tear down, tear it down, it starts to de evolve away from looking more and more like Tinja into something more monstrous. And I just find it really interesting that there's this like, metaphor of self talk, where it's like, if you self hate, you will your monster will grow but if you self love, it integrates more into kind of like what you were that's nice. Yeah. And it is it's worth it. We you mentioned this when you're going over the synopsis. I think it's worth just taking a minute to talk about that. This is really great creature work, especially

early on when you have this kind of giant strange bird creature. Like you said, same as you I don't know exactly how they did this, but it's a really cool thing and it's not something that I think we see in a lot of horror movies these days. That it's like an actual creature that you know, that isn't just like a monster that kills things is clearly kind of dangerous and also kind of gross sometimes. But it's it's very engaging for all that and like early on, I'm just like, Oh, here's just this poor little creature you want. It makes perfect sense why Tinja wants to take care of it and keep it safe because it is this helpless creature and there is something really attractive about it then it's really cute early on and then even when it has kind of lashes out it does that whenever Tinja is threat And, and you could we can also see how unhappy Tinja is throughout the course of the movie. So early on when this creature comes out, even when it's kind of doing awful things like killing the neighbor's dog that snapped at Tinja content warning there, it's not not pleasant. But you can kind of understand like, Oh, this is just this poor creature who has imprinted on Tinja and loves Tinja and Tinja is taking care of and no one else was really taking care of Tinja, and in the way that she needs to be. Maybe this isn't the right way to take care of her. But you know, there's something that is very sweet in the beginning about this relationship. And once it starts getting more complicated, and complex and dangerous, and I think what you just said really comes into play where then it gets much more metaphorical about you. You can't just feed it, you have to feed it in the right way. Yeah, it's just so so interesting, how they played and the actress who played Tinja, and she eventually plays Alli, the monster did just such a nice job of like being this very highly structured perfectionist version that her mother needed, but then also being this gangly, raw, emotional creature that's running around killing people. And I also think that it's not lost on me that at the very beginning, they have Tinja is like stretching and doing some of her like ballet or gymnastic works. And she moves like a bird. She's just all bone bones in. But she's moving very gracefully at the same time. And it's, it's just a great little piece of business where it's like she is very bird like, Yes, yeah, I think that when I first learned to this, apparently, when we watch this trailer, as I remember, and that's how I first learned of this film, I had a thought that this film was going to be a little bit more of a straightforward metaphor. And that it also was not going to have kind of like the creature elements that it did. And so I was pleasantly surprised that it didn't have the exact metaphor that I was thinking of it that it seemed to have a little bit more complexity going on there. And then it also had this really cool bird creature in it, too. So this actually, this film took me a little bit by surprise, I thought it was going to stick to more of the metaphorical psychological horror format that, that I honestly pretty much like and watch a lot of. But I was surprised by some of the other levels that it pulled in. So ultimately, I thought that was really cool. And I'm glad that you mentioned that because I was expecting it to be more of the subtle side as well. And I thought, wow, this is so on the nose. But it worked. And I think that it's, you know, it works for what it was. And I think what made it work was the creature. I think you're right. Yes. I just constantly wanted to see it. Because it was so ugly, like it was just, it was great. It's really great. I don't know why nobody's talking about this. I feel like I don't know, even people who don't get the here's the thing is like, again, this is a podcast, we talk a lot of psychological horror, we talk about a lot of psychological horror, usually, that stuff works best when things are subtle, and under the surface. And what's interesting about this is that there are certain things that are completely not under the surface. Like there's literally this weird, gross, dangerous bird creature. But the bird creature isn't itself kind of a representation of what's going on psychologically, you know, it's manifested, but it is still this representation. And so, it I think it was a little bit of a twist for us and what we usually watch that and that's why it worked that it wasn't just always under the surface, it still is under the surface. It just has a really strange surface. Yeah, it says a strange surface. And I liked how I was press pleasantly surprised at a variety of things. So like, like that. So the creature doesn't always live in the house, like it goes out and comes back. And I liked how like, so it would scratched the window. And like the camera. Normally, in a typical horror film, if you have a monster scratching at the

window, there's a lot of suspenseful music, and then it cuts to it. So there's a little bit of jumpscare blah blah blah. And those things were not present, even though the monster on the other side of the window was just as terrifying and ugly as they would be in a traditional horror film like a traditional monster movie. But here it was this ugly creature just gently trying to get into its mother. Like it was just, there were moments of that where I was just like, oh, this is how I feel about this. Like this is definitely different than what I'm used to. Yeah, it's unique. I think what's interesting about this for me is that you always No, or at least I felt like I always knew why the monster was doing what it was doing. And it was the humans that I didn't know why they were particularly mother. And that was interesting, where mother is the one where I mean, you guess, you know, but there's a lot more going on there where the monster has a lot more straightforward and simple desires and needs. And most of that is just to be like, loved and accepted. And when they lash out, they lash out in very clear ways. Like, you know, not that there's any justification for going after a baby with an axe. But it's like, it's because that they are threatened monsters threatened by mother's love for that baby. You know, it's things like that. So I think that there is there's a lot of empathy for the monsters in this, which is why I think that ultimately, I came around. When I came around to the idea that the mother is actually like the grown monster, it helped me have more empathy for her as well, in a way that I really struggled with throughout the film, because I was like, Oh, I'm already been, I've been this entire movie, empathizing with the monster. So if mother is a monster, what does that mean? And it actually helped me empathize more with her to Yeah, I didn't empathize with the mother. I also feel fair, I think that's fair. I also struggled to understand, like, you talked about why the humans did the things they do. We don't understand, like the father figure here is just, I don't understand, like, and maybe it's because I'm so used to the tropes of the victim in an emotionally or physically abusive situation. Being a woman being this is the first time that because I really do think that he's been held psychologically hostage. No, I agree. Yeah. And he plays his role so well. That it's just it's heartbreaking. Yeah, incredibly hard. Like the man can't even communicate with his kids. He's just constantly on edge and constantly uncomfortable. You know? Yeah. Rolls rolls with everything. Yeah, no, definitely. It's just it's it's a weird he's a weird character. But I like it, though. Because it does play a little bit of the reversal and it does create this reminder that anybody can be a victim. Yeah. Yeah. It does throw into contrast to or maybe clarification about Yeah, who are monsters in this tale and who are being Yeah, victimized by the monsters, I guess. Yeah. Cuz that's the biggest thing is like people are not the biggest thing. But this that is one thing that I really liked about this is that there are consequences to your to the monsters like you live in a community, so it will affect everyone around you. Like, you are like the mother cares, or is psychologically damaging everyone in her household just in different ways, including her son, who doesn't get a ton of airtime, but it's clear that he's just not okay. Right. You know, yeah. Interesting. Interesting stuff. Well, I'm excited. I just I really liked it. I hope more people see it. Yeah, more talk about it. I really hope that whoever did the creature, practical effects or CG effects, like it's more work, because they were just great. And we need more monster movies in our lives. Yeah, no, I really do feel in looking back on what I knew about this film and the trailer before I watched it, you know, now after I've watched it, I really don't feel like we're getting out the correct idea of what this film is on a couple of different levels. So I feel like that's I mean, and not like a Finnish weird psychological horror film is necessarily going to you know, have the greatest extreme success unfortunately. But yeah, it does. It does seem like especially within some of the circles that we move that who liked this sort of thing I feel like I have not heard as much as this is as I would have liked, I would have picked this up a lot sooner if I had had a better idea of what it really is about and so hopefully more people will catch on to it. And I'm going to send Hulu a message and maybe it will help if they fix their sound issues, streaming the film. That would be great because then more people could watch it and enjoy it. Exactly. Well, and I think that the this one didn't get nearly as I agree didn't get as much airtime as it probably should have.

But our next film that we're talking about, I feel like has gotten airtime if you're in the circles Have a horror film or even just psychological thrillers, or even just odd films from the 70s Or Australian films Or Australian films. So the next movie we're going to be talking about is Picnic at Hanging Rock, not the miniseries from 2018. But the originally not. Yeah, the original, I think it was 73 or 78

 Jen Myers 35:22  
75.

 Jessi Chartier 35:23

Actually, neither a great split the difference. Exactly. And that also has some, that one is kind of the opposite of this one. So this one is much more over monster movie type pieces. And the Picnic at Hanging Rock is very subtle and slow guard. So I'm excited to talk about that one next. Yeah. Well, do you have any suggestions? If people like the Hatching? I actually my recommendation would honestly be the original The thing is, I just think it's always great. Definitely on the the creature level. Yeah, I think that makes perfect sense. I yeah, like I said, this one? Well, I mean, Turning Red, I guess, if you like, the thing that I talked about, and you're not in the mood for a horror movie. Yeah, I gotta be honest. And I didn't even when we pair these films, I didn't think about it. But yeah, the main thing I took away from this film was what I described this idea of women, you know, choosing what and how to restrain within themselves. And honestly, that's one of the biggest things I take from Picnic at Hanging Rock to so I guess I'm gonna you know, one of the closest things I connect this with, especially in that context is Picnic at Hanging Rock. So, yeah, You know, one other one that I think I would recommend, and I'm going to recommend it to for Picnic at Hanging Rock, since this is the theme is a movie called 3 Women. I literally have that disk ready for me to watch it. I have not seen it yet. I don't see anything else about it. Okay. But no, that's good to know. And honestly, I mean, I and I picked up 3 Women because it is was made after a film that we talked about a couple of years ago that I love very much, which is Images directed by the same director, Robert Altman. So I think that this film Hatching touches on a lot of our pet interests so I think we could probably throw Images onto the list of other things you might like. I think talking about the you know, in our lives and monsters manifesting you could also go to something like The Babadook as well. So this is one that really fits what we talk about. So there's probably a lot of things that we've already discussed that would fit or would fit nicely with this one. Well, and if you have anything out there are dear listeners that you think would pair well with it. Let us know. Send us an email you can reach us at Hello at quietlittlehorrors.com Instagram or quietlittlehorrors on Instagram and then the Twitter's we are quiethorrors. I believe we never gonna get that right. We're in our fourth season and I'm always gonna check and see, did I miss anything? Jen? any way they can get ahold of us? Did you miss your Instagram we're also on Instagram at little or I'm sorry, quietlittlehorrors on Instagram. And if you forget all of those things, you can always reach out to us on our website at quietlittlehorrors.com. So join us next time when we talk about Picnic at Hanging Rock. Thank you for joining us today listening as we chat about hatching and we will see you on the next podcast. Thanks so much for tuning in. Bye