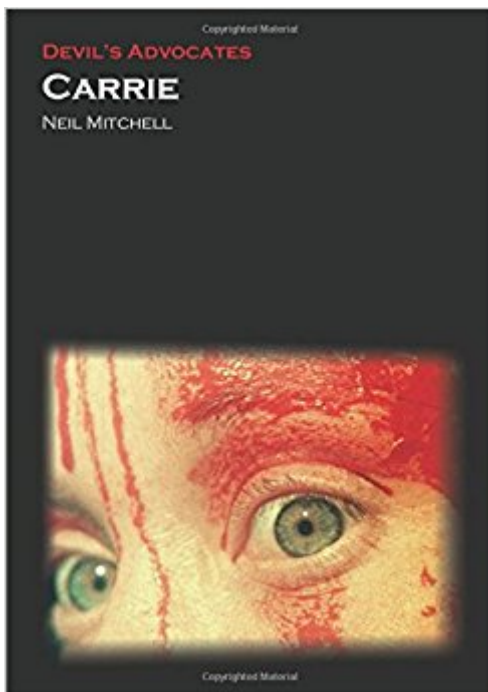


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Carrie (Devil's Advocates)



Synopsis

Brian De Palma's adaptation of Stephen King's debut novel, *Carrie* (1976), is one of the defining films of 1970s "New Hollywood" style and a horror classic. The story of a teenage social outcast who discovers she possesses latent psychic powers that allow her to deliver retribution to her peers, teachers, and abusive mother, *Carrie* was an enormous commercial and critical success and is still one of the finest screen adaptations of a King novel. This contribution to the *Devil's Advocates* series not only breaks the film down into its formal components--its themes, stylistic tropes, technical approaches, uses of color and sound, dialogue, and visual symbolism--but also considers a multitude of other factors contributing to the work's classic status. The act of adapting King's novel for the big screen, the origins of the novel itself, the place of *Carrie* in De Palma's oeuvre, the subsequent versions and sequel, and the social, political, and cultural climate of the era (including the influence of second wave feminism, loosening sexual norms, and changing representations of adolescence), as well as the explosion of interest in and the evolution of the horror genre during the decade, are all shown to have played an important part in the film's success and enduring reputation.

Book Information

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Customer Reviews

... Mitchell cogently and clearly documents the making of the movie, its themes, and its continuing impact. (Canberra Times)

Neil Mitchell is a writer and editor, most recently of *World Film Locations: Melbourne*. With Emma Bell, he is the coeditor of *Directory of World Cinema: Britain*.

This is an interesting read for anyone who loves the film. I found myself totally agreeing with much of the analysis. It was good to see that the author doesn't just view the film as another horror movie. There is far more to it and this is explained and explored in the book wonderfully. Fans of the film will love it and this will probably be its core audience.

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