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Introduction to Film

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[https://marymacattack.files.wordpress.com/2013/10/remakes\\_horror\\_scream.jpg](https://marymacattack.files.wordpress.com/2013/10/remakes_horror_scream.jpg)

Hollywood jumps at the chance to remake classic horror movies. These remakes include classics such as *Halloween*, *Texas Chainsaw Massacre*, *Amityville Horror*, and *A Nightmare on Elm Street*. Many people criticize Hollywood for remaking classic horror films that are already phenomenal. Many of these critics believe the original movies are better than the remakes; however, is this true? What makes the originals better? Why does Hollywood insist on remaking these classic films rather than create original films? In this paper, *Carrie*, a classic horror movie and its remake, will be examined closely by comparing the most famous scene in *Carrie*, the prom scene.

*Carrie*, a film adapted from a Stephen King novel, follows a sheltered, troubled girl named Carrie. Her controlling, religious mother shelters Carrie, making her naive and shy. While dealing with the stress of her overbearing mother and the bullies in high school, Carrie realizes she has telekinetic powers. Carrie is humiliated at her high school prom after a bucket of pig's blood is dumped on her while accepting the award for homecoming queen. Carrie, then, uses these telekinetic powers to get revenge on those who have wronged her (IMDb).



[http://amazingstoriesmag.com/wp-content/uploads/2014/04/tumblr\\_mud1h1Ewmq1sobxc7o1\\_400.jpg](http://amazingstoriesmag.com/wp-content/uploads/2014/04/tumblr_mud1h1Ewmq1sobxc7o1_400.jpg)

The original *Carrie* was released in 1976 and directed by Brian De Palma. De Palma also directed *Scarface* (1983), *The Untouchables* (1987), and *Mission: Impossible* (1996). De Palma's version of *Carrie* stars Sissy Spacek as Carrie (IMDb). The remake of *Carrie* was released in 2013 and was directed by Kimberly Peirce. As a film director, her other works include *Boys Don't Cry* (1999) and *Stop Loss* (2008). Peirce's rendition stars Chloe Grace Moretz as Carrie (IMDb).



<https://olivierpere.files.wordpress.com/2012/09/sissy-spacek-et-brian-de-palma-sur-le-tournage-de-carrie.jpg>

Sissy Spacek (left) and Brian De Palma (right)



[http://bloximages.chicago2.vip.townnews.com/siouxcityjournal.com/content/tncms/assets/v3/editorial/0/e6/0e6232f1-7a41-5494-acc7-482e8b7be3b1/526859796733e\\_preview-620.jpg](http://bloximages.chicago2.vip.townnews.com/siouxcityjournal.com/content/tncms/assets/v3/editorial/0/e6/0e6232f1-7a41-5494-acc7-482e8b7be3b1/526859796733e_preview-620.jpg)

Chole Grace Moretz (left), Kimberly Peirce (middle), and Julianne Moore, who played Carrie's mother (right).

Before analyzing the prom scene, the opening scene in both movies is worth examining. De Palma opens up the movie in a girl's locker room and the camera pans through the lockers as the girls get dressed after gym class. The camera goes to Carrie who is showering when she notices blood. Carrie actually gets her period but does not know it because her mother sheltered her. When Carrie notices the blood, she becomes hysterical and believes she is dying. The girls in the locker room find this amusing and throw feminine products at Carrie until their gym teacher, Miss Collins, breaks them up.

This same scene happens in *Carrie* (2013). Peirce adds a twist to this scene that makes it more relatable to a technology-driven time period. The girls throwing the feminine products at Carrie also have their phones out filming the occasion. This video ends up going viral for everyone to see. This twist makes the audience feel more sympathy for Carrie because now her humiliation is on the internet for everyone to see. This technological piece Peirce adds allows the characters in *Carrie* (2013) to use the video for evil later on in the film.

One of the most important and famous scenes in *Carrie* is the prom scene. The way the directors shoot this scene differs between the two movies. When Carrie gets on stage with Tommy, her date, to accept her position as homecoming queen, Carrie's bully, Chris Hargensen, and her boyfriend dump a bucket of pig's blood onto Carrie.

The following video contains the prom scene from *Carrie* (2013) and *Carrie* (1976).

<https://www.youtube.com/watch?v=lrO1YPvBslc>

In *Carrie* (1976), De Palma builds up the suspense with quick, sharp orchestral music before the bucket drops. In *Carrie* (2013), there's a lack of musical suspense leading up to the bucket of pig's blood spilling. However, Peirce replays the blood spilling onto Carrie three different times from three different angles: a medium shot, a medium shot from a different perspective, and finally a long shot, showing Carrie and Tommy from head to toe.



[http://www.cinema.indiana.edu/wp-content/uploads/2011/08/Carrie\\_prom2.jpg](http://www.cinema.indiana.edu/wp-content/uploads/2011/08/Carrie_prom2.jpg)



<https://i.ytimg.com/vi/7KYDXkO304o/maxresdefault.jpg>

After this, in *Carrie* (1976), there is little sound in the background. It is completely silent except for the sound of dripping blood and the sound of the bucket hitting Tommy in the head. Carrie's classmates begin laughing, though the sound of laughter is not there. This silence heightens the



audience's sense of shock. With Spacek's emotions clearly shown in her facial expressions, the silence creates an eerie, uneasy feeling.

Peirce does not cut out sound after the pig's blood is dropped. Instead, slow, ominous tones are played. In *Carrie* (2013), the locker room scene is revived during the prom scene while it never is revived in *Carrie* (1976). In *Carrie* (2013), they broadcast the video to everyone seconds after Carrie gets pig blood poured on her. All of Carrie's classmates begin to laugh. This time, unlike *Carrie* (1976), the sound of laughter is clearly heard.

In *Carrie* (1976), De Palma shows the audience what is going on in Carrie's head. De Palma uses a series of shots and editing that make Carrie's thoughts seem disorganized and irrational. The people De Palma shows laughing, like the principal and Miss Collins, a teacher who always looked out for Carrie, are most likely not laughing. The audience knows this. However, Carrie views this terrible situation worse in her head. There's a lot of disorientation going on in Carrie's head. De Palma shows this by the laughing scenes and the voices Carrie hears. The voices are Carrie's mother repeatedly saying, "They're all going to laugh at you." and Miss Collins saying, "You can trust me, Carrie."

In *Carrie* (2013), there is not this build up before Carrie unleashes. Instead, Moretz looks at the catwalk and sees the bucket of blood. She mourns Tommy for getting hit for a quick moment. Within a minute after getting pig's blood dumped on her, she murders her classmates and destroys the school. With De Palma's representation of Carrie's emotions, one truly feels her sorrow, confusion, and misery while Peirce does a lousy job at portraying those feelings.



<https://multiglom.files.wordpress.com/2015/03/carrie7601.jpg>



<http://static.comicvine.com/uploads/original/7/78486/3658019-8791714504-3-car.jpg>

In both adaptations, Carrie realizes how much she has been wronged and seeks revenge. She begins using her telekinetic powers for evil. In the 1976 adaptation, De Palma uses an interesting way of portraying Carrie's wrath. He uses a split screen intermittently to show different characters, different deaths, and Carrie's face simultaneously. This allows the moviegoer to feel like he is a part of the chaos in the gymnasium. Audiences get to see from all angles what is happening in this gym and how everyone, Carrie most importantly, reacts to it.



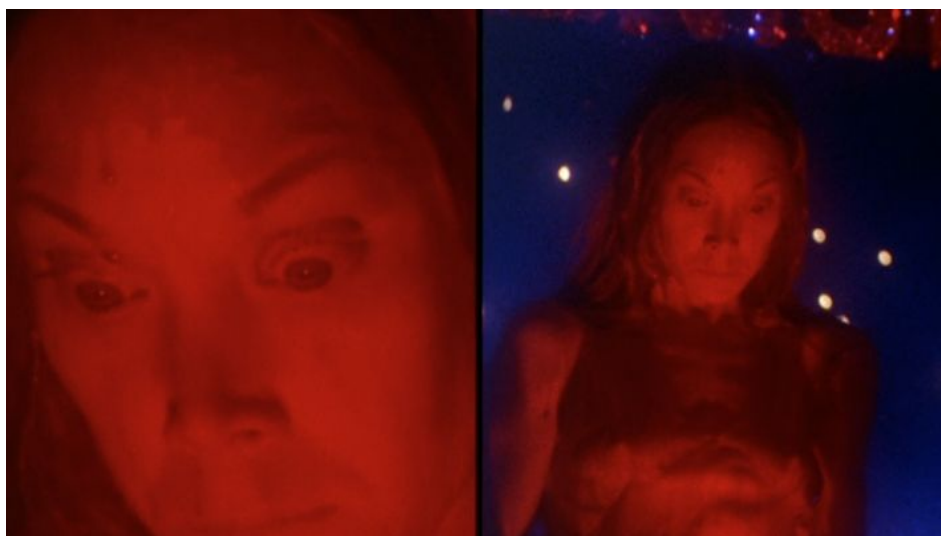
<http://www.furioucinema.com/wp-content/uploads/2010/11/Carrie-carrie-1976-16641792-853-480.jpg>



<http://3.bp.blogspot.com/-GkxyfhjEEo4/UQ8k10WYGNI/AAAAAAAAAHuo/IE06Obve1Kg/s1600/Split+Screen.png>

In *Carrie* (2013), Peirce uses many point of view shots. The camera looks out into the crowd from the stage as if the moviegoer was Carrie. Audiences see tables flying in our faces as if they were the students. There are many shots where the perspective would be a student in the crowd looking up at Carrie on stage destroying the gym as well. In addition, Peirce uses a dutch angle when panning to the students. This gives the audience an uncomfortable feeling.

Finally, the lighting both directors use create different feelings. When Carrie is about to use her telekinetic powers, De Palma uses a dark, red light to illuminate her. With the blood on her dress and Spacek's facial expression, the combination makes Carrie look furious. Peirce uses low lighting during scenes of the student's murders which creates an ominous feeling. However, Carrie is illuminated by fire throughout the time she carries out her wrath. This shows that Carrie is the one in charge and the one who has the power in this situation.



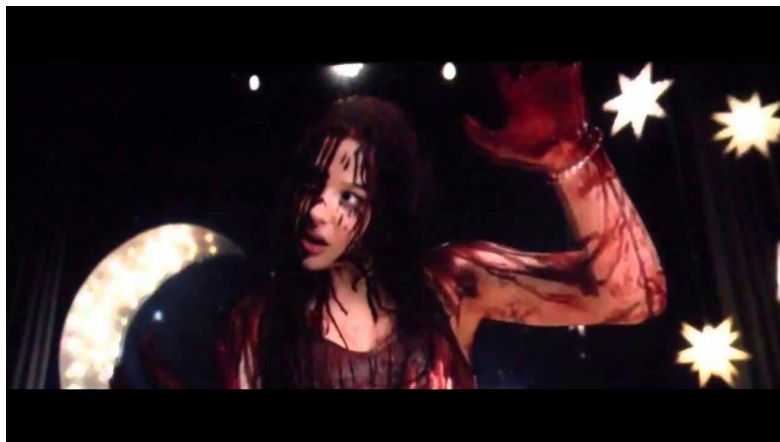
[http://www.criticalcommons.org/Members/brettservice/clips/carrie\\_clip3.mp4/thumbnailImage\\_preview](http://www.criticalcommons.org/Members/brettservice/clips/carrie_clip3.mp4/thumbnailImage_preview)

The way these two films were shot and edited were different and created different dramatic effects for the audience to enjoy. However, many other factors went into creating not only this scene but the entire movie as a whole. Spacek in *Carrie* (1976) showed in her facial expressions after being dumped on by pig's blood just how mortified she was. Her face screams horror and terror. Spacek also does this during the locker room scene. Moretz, on the other hand, fails at exemplifying horror. She looks shocked for a bit but that shock turns into anger very quickly. During the locker room scene, she looks scared but not mortified whereas Spacek does.

In addition, when Carrie is destroying the gym, Spacek remains very still. Her arms are by her side and she withholds from walking around. The only thing that moves is her head in the direction of her next kill. Her eyes are piercing and destructive. Moretz uses her whole body to show her anger. It looks very fluid and almost dancey..



<http://vignette1.wikia.nocookie.net/stephenking/images/b/be/Carrie-1976-edited-BE.jpeg/revision/latest?cb=20140315053321>





<https://i.ytimg.com/vi/TgAll-qJ1z8/maxresdefault.jpg>

Finally, *Carrie* (2013) is original from *Carrie* (1976) due to the use of CGI. In *Carrie* (2013), Peirce shows a woman being burned alive, two girls getting trampled, and Carrie levitating. Carrie uses her telekinesis to move people and objects such as open electrical wires. At one point, the blood rises off of Carrie's skin and dances in the air. While all of this is truly amazing CGI work and gives audiences a terrible feeling, it makes it less realistic. Because CGI was not as advanced nor easily accessible in the 1970s, De Palma decided against it. Props were used to show things levitate and to throw people into walls. However, everything was real. This element makes *Carrie* (1976) feel more realistic and creepy to watch.

Film changes constantly with rapidly advancing technology and technique. Therefore, it is perfectly understandable that Hollywood wants to remake classic movies using new film-making techniques. After studying *Carrie* (1976) and *Carrie* (2013), it is obvious some classic movies should remain classics. De Palma's use of camerawork, lighting, and sound create a sense of dread like no other during the prom scene. Spacek's performance surpasses Moretz' because of her emotional reaction. While Peirce did use new techniques to make the film, it makes Carrie's wrath look less realistic. Even though telekinetic powers are unrealistic already, De Palma's makes Carrie's power look real.

While many moviegoers will agree that remakes are original and bad, remakes help people see how film creation is changing. Film technology, most importantly CGI, has changed drastically since 1976. It is important to study how different directors use different techniques to portray the same story. Remakes, while not always top-quality, are always fun to watch because it is interesting to see what a new director will do with an old story.

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