

QLH-04.13_ Carrie (1976)

Sat, Aug 12, 2023 10:13AM 43:19

SUMMARY KEYWORDS

carrie, mother, movie, film, great, powers, happen, feel, talk, repression, kills, jennifer, book, people, explore, 70s, girl, telekinetic powers, little bit, horror

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.



Jen Myers 00:17

Let's talk about Carrie from 1976. 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 00:40

Carrie White's a shy, friendless teenage girl, who is sheltered by her domineering religious mother, unleashes her telekinetic powers, after being humiliated by her classmates at her senior prom. I think this is the first big film we've done. Like we were just talking about this earlier, but I can't think of any other film that has been this popular that we've covered on this podcast.



Jen Myers 01:07

Yeah, we tend to go for more obscure ones or more kind of cult hits. And yeah, we were talking earlier, I think this is the kind of the biggest name at least in terms of reputation, or its place in the horror pantheon, I think, Carrie's a big one. But it also is very squarely in the genre of things that we talk about, which is, you know, essentially psychological horror. And this is that for sure.



J Jessi Chartier 01:39

Oh, yeah, this was I'm trying to think how I first saw Carrie, and came to it, I'm sure is that sometime in college, during a Halloween night, we're like back to back watching classics like the shining and whatnot. And I think what struck me about this movie is how this was the first horror film that I kind of saw where it turned the female victim into the heroine at the end. Like, I love what she does at the end. You know, I feel like we're rooting for Carrie by the end.

J Jen Myers 02:20

Yeah, it is interesting, because it is, you're with her through the whole film. And you also see what she has suffered. Yeah, no, I what I rewatched this recently, I had seen it before. I don't think I saw it that early in my life I was in I was an adult before I'd seen it. And I think I had just read the book for the first time. Right before I saw the original film for the first time. And I remember watching the film, and I felt like this again, though. rewatching this film, it's kind of like I don't, I don't want to watch this. I don't want this to happen. Because in even before I had, even if I hadn't read the book before I watched the film the first time. I think everybody knows what happens in Carrie. That's kind of what we're talking about here. We're it's part of this. It's part of our culture. Everybody kind of knows the story, I think, at least I did. Before I read the book, I knew what essentially happens in Carrie. And I think I essentially new habits inquiry from the reputation of the film. So it becomes this process of not really like seeing what's going to happen next. But just like sitting with the dread of knowing what's going to happen next and not being obviously you can't change it, you're the audience. But you know, like, you want it to change or you want something different to happen. You want Carrie to be happy. And these people to not do this awful thing to her. Of course it does, though. But yeah, there's something about the fact that I think because it is so outsized in our culture, that you have even more of a sense throughout the whole film of though oh, this is going to end so badly. And it creates so much more or at least for me, it creates so much more dread, so much more just kind of like well, like horror around the whole thing. It just makes it that much worse. I think that the fact that we know what's happening the wire or what's going to happen the entire time.

J Jessi Chartier 04:20

Yeah, and let's it would you do a favor and just kind of walk us through the main points of the movie for those who may not have seen it or have only seen the spoof of it and don't know kind of the they're missing pieces more they only know is versus the whole story.

J Jen Myers 04:37

Yeah, definitely. So and you know, it's not terribly complicated. It's pretty short for we said up top Carrie is yeah, very shy, quiet doesn't have friends. We learned later that probably a lot of this has to do with the fact that she lives alone with her mother who is very overbearing. Well. Yeah, I guess overbearing. Also just like ultra religious, very judgmental, very keeping Carrie from what she perceives to be as sinful in the outside world. And she hides a lot of truths away from Carrie, such as things that happen to girls bodies as they get older, like having a period. So Carrie starts her first period in the locker room, at school after gym class and doesn't know what's happening and has a complete meltdown. And all the other girls make fun of her and yell at her. And it's a really awful thing that happens at the beginning of this film. And then


from there, it goes on where we have this split, where part of the girl or most of the girls who were making fun of her, I think, well, they all get in major trouble. And one of them has a complete change of hearts is like that was really bad. We shouldn't have done that. Whereas the other one goes in the opposite direction, especially after they're punished or is like no, we're gonna punish carry even more. And so they started developing these different plans. The one who feels bad Sue starts convincing her boyfriend to ask Carrie to prom so that Carrie can get to know some more people and have a nice night, which is a very nice idea. And then the girl the other girl, Chris, is like, Yeah, we're gonna mess all that up. And so she and her boyfriend concoct a plot to have Carrie and the other boy Tommy named King and Queen in the prom, and then they will dump pig's blood on them when they are being groomed and destroyed Carrie's happy night, which happens, but because Carrie throughout all of this, starting with her period is developing telekinetic powers. She has a complete mental breakdown, and kills everybody.

 Jessi Chartier 06:57

And that scene really including her own mother,

 Jen Myers 07:01

Yes, I forgot the kind of like epilogue to that that's, I mean, that's the the thing that everyone remembers is the prom, she destroys everybody. And then she finds her way home. And while her mom kills her, basically, and before she actually dies, her mother is you know, figured out, there's telekinesis, that stuff going on, and has branded her a witch. And so when she has a knife into her and but right before she dies, Carrie sends a whole bunch of sharp, shiny things into her mother killing her and then the house collapses and everybody's dead. Except Sue, who does escape but is going through some pretty significant trauma. And yeah, that's the end everybody's unhappy and or dead.

 Jessi Chartier 07:49

Thank you for the synopsis. Yeah, that's it's a great example, or a great description of kind of what happened within the film. Why do you think that this resonated so much with people and became such a popular film in the 70s?

 Jen Myers 08:05

That's a great question. I honestly don't know if I have an answer for it. In retrospect, I feel kind of surprised by the fact that it did. I don't feel that culture in general is usually that's sympathetic to what it's like to be a shy, awkward teenage girl growing up. And I mean, I guess, I don't know, maybe the lesson is you should be sympathetic to them in case they have telekinetic powers that could kill you? I don't know. I don't know why, like it did. Honestly, I really don't have any idea. Do you have any thoughts of only?

 Jessi Chartier 08:41

Jessi Chartier 10:12

I don't. I mean, I have a lot of like theories. But I don't think me I think that the 70s was a time where we can talk about 70 Horror, but I think that the 70s were a time where things that were You were not allowed to talk about, were being explored in different artistic ways. That's true, by the way of every era. That is the purpose of art is to explore areas of humanity and of ourselves, right. But I think in the 70s people really leaned had an opportunity to lean in a little bit to some of those really strange and awkward and weird things. I think that's why so many of the 70 horror films that we there's so many of the movies we talked about are from the 70s is because like the brood is a great example we talked about how in that movie, the conversation around motherhood and whether or not someone wanted to be a mother and how that affects relate like some a persona and things like that, or emotions, female emotions being manifested in ways that are dangerous. So I think that there was just the seventh use had a really a lot of different explorations around that and I feel like Carrie was probably one that had a plotline that was very accessible. To most Americana, the feeling of being isolated or ostracized being altered. So everybody has felt that way, at some point in time in their life, so you could sympathize with Carrie. And then you had these two other girls, the good and the bad, if you will, who are trying to help or hurt that persona. And so I think there was just a lot of audience connection, or the ability for someone to say, Oh, I get it, because they're, it's just such a very accessible plotline.

J

Jen Myers 10:34

Oh, yeah. No, that makes a lot of sense. I think you're definitely right about it hit a hitting at the right time. And, you know, I mean, the book was really popular. But I think the movie in particular hit cuz you're, you're right, like cinema in general, at this time was really opening up, I was pretty wild in the 70s. I feel like after the 60s or over into the 70s. Hey, and they're like, there are no rules. And it was before, you know, especially in horror before 80s Horror would come in, I think codify a lot of this, not necessarily in a bad way. But like you didn't necessarily have the franchises in the 70s. You know, it was a bit more of a Wild West, especially in the horror genre. Right. And yeah, I think things got highly psychological. People were just kind of doing whatever. And a lot of ways that worked out really well. And I think, Carrie coming along and being directed by Brian De Palma, was somebody who clearly has a ton of directorial talent and interest in exploring things that hadn't been explored before. I think it all just kind of came together and really worked. And it hit what it hit, and it hit well.

J

Jessi Chartier 11:48

How did you feel the book did since you've read the book? And I have not? I've only seen the movies, how well you are what do you think are the relationships? Like what was? Do you think it was a good representation of the book? What were the commonalities? What were the differences?

J

Jen Myers 12:03

Yeah. So it's been a minute since I've read the book. So I gotta be honest, if I don't, I'm not sure if I remember all the really specific things. There are definitely in the book. There's definitely more about Carrie's background. And like, I think that it talks about some things that happened when she was younger. In terms of the telekinesis or like strange things happening around her.

I do think you got a little bit more sense of the her home situation in the book where, which, when you watch the movie, especially in the beginning, it's made very clear, her mother is, you know, holding her away from all these things, super religious, all of that stuff. But I think that you just get a much better sense of how oppressive it is in the book. It just goes into more detail. I think the thing about the the movie while it there's a lot going on with the the other characters at school and things like that. I feel like early on, you get a lot more sense in the book of yeah, just just I don't know, just yeah, the only word I can think of is just kind of how sick her mother really is. Whereas I feel like in the film, I don't get that as strongly. I don't think I don't feel like the mother paid like Piper, Laurie really, really loses it until later on in the movie, where you really get a sense of like, oh, gosh, this woman is really unhinged and really out there. So no, yeah, those are the first things that popped in my mind about that. Other than that, I think it does cleave to the book pretty pretty well, in terms of you know, character story beats, there are there are not any huge differences as far I can remember. And maybe I'm just now thinking of the movie as the foundational text in my head. So if I'm wrong, somebody can correct me there. But But yeah, that's, that's my experience with it. I know. I feel like it was pretty well done.

J Jessi Chartier 14:01

That's great. That's great to hear. Because I know that there are there's just so much that you know, that can go wrong in so many different directions. So it's nice to hear that they did a really nice job of translating it into the medium that we now see.

J Jen Myers 14:16

But well, sorry, real quick. I was just going to add on that for what it's worth. I also think that Stephen King himself is pretty happy with the 76 film. And I think that I that really came into focus for me when we were doing research for this so quick preview of coming attractions. After this. We're going to talk about the the remakes and other adaptations of Carrie. And I remember reading about the 2013 remake. I think specifically, Stephen King said he wasn't really sure why you would remake it again when the first one was done so well. So I think that says a lot to that. He seemed to like the Brian De Palma version quite a bit.

J Jessi Chartier 14:58

That's good to hear. That's yeah, well. So there's just so much we could talk about. Alright, so let's dive a little bit into the film. Let's go back to the idea of it as this touchstone for so much horror. So let's just talk about movie like we would any other movie. So what did you like about it?

J Jen Myers 15:17

I think that, I mean it's so hard to talk about it not as a touchstone, right? Because it is has this this monumental reputation. So it is a diff almost a difficult thing to strip that away and just think about in the movie, okay, well, my favorite thing about this is I just love Sissy Spacek, and this as Carrie, oh, gosh, she's, she's great. I love her. In general, she did so much, especially

talking about cinema in the 70s she does so much great stuff. She just is she just nails this really well, where she is presenting this young woman who is, you know, not inherently bad, but just perpetually overwhelmed by everything in the world around her. And also just being starved for guidance and affection. And you can see later on is when she starts getting a little bit of Yeah, I mean, I guess affection for lack of a better word, even as small it is, as it is, you know, Tommy who takes her out to prom, he he didn't want to do that, in general, he's kind of awkward about it, but you do get the sense that he is genuine about trying to reach her or give her a nice time the teacher comes around to being a lot more like invested and trying to help carry out and, and carry really, you she really blossoms with I think but I think also Spacek that brings a fragility to it, that even with that little bit, it's not enough to really strengthen her because you know, when the end happens, it just completely breaks and then that particular piece of the performance is incredible. I don't know, I think she does a really great job. I don't know if this film would work quite as well as it does without her at the center of it.

J Jessi Chartier 17:11

I love Sissy Spacek, how do I explain how much I like so I like her rendition of this because she's just so vulnerable. You know, and I think that she's very approachable. And this hurt. Her character in Carrie reminds me a lot of her character from 3 Women, which I don't know if you've seen it or not.

J Jen Myers 17:38

I actually just saw it last weekend. I sat down and watched it. Yeah, she's really well, at least her character in the beginning of that right?

J Jessi Chartier 17:44

Yeah, exactly. Where she's very nosy, very quiet, very approachable. And then in this movie, she's also the same way. But she's able to flip by the end and turn into something very unpleasant. But like, she just did a great job. I just feel like she just I can't picture anyone else being curious to be honest with you.

J Jen Myers 18:09

Yeah. And I mean, that's something I'm sure we'll get into when we talk about the the other adaptations of this in the future. But that is something I think that whether it's it's fair or not any other adaptation has a huge strike against it, because you just don't have her and the and the and it's not their fault, because you can literally have that. But yeah, it's a huge, huge thing in this film. And I do think it's one of the reasons I worked as well as those.

J Jessi Chartier 18:38

Yeah. And also the woman who plays her mother, who's the person is that,

J Jen Myers 18:42
Piper Laurie? Yeah, who later was in Twin Peaks.

J Jessi Chartier 18:47
Oh, god, that's right. Yes. Yeah. That's right. Why did I forget that she was in Twin Peaks.

J Jen Myers 18:53
I mean, that's what I always remember. I mean, I think that's what I first saw her in. I remember she did, of course, she did a lot of other stuff. But yeah, I mean, I think that's what a lot of people think of after that. But no, she is great. I feel like she doesn't get the opportunity. Like I said earlier in the synopsis. She doesn't really opportunity to really let loose towards the end, and she can let loose when she puts her mind to it.

J Jessi Chartier 19:13
Oh, yeah. 100%. And I just really liked how she, so the mother daughter relationship. And Carrie is I really, really like it because here are two women. And Carrie is trying desperately to connect with her mom, like trying to make her understand. And it's like, accept her for who she is. And she genuinely loves her mother and her mother is just so caught in religious fervor that she is damaging her daughter. I mean, I don't know how else to say it. Well, but I just love the relationship between those two, because they I don't know. They're not quite opposites of each other. But there is it's very clear that them other character is very grounded in we must maintain control. We must not stray from anything that makes these like super, super religious fervor side of things. And when Carrie starts to accept womanhood as womanhood, like great example, okay? So Carrie's mother when she comes to pick her up from after school, because they, they Ashley obviously gets called. And she picks her up. And it's almost like she punishes Carrie for becoming coming of age, like she punishes her for having her period. And it's like, oh, God, like, what an awful way to just survive with with this woman is just trying to realize that oh, as I am coming of age, and the only thing I can do is be punished for it. So there's this great metaphor of how the repression is manifesting itself, if you repress you've manifested in this telekinetic energy. And then she just basically tries to take over the world. And it was the exact opposite, where she is super pressed. But like, disregards herself, I don't know how to explain it.

J Jen Myers 21:25
I really like drawing the connection there, though, between it like saying the repression is the thing that ends up manifesting Carrie's powers as they do, which, um, I feel like that might be a little bit of a stretch on our part, but I like it. Like, I'm not sure if that's in the text that it is how it is like that. But I do think it definitely is in there that if nothing else, it's, I don't know, like kind of empowered by the repression like it because it has to get out. Yeah, I don't know. There's something really interesting there. But yeah, I think you're absolutely right, you know

Carrie, and Mother is she has completely internalize the idea that women are inherently evil, and specifically, women's bodies are inherently evil. And that would be one thing coming from a male character. It's a different thing. It's it's feels far more insidious, coming from a female character. It does. Yeah, that makes it even. And it's it's not unrealistic. Because yeah, and that is something absolutely that women internalize when they're told that the whole time. And so it's also like, at the end of the film to Carrie's mother, reveals that what is it that she conceived Carrie when her husband was drunk, I believe, and she like I read about that. Yeah. Yeah, she confesses that she enjoyed it. And this is just the worst thing in the world to her personally. I mean, I say it out loud now. And I'm like, well, this isn't great, especially like, if so I also think that between the lines, I think we're supposed to interpret it, that it was like, non consensual, and then she ended up enjoying, or there's, there's a lot of like, kind of twisted stuff around this. But you, you, she has been, you know, putting that, you know, this like ball of shame, and probably like, just distaste for what happened to her or trauma for what happened to her. And she has bound it all up and carry and carry is, you know, to her the symbol of all of these things that she thinks is bad, and also these bad things that she had to live through herself. And so it's like, the only way that she can deal with any of that is putting Carrie in a tiny little safe box. And never, you know, letting her grow up or get out of it or anything of that nature. And obviously, that's not going to work, which is why things go the way they do. But yeah, I mean, Carrie is all about her relationship with her mother, because her mother has made it that way.

J

Jessi Chartier 24:19

Yeah, I agree that her mother has made her that way, whether it's intentional or not. And it does it reminds me of the themes that we found in *The Brood*, where it's like this repression, or not dealing with your emotions can manifest themselves into very dangerous powers or very dangerous things. Yeah, and I, I don't think it is on expected that Carrie would have these powers when she suffers from such great repression from her or oppression from her mother. And she's also dealing with the fact that she's coming of age. So all of that kind of turmoils into this kinetic energy of being able to move things and and change things and cause real damage to everybody. All of those who heard her, you know?

J

Jen Myers 25:08

Yeah. Oh, yeah, I really liked it. It's like I like I will say, again, I think that it especially in the book, I think that it's a little bit more specific that this is something that just in *Carrie*, but I love the idea that this is something that came to be in *Carrie*, because of the repression. And I do think that I don't think it's like misaligned with the original text. I think it's a really great interpretation of it. I liked that a lot. That's, that's what I'm thinking to be thinking up for from now on is that it happens specifically, because *Carrie* has been repressed in these ways.

J

Jessi Chartier 25:43

I like that. Because she tries to control it initially. But she's, again, the movie allows *Carrie*, the time and energy to explore these newfound powers and tinker with them, and play with them and explore them. And I mean, you could also have also a parallel conversation around well, this is a form of her sexuality, like she's exploring this new found femininity, but I don't think that that was the way it was not, I don't think it was intended to be a sexual energy. I think it

was just intended to be, I am powered, I have this magical power. And to be fair, conception is magical, like it's crazy pants that it can even happen. Like, it's just really cool. And so, but for her to be exploring these powers of telekinesis, and then having them explode at times of great distress, or having her them at the end, she's channeling it specifically to harm people. And then she kind of comes out of it for a little bit. And it's like, Oh, my God, is she she's kind of troubled by it. But she also realizes that this is what she has to do. Can we talk about the ending for a quick second? Okay, so the ending is that she's killed so many people, right? And now she's running home to her mother. And if I remember right, and of course, correct me if I'm wrong, Jen. But if I remember, right, she's running home. Because she wants to be with her mom. Like she realizes that things have got like, she's just traumatized. And I mean, I don't know. I feel like it's a little bit up for interpretation.

J Jen Myers 27:22

I mean, at a certain point, like she doesn't really have anywhere else to go. Like she kind of just she, I don't know, she would really run She kind of just like stumbles home in a trance more or less.

J Jessi Chartier 27:33

That's a good call. That's a better description.

J Jen Myers 27:35

Yeah, it's more just kind of like, and I'm not sure if this is something but I do know, like, there's a big deal of made earlier in the film, because obviously her her mother has a very strict curfew. Like she has to be home by 10:30. I think so. I don't know if there's even just a part of her that is still thinking in her mind. I must get home before curfew, even though you know, the situation has changed drastically because she's kind of murdered the whole prong. But you know, yeah, I think she's just in a trans I think she has completely she's broken. She completely broke. And I think she's just kind of yes, in a trance going home because there's nowhere else to go.

J Jessi Chartier 28:11

We'll keep going. And let's dive a little bit more into that scene. So give a little bit keep going with this.

J Jen Myers 28:15

Yeah, so she she comes in and she just didn't find her mother at first suggestion. Again, it's kind of translate. She just goes up and she's covered in the pig's blood still, and probably other people who bought at this point, and takes a bath and cleans herself up. And then she finds her mother and it's just like, you know, yeah, they're just completely and and then like a different kind of an emotional breakdown where it is very much just like I want my mother. They laughed

at me like they said, or like you said they were going to do which I that's another thing too because I don't think they actually do I think she imagines it. Really she imagines particular ones there may have been so good because there's people who are really nice to her at prom. And then of course there's like the the gang but it feels like more people are on her side at prom than not but she imagines everybody laughing at her after she's been covered in blood. And so, yeah, she she goes back to her mother and she's like, You were right. They laughed. They laughed at me. Like hold me make me feel better basically. And her mother does a little bit but that's just basically to what to call her so she can plunge a knife into her back literally is not a metaphor she will that's literally what she does.

J Jessi Chartier 29:35

And I can't remember does she is that she does is she the mother puts the knife into Carrie's back but then Carrie gathers all of the mother's sharp objects and impales her mother, correct?

J Jen Myers 29:51

Yes with her telekinetic powers not like physically. So yeah, she starts Yeah, I think after also After her mother stabs her, she falls down the stairs. And she's probably like either some variation of like, you stab me. And then I think just as kind of almost like a defensive reflex, I think at least that's my interpretation. She starts hurling sharp things that her mother that yeah, that and pail her to the I think kind of like the doorframe. I think I think you're right,

J Jessi Chartier 30:26

If I remember, right, yeah. And it's what it's just so sad, because it's such a zero sum game. Yeah. You know, like, Carrie does not get out alive. Her mother does not get out alive. This, the bullies do not get out alive. And Sue is really the only one that comes out of it alive. Now, and it is kind of heartbreaking. And it is it's almost like a very sad drama at the end, because you really do want. Carrie does what everybody wants to happen. She burns the place down. She grabbed, she kills everybody that's been bullying her and burns the place down. But what I love about the movie, and what I like about the story is that it's like, okay, then what? What are you to do with that point, it's like, you've fulfilled your purpose now, like, but there's no other, there's no other option. You know, her mother refused, her brother refuses her, totally has disowned her and is now at a point where she has to feel. She feels like she has to kill her in order to maintain this facade of reality, right? This religious fervor and in defense, they end up killing, then Carrie kills her mom. So they end up dying together and the house just falls in on itself. Right. And I think that's a great metaphor of like, this relationship was so codependent that without one both have to fit both have to fall.

J Jen Myers 32:00

Yeah, and I think there's something in the fact that like, it just Carrie herself collapses as well. Like it's, it's there's just I think that's something that is, especially in the book, I think kind of hinted at earlier on where she she has kind of this like, I don't know, connection. I mean, but yeah, it's, this reminds me it's an I think I talked about this film and another episode, I can't

remember which one it was. But there's this film called Jennifer that came out a week or not a week, a year or so after Carrie did. And I came across it because it has a title that happens to be the same name as mine. And as we talked about, I like weird 70s horror movies. And this was this very obscure horror movie I stumbled on. And so I actually ended up I couldn't find it any other way to watch it. So I bought the Blu-ray of it. And it is basically a Carrie rip off. It's kind of a very similar storyline about this young girl who's bullied and she's got powers and the religious single parents and her her powers happened to be kind of like, religiously motivated snakes like she control snakes. Interesting. Yeah, it's very strange and the movie it's not horrible movie. It's not great either. And they are clearly like trying to capitalize on the Carrie thing and especially there's even some like very superficial De Palma-like styling going on with some light flares and stuff like that. But the thing about this movie that I like so much, is that it has the happy ending. So what happens in this movie Jennifer is that the the gang of kids who are trying to ambush her, I mean they do ambush her. And then she just like lets loose with her snake powers, and she kills them all. And then the last scene is her at the All except for one member of the gang who is kind of like even within the gang this girl was picked on a lot and she was like kind of starting to turn to Jennifer's side and so she gets spared. And then Jennifer is sitting in like the the schools it's like a private school. So it's like the headmaster hadn't mistress is like, I know you did this but I can't prove it and Jennifer's like yeah, you can't. And then she like just flounces out and runs off hand in hand laughing with the other girl and that's literally the end of the movie and then except you hear the head the headmistress opens a drawer and there's snakes inside and you hear her screaming, and then the girls run off and that's it. And I'm like, This is great. This was so like, I love this movie. It was basically like tells the story of this girl who learns how to use her powers to destroy evil people and then just runs laughing into the sunset and that's the movie like awesome. But you're right though, like that's why I think it's so interesting to talk about this particular movie where it's basically Carrie with a happy ending and but the only happy ending available is you have to like face the fact that you have this deadly power. And the only way to like, live with it is to murder your enemies, I guess? And then they're like, isn't that great? And I'm like, Yes, it is great. Thank you for bringing this up. But but that is like that doesn't happen in Carrie, everything falls apart, you know. If you're if you're anybody who wants a happy ending for Carrie, look up this film, Jennifer, and you will enjoy the ending. But Carrie is the exact opposite. Everything is in rubble at the end of Carrie.

J Jessi Chartier 35:32

Everything is in rubble, Well, and it's I'm looking at some of the stuff around Jennifer and there is a poster that's in Spanish that's advertising it. And its tagline is "After Jennifer, Carrie is an angel."

J Jen Myers 35:48

Yeah, I actually, so a small plug, I actually wrote an essay that's on my website about this film, just because I love this thing, specifically so much. So I'll link it on social media. It like I said, it's so funny that they were like, Oh, we're gonna rip off Carrie. And they totally do. But they also kind of give it this, this celebratory twist at the end that I really, really love. And yeah, it's what you want for Carrie. Like they did the thing where they they realize that when you are going

through this whole movie, we want her to destroy everyone, but we also want her to survive. We don't want her to have to destroy herself in the process. And this other film does that, is like okay, she's gonna destroy everybody else, and she's gonna be fine.

J Jessi Chartier 36:37

I love how you say that. Is that, like, Carrie has to destroy yourself, but not, not in this one. Not in Jennifer, where she skips away like you say?

J Jen Myers 36:47

Yeah, I mean, there's probably like a whole thesis that could be written about that. You know, and why that is and why nobody knows about Jennifer rely on the fact that it's kind of you know, it's not nearly obviously, it's not near as nearly as great as a film. It is kind of a rip off of this other film. But I also, you know, there's something to be discussed about the fact that we talked about Carrie does have this huge place in our culture, huge place in a mythology. And this is the way it ends. Like, this is the way this coming of age of this poor girl who has been bullied her whole life and does have access to amazing powers. This is how it ends. And that is not a great thing to think about in terms of how maybe, you know, girls in this culture, who maybe don't have telekinetic powers, but have like other good powers to do things in the world. How you know how they may or may not be receiving support and encouragement? And what their Yeah, what their lives are going to be like, being a girl with, with powers.

J Jessi Chartier 38:05

Yes. Well, and I, we chose this movie, because we also want to look at the remakes. And we're going to be talking in our next episode about the remakes. So there was one in 2002 Well, there was the sequel. The rage. Yeah, it's weird.

J Jen Myers 38:27

I think that sequel came out. I could be wrong about this. Maybe I should double check. It feels like Yeah, so there's Carrie 2: The Rage. That was 1999. Okay, so that came out before any of the remakes of the original film did so it is. I've never I have not seen this one. So it that is what is supposed to be the sequel to the 76. So only like 20 years later, right? 20 years.

J Jessi Chartier 38:56

Yeah, that's right. 20 years later is the sequel. And then pretty soon on the heels of that they did a remake of Carrie in 2002. And then they did another remake about 10 years later in 2013.

J Jen Myers 39:12

Right. And I have only seen so far that last one, but I'm gonna watch the other ones. And then

we're gonna talk about everything in another episode.

J Jessi Chartier 39:21

Agreed. And I'm actually interested in seeing those other two because the 2013 A lot of people say was very true to the original 76 version. And it was and we'll talk more about this in our next part in our next episode, but it was very true. So I'm interested to see how untrue the other two are, and how they deviate from this iconic movie from the horror genre.

J Jen Myers 39:46

Yeah, and it would be interesting to see if they say anything different than what we were just talking about in terms of are there different stories at different times for what it's like to be You know, a teenage girl dealing with life?

J Jessi Chartier 40:04

Exactly. That's exactly right. And I think Carrie fits nicely into our podcast because there are no jumpscars there's not a lot of gore, there's not a lot of shock value is really just a story that happens to have violence in it.

J Jen Myers 40:21

I feel like Carrie is a definition of slow burn. And yes, because it is just smoldering under the surface the whole time. And then like and then when I, you know, unleashes it just unleashes? Yes. And then there's definitely like, kind of more horror that happens after the prom scene, as we talked about, but yeah, it's, it's more or less an emotional psychological drama. There's, you know, a little bit of telekinesis, but it's about Yeah, the relationships between Carrie and her mom, Carrie and the other students and all of those sorts of things. And then it just implodes at the end. So yeah, I feel like this is the definition of a slow burn, or, Yes. Which is the sort of thing that we do around here.

J Jessi Chartier 41:13

I was gonna say it's perfectly. I think that's one of the reasons I personally wanted to avoid it for so long is because it is so popular. Yeah. That it was like, No, we don't need to talk about this when everybody knows about it. But I do like the idea that we're going to be talking more next episode about the homage as to this original text, thematic text. Obviously, we're not going to talk about the book, but I think it's gonna be very interesting to see how that pans out.

J Jen Myers 41:39

Yeah, I think it really will be interesting to talk about, you know, in what ways they're different and in what ways they're not different. And again, what did that what does that say about this particular story and why we keep you know, being drawn to it or drawn to retelling it?

particular story and why we keep you know, being drawn to it or drawn to retelling it?

J Jessi Chartier 41:55

Exactly. Well, stay tuned for the next episode, or go go watch all the other Carries so that you can join us next time around as we talk about those in reference to this one. Oh, and revenue reference to each other. And if you have any questions or you want to give us some recommendations, you can always reach out to us at Hello at quiet little horse. You can find us online at quietlittlehorrors.com Instagram, we're at quietlittlehorrors and Twitter we're at quiethorrors This has been a great I'm glad we got to this one, Jen.

J Jen Myers 42:29

Yeah, I think it fits in nicely and it's good to it is it's kind of fun to talk about something that is a film probably most people have seen or aware of rather than you know, throwing something no one's ever heard of you, which I enjoy doing that mostly. But yeah, this is a nice change of pace.

J Jessi Chartier 42:46

Agreed and now we're going to watch films that many other people may not have seen which is all the other Carries.

J Jen Myers 42:51

We're gonna do both. Yeah.

J Jessi Chartier 42:55

All right. Well, thanks for listening listeners and catch us next time on Quiet Little Horrors. Thanks, everybody. Bye