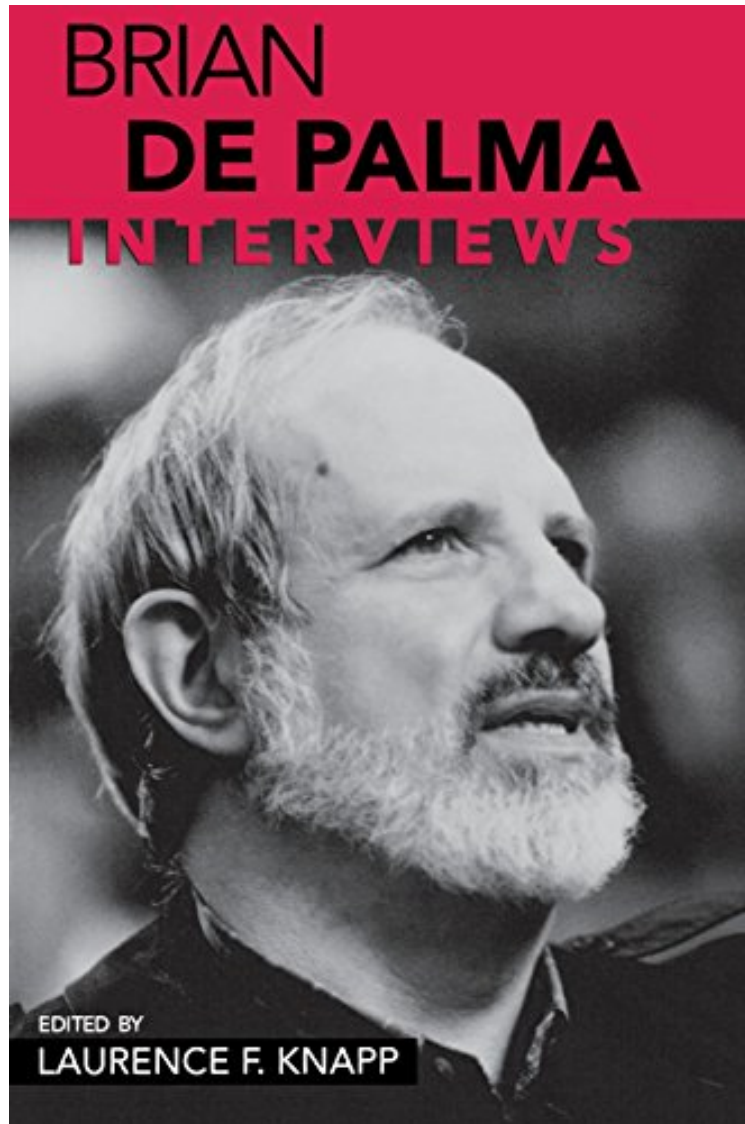


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## Brian De Palma: Interviews (Conversations with Filmmakers Series)

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**From Brand: University Press of Mississippi : Brian De Palma: Interviews (Conversations with Filmmakers Series)** before purchasing it in order to gage whether or not it would be worth my time, and all praised Brian De Palma: Interviews (Conversations with Filmmakers Series):

Brian De Palma (b. 1940) isn't your average Hollywood director. For years he reigned as the "master of the macabre," the man who massacred the class of '76 in *Carrie* and stalked Angie Dickinson in *Dressed to Kill*. By the mid-1980s De Palma found himself assaulting his audience and critics, daring them to watch a chainsaw enter a man's skull in *Scarface* and a power drill disembowel a defenseless woman in *Body Double*. What drove De Palma to such extremes? In the late 1960s, he wanted to be the next Jean-Luc Godard and revolutionize American cinema. Instead, he found himself ostracized when Warner Bros. removed him from *Get to Know Your Rabbit*, his first Hollywood feature. De Palma sought the refuge of Alfred Hitchcock until the late 1970s (*Sisters*, *Obsession*), when his surreal approach to horror became a genre unto itself (*Carrie*, *The Fury*, *Dressed to Kill*). Ironically, just as De Palma achieved the success that his fellow Movie Brats George Lucas, Martin Scorsese, and Steven Spielberg had enjoyed since the mid-1970s, he could not hide his resentment toward Hollywood. After battling with the MPAA in the 1980s, he gradually became part of the mainstream with the success of *The Untouchables* and *Mission: Impossible*, although he never suppressed his desire to make audiences aware of his camera-eye and his dark, penetrating worldview. *Brian De Palma: Interviews* follows De Palma's fortunes as he makes the difficult transition from underground filmmaker to celebrity auteur. In profiles and qa interviews, he emerges as a fascinating figure of excess and ambivalence. De Palma is not afraid to share his opinions about censorship, violence, feminism, American culture, and the fate of cinema in the twenty-first century.