

Updated 29 Aug 2020



Carol

6 min 30 sec. USA, 2016

Producer/Director: krissy mahan

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Trailer: <https://youtu.be/75F1SFoC2CI>

Synopsis: This is an (almost scene-for-scene) parody of the 2015 Todd Haynes film. Carol, the title character, an owning class person, needs a distraction. She seduces a young working class lover, takes the lover away from her job and

friends, then abandons her far from her home. But in the end -- and at Carol's convenience, Carol reclaims her plaything. Not a good plot!

Director Bio:

Krissy Mahan is a daughter, an artist, and a handyman determined to create a world that is more fun for everyone. She started making movies in the early 1990s and hasn't stopped amusing herself since. Her favorite target is exposing the absurdity of man-made barriers and ideas that interrupt the flow of bodies and life.

Description:

The 2015 Palme d'Or and Oscar nominated film "Carol" was eagerly anticipated by the film world because of Director Todd Haynes, and stars Cate Blanchett (also an Executive Producer) and Rooney Mara. Critics also fell over themselves to praise the production values, and how this would be a breakthrough for the lesbian community. It won some major prizes and some awards at queer film festivals. However, I, a working class lesbian, was puzzled by this schlockfest. In the 1990s, Todd Haynes singlehandedly made the movie "Superstar: The Karen Carpenter Story." It was an over-the-top, melodramatic retelling of the smooth-singing 1970s songstress's battle with eating disorders. Haynes used modified Barbie Doll figures, and sets he hand made. He also did most of the voices. That movie was one of the reasons I started using toys and action figures in my movies. Imagine my surprise when such an original filmmaker trotted out this tired old cliché of rich people behaving badly with working class women. In my dismay, I started dreaming up my parody of it WHILE I WAS STILL IN THE THEATER viewing it for the first time. The trope of the privileged rich person having temporary hijinx with an employee should not be on any screen in the 21st century.

I made the sets with construction paper and cardboard. I used Fisher-Price figures, but (happily) Blanchette and Mara also spent most of the movie with blank looks on their faces, so the figures actually worked out well. I would have liked to make rain-splatters or EVERY PANE OF GLASS, (like Haynes' Director of Photography did to heighten the melodrama) but I didn't want to ruin my sets or my Flip camera. I found a royalty-free cello score that is as manipulative as the Haynes film's score is.

Although the Patricia Highsmith novel might have had some allure in the 1950s, I was disappointed that Haynes, wouldn't see that the person who "overcooked the turkey" (actual dialogue from Haynes' version of "Carol") was him.

Online Screener

<https://vimeo.com/266030187/c0e5889d30>

Password: n/a

Film/Video Stills

<https://drive.google.com/drive/folders/1pBLUAT3xBHB254wi8kkieHtGVrJZgrKC?usp=sharing>

Film/Video Credits

Director:

Krissy Mahan

Editor

krissy mahan

Screenplay

krissy mahan

Production Design

krissy mahan

Soundtrack

"Ofelia's Dream" from BenSound.com

Royalty-free music, Creative Commons license

Film Festival screenings for Carol

Wicked Queer LGBT+ Film Festival, Boston, UK

ReelQ Pittsburgh LGBTQ+ Film Festival, Pittsburgh, PA, USA.

Women Over 50 Film Festival, Brighton, UK.

Older Women Rock, Creative Quarter Folkestone, Kent, UK.

Whatashort Independent International Film Festival, New Delhi, India.

Barcelona Planet Film Festival, Barcelona, Spain.

London Fringe! Film Festival, London, UK.

Toronto Queer Film Festival, Toronto, Canada.

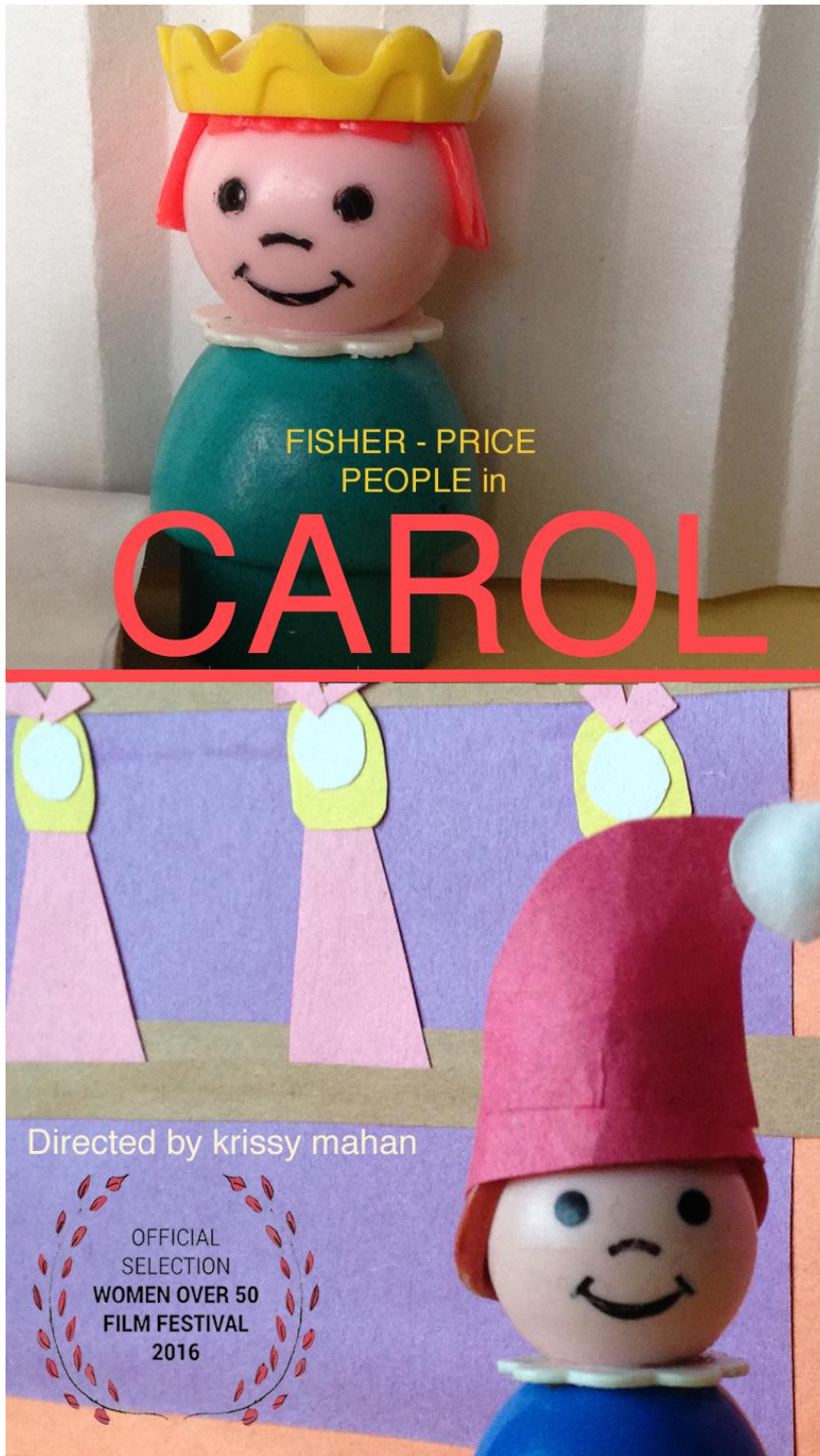
New York Feminist Film Week, NYC, USA.

The Film Collective, Philadelphia, USA.

FilmPride, Brighton, UK.

Cinema Diverse, Palm Springs, USA

Poster:



Stills:



