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Let The Right One In (Devil's Advocates)



Synopsis

Audiences can't get enough of fang fiction. *Twilight*, *True Blood*, *Being Human*, *The Vampire Diaries*, *Buffy the Vampire Slayer*, *Blade*, *Underworld*, and the novels of Anne Rice and Darren Shan—against this glut of bloodsuckers, it takes an incredible film to make a name for itself. Directed by Tomas Alfredson and adapted for the screen by John Ajvide Lindqvist, The Swedish film *Låt den rätte komma in* (2008), known to American audiences as *Let the Right One In*, is the most exciting, subversive, and original horror production since the genre's best-known works of the 1970s. Like *Twilight*, *Let the Right One In* is a love story between a human and a vampire—but that is where the resemblance ends. Set in a snowy, suburban housing estate in 1980s Stockholm, the film combines supernatural elements with social realism. It features Oskar, a lonely, bullied child, and Eli, the girl next door. "Oskar, I'm not a girl," she tells him, and she's not kidding—she's a vampire. The two forge an intense relationship that is at once innocent and disturbing. Two outsiders against the world, one of these outsiders is, essentially, a serial killer. What does Eli want from Oskar? Simple companionship, or something else? While startlingly original, *Let the Right One In* could not have existed without the near century of vampire cinema that preceded it. Anne Billson reviews this history and the film's inheritance of (and new twists on) such classics as *Nosferatu* (1979) and *Dracula* (1931). She discusses the genre's early flirtation with social realism in films such as *Martin* (1977) and *Near Dark* (1987), along with its adaptation of mythology to the modern world, and she examines the changing relationship between vampires and humans, the role of the vampire's assistant, and the enduring figure of vampires in popular culture.

Book Information

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Customer Reviews

A thorough introduction to the historical and cultural implications of the vampire archetype. (Hans Staats Journal of the Fantastic in the Arts)

Anne Billson is a novelist, film critic, and photographer based in Paris. She has written a number of fiction and non-fiction works, including the vampire novel *Suckers* and a volume in the BFI Modern Classics series on John Carpenter's *The Thing*, and reviews films for the *Sunday Telegraph*.

This book is an analysis of the movie *Let the Right One In*. Directly related works such as the source material *Let the Right One In: A Novel* (Paperback) and the American adaptation *Let Me In* are also mentioned, if only briefly. As an analysis, there are plenty of spoilers contained in this book so I would advise not reading it until you have read or watched the materials it is based on. The book covers a lot of ground despite its short length. First we get a synopsis of the movie being analyzed. There is a review of relevant movie history, comments on the elements of the film (editing, special effects, soundtrack, etc.), and then the main body of the book. The main body involves a walk-through of the movie with detailed comments. For example, there is a section about the first appearance of the vampire, a section on the Rubik's Cube, and so on. Throughout the book the movie is compared to other movies such as *Frostbitten*, *Dracula* (Universal Studios Classic Monster Collection), *The Hunger*, and so on. Is it worth buying? I don't watch many movies, even less so horror movies, so the book served as a nice introduction to the subject based on a movie I have already watched and liked. The book provided both a historical account of the genre (vampire horror?) along with a nice list of related movies. On the other hand, if you are already familiar with the genre then much of this book may be stating the obvious. The price also strikes me as a bit much considering the relatively short length of the book, though it is nice to know that the actual text spans almost cover to cover. If you liked the movie and would like to explore the genre more I would recommend the book; otherwise you might want to hold off.

A gift for my daughter. She loved it.

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