

GOTHIC: THE DARK HEART OF FILM

Season Launches on 21 October at BFI SOUTHBANK, London

Part 1: MONSTROUS & Part 2: THE DARK ARTS

Featuring special guests Roger Corman, Dario Argento and George A Romero

Plus previews and events with Sir Christopher Frayling, Charlie Brooker, Charlie Higson, Russell Tovey, Anthony Head, Benjamin Zephaniah, Mark Gatiss, John Das, Philip Saville and Sarah Karloff

The BFI blockbuster project **GOTHIC: THE DARK HEART OF FILM** launches at **BFI Southbank** on **Monday 21 October** and runs until **Friday 31 January 2014**. With the longest running season ever held to celebrate **GOTHIC**, one of Britain's biggest cultural exports. An interview with the legendary director **Roger Corman** (*The Masque of the Red Death*, 1964) on 25 October will be followed with a haunting Hallowe'en that will fill BFI screens with mummies and vampires – old and new. Exclusive Film and TV previews will feature on-stage interviews with cinema luminaries such as **George A Romero** (*Night of the Living Dead*, 1968) and **Dario Argento** (*Suspria*, 1976), and **Sonic Cinema** music nights such as the UK premiere of the **Roland S Howard** (The Birthday Party, Crime and the City Solution) documentary *Autoluminescent* (2011), accompanied by a live performance from **Savages** and **HTRK**. There will be specially curated exhibitions in the Atrium and Mezzanine that offer the chance to view the original contracts for **Peter Cushing** and **Sir Christopher Lee** at Hammer and **Truman Capote's** handwritten screenplay for *The Innocents* (1961), plus Mediatheque programmes from the BFI National Archive, horribly good Family Fundays, education events and panel discussions, while across the length and breadth of the UK, **GOTHIC** will thrill audiences with fantastic screenings and restored films, starting with **Werner Herzog's** *Nosferatu the Vampyre* (1979) on 31 October.

The first two instalments – from the four compelling themes – to be devoured by audiences at BFI Southbank from 21 October and throughout November. **Part 1: Monstrous** will feature a focus on a variety of shadowy creatures: The Werewolf, European Zombies and Female Vampires, while **Part 2: The Dark Arts** will explore Witchcraft and Mad Science. Later, ghosts and contact from 'the dark side' will form the basis of **Part 3: Haunted**, then **Part 4: Love is a Devil** will take audiences into the cold heart of winter with classics such as *Gaslight* (1940) and *La Belle at la Bête* (1946).

Such tales and figures will be brought to life on the big screen during the BFI Southbank season, which will launch *Monstrous* with an array of supernatural transmissions. **FW Murnau's** first screen vampire *Nosferatu: A Symphony of Horror* (*Nosferatu eine Symphonie des Grauens*, 1922) and

Terence Fisher's *Dracula* (1958), which first unleashed Christopher Lee as a sexually predatory depiction of the Count, will haunt BFI screens; double-bills feature, such as **Jack Tourneur's *Cat People* (1942)** with **Robert Wise's *Curse of the Cat People* (1944)** and ***WereWolf of London* (1935)**, the first werewolf feature, alongside **Lon Chaney as *The Wolf Man* (1941)**.

A bewitching **Hallowe'en** will bring a preview of the nationwide release and Extended Run of Werner Herzog's *Nosferatu the Vampyre* (*Nosferatu: Phantom der Nacht*) – with previews in selected cinemas. **Klaus Kinski** delivers a superb silent-movie style performance in the title role, alongside **Isabelle Adjani** as the object of his desires in this stylish, thoughtful film. This night will set vampires and mummies against each other, when **Bela Lugosi** slips out of the safety of shadows in **Tod Browning's *Dracula* (1931)** followed by **Boris Karloff** looking for his long-dead lover in ***The Mummy* (1932)**. **Carl Dreyer** draws inspiration from **Sheridan Le Fanu** for the unsettling *Vampyr* (1932), while a more compassionate take on the night time need to taste blood is depicted in ***Cronos* (1993)**, **Guillermo del Toro's** debut, and **Kathryn Bigelow's *Near Dark* (1987)**.

The emergence of ***Cool Gothic and the New Vampire*** is looked at from the phenomenal success of *Buffy* and subsequent TV series such as *Being Human* and *In the Flesh*, and a panel featuring **Russell Tovey, Toby Whithouse, Lilly Loveless** and **Dominic Mitchell** will discuss this appeal on **Monday 4 November**. Gothic usually viewed in the safe environs of the home is also seen in ***Supernatural* (BBC, 1977)** when Countess Ilona – Billie Whitelaw – takes revenge on former lovers; ***Mystery and Imagination: Frankenstein* (Thames, 1968)** stars **Ian Holm** as both the creature and doctor in **Voytek's** remarkable re-telling of the classic. A TV preview of ***The Tractate Middoth* (BBC, 2013)** marks the directorial debut of **Mark Gatiss**, who will join a panel discussion following ***MR James: Ghost Writer* (BBC, 2013)**. A ***Dead Set* (2008)** zombie night provides a reminder of reality TV gone awry when the entire series is screened and accompanied by a Q&A that includes **Charlie Brooker, Jaime Winstone** and the show's director **Yann Demange**.

Monstrous events continue when the master of zombie flicks, and political allegory in horror, **George A Romero** takes to the BFI Southbank stage to discuss his work after a screening of ***Night of the Living Dead* (1968)** on **Friday 8 November**. A few days later, **Sarah Karloff** will introduce ***Bride of Frankenstein* (1935)** and share memories of her father, **Boris Karloff**, on **Sunday 17 November**.

As we cross over into ***The Dark Arts*** **Roger Corman**, godfather of the 60s new wave of American filmmaking, talks about his Gothic works on **Friday 25 October**, with a focus on Edgar Allen Poe and screenings of ***The Pit and the Pendulum* (1961)** and ***The Masque of the Red Death***. Giallo maestro **Dario Argento** will give a rare interview when **Alan Jones** asks him to reflect on his career-to-date, followed by a screening of the cult classic ***Suspiria* (1976)**.

The Dark Arts will focus on themes such as Mad Science and Witchcraft, with possessed protagonists who succumb to unearthly forces and desires, such as **James Whale's *Frankenstein* (1931)**, **Georges Franju's** doctor in ***Eyes Without a Face* (*Les Yeux sans visage*, 1959)** and **Roman Polanski's** mother of satan's spawn in ***Rosemary's Baby* (1968)**. **Charlie Higson** will elaborate on this when he presents ***The Origins of Gothic*** and goes back to the year 1816 when Byron, the Shelleys and Dr Polidori created their versions of campfire ghost stories. **GOTHIC: The Dark Heart of Film** will continue in December and January with phantoms and lost souls, **Children of the Night** and **Princes of Darkness**.

The exclusive offerings to be exhibited on the Mezzanine will be on display from October, unveiling a wealth of dark treasure from the BFI National Archive, including the original contracts for Peter Cushing and Sir Christopher Lee at Hammer, artwork and posters from the same period, Lee's iconic costume from *Dracula* – courtesy of Angels – and the colour chart used by make-up artist George Blackler on *Theatre of Blood*. It shows how the colour of blood was scaled in the film – everything from 'Secret Pink' to 'Red Riding Hood'. And the Atrium will be transformed as the Gothic look of *The*

Innocents is replicated. Costume designs by Motley (available as limited edition postcards) will be displayed; unseen concept designs by artist John Piper; pages from the handwritten screenplay by Truman Capote; and stills by Ted Reed from the personal collection of Freddie Francis will all complement the restored release of the film ahead of Friday 13 December.

GOTHIC: The Dark Heart of Film celebrates cinema of nightmarish intensity, uncanny vision and monstrous imagination, given life by a very British genius – rooted in literature and art – that gave rise to some of the most filmed characters in our on-screen history. Dracula and Frankenstein were transformed by film and television into towering myths. Vampires, werewolves, and the living dead rampaged through 20th-century culture, breaking taboos and upsetting the censors. But today monsters have become our heroes and our fairy tales are nightmares; young people are schooled in the Dark Arts at Hogwarts, and get their sentimental education from the undead.

For further devilish delights please go to: <http://www.bfi.org.uk/gothic> we're waiting for you...

Embrace the Dark Heart of Film on Twitter

#BFIGothic @BFI

PRESS CONTACTS

Roger Corman, Dario Argento and George A Romero will be available for interview on request

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NOTES TO EDITORS:

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- Preserving and restoring the most significant film collection in the world for today and future generations
- Championing emerging and world class film makers in the UK
- Investing in creative, distinctive and entertaining work
- Promoting British film and talent to the world
- Growing the next generation of film makers and audiences

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***** PICTURE DESK *****

A selection of images for journalistic use in promoting BFI Southbank screenings can be found at www.image.net under BFI / BFI Southbank / Gothic

PROGRAMME:

EXTENDED RUN: Thu 31 Oct – Thu 28 Nov *Nosferatu the Vampyre* *Nosferatu: Phantom der Nacht*

Germany-France 1979. Directed by Werner Herzog. With Klaus Kinski, Isabelle Adjani, Bruno Ganz, Roland Topor. 107min. EST. Digital. 15. **A BFI release**

Werner Herzog's typically personal contribution to vampire lore is both a luminous tribute to the great Gothic landmarks of an earlier era of German cinema and a powerful film in its own right. While echoing both Bram Stoker's *Dracula* and Murnau's *Nosferatu*, Herzog's version of the Harkers' encounter with the Transylvanian count is more than just another horror movie. Klaus Kinski's painstakingly detailed playing of *Dracula* produces rich undertones of melancholy – could the warmth of human intercourse compensate for the chilly tedium of immortality? – while Isabelle Adjani's tremulous, wide-eyed performance brings a profound intensity both to Lucy's anxieties and to her courage in protecting her husband Jonathan (Bruno Ganz). The use of music by Wagner and Popul Vuh's haunting score combines with Jörg Schmidt-Reitwein's stunning images – whether of the count's castle in the Carpathian Mountains or of bourgeois Delft caught up in a crazed dance of death – to heighten and enlarge the drama. For Herzog, what's at risk is not so much a hitherto happy marriage as humanity itself.

Seniors' matinee with introduction Fri 8 Nov 14:00 NFT2

Introduced by Alexander Warwick Tue 5 Nov 18:20 NFT1

Part 1: Monstrous

Nosferatu: A Symphony of Horror* *Nosferatu Eine Symphonie des Grauens

Germany 1922. Directed by FW Murnau With Max Schreck, Gustav von Wangenheim, Greta Schröder. With Hans Erdmann score 96min Digital PG. A Eureka Entertainment release

Max Schreck's first screen vampire is in many ways still the scariest. Not yet prettied up, he is the archetypal Gothic monster from the dark past – hideous with long skeletal fingers, bat-like ears and buck teeth; his disease, vampirism, is equated with plague and rats. Murnau's beautifully paced direction of this 'symphony of horrors' ensures that *Nosferatu* will return to haunt you.

Thu 24 Oct 18:00 NFT1*, Fri 25 – Thu 7 Nov Studio*Preview introduced by Kevin Jackson

Dracula

USA 1931. Directed by Tod Browning. With Bela Lugosi, Helen Chandler, David Manners. 85min Digital. PG

The film that began the glorious golden age of Universal horror, starring Bela Lugosi – the first and arguably best screen *Dracula* – who reprises the Broadway role that he'd made famous. With Lugosi's ornate otherworldly charisma emphasised by Browning's nightmarish direction, the film evokes its shivers through what is suggested rather than what is seen. Elegantly monstrous, dreadful but debonair, Lugosi rightly lives eternal as The Count. See this, and know why.

+ The Mummy

USA 1932. Directed by Karl Freund With Boris Karloff, Zita Johann, David Manners. 72min. Digital. PG

Having caused a sensation as Frankenstein's creation, Boris Karloff demonstrated he was more than a monster as Imhotep, reanimated ancient Egyptian priest, supernaturally returned to 1930s Cairo and searching for the soul of his long-dead lover. Though but briefly glimpsed in his iconic bandages, he is no less loomingly charismatic in a fez, and Karl Freund's subtle, near-mesmeric direction adds an air of icy loneliness – despite the Egyptian heat.

Tue 22 Oct 17:45 NFT1, Wed 23 Oct 20:00 NFT3, Sun 27 Oct 17:30 NFT3, Thu 31 Oct 17:45 NFT2

Vampyr

Germany-France 1932. Directed by Carl Dreyer. With Julian West, Henriette Gérard, 83min. EST. PG.

One of the most genuinely unsettling of all horror films, Dreyer's loose adaptation of a couple of tales by Sheridan Le Fanu finds a wan stranger caught up in eerily inexplicable occurrences at a chateau haunted by various shadowy creatures, including a mysterious old woman who may be responsible for a young woman's

anaemia. Sound, dialogue, design and the predominantly grey visuals evoke a world somewhere between life and death. UNCONFIRMED

Sat 26 Oct 16:15 NFT1, Thu 31 Oct 20:45 NFT1

The Ghoul

UK 1933. Directed by T. Hayes Hunter. With Boris Karloff, Cedric Hardwicke, Ernest Thesiger 80min Digital PG
'When the full moon strikes the door of my tomb...I will come back to kill!' So proclaims Egyptologist Morlant (Karloff) from his deathbed, before he is entombed with an ancient jewel that promises eternal life. When it's stolen, return he does, to commit bloody violence. The first horror film Karloff made in his native England, The Ghoul showcases Karloff at his most menacing.

+ *Skeleton Dance* (USA 1929. Directed by Ub Iwerks. 7min).

Sat 26 Oct 20:40 NFT2*, Sun 27 Oct 20:45 NFT1, Sun 17 Nov 16:00 NFT2, Sun 24 Nov 16:00 NFT2

**Introduced Stephen Jacobs, Karloff's biographer*

Cat People

USA 1942 Directed by Jacques Tourneur. With Simone Simon, Kent Smith, Elizabeth Russell. 73min PG
The first of producer Val Lewton's superb series of RKO B-movies, this centres on a young woman in New York (the supremely feline Simon) profoundly wary of sexual arousal due to fears inspired by legends about her Serbian ancestors. Her husband tries to persuade her of the folly of her belief, but rationality isn't everything... A brilliant inversion of the beauty and the beast conceit, whereby the monstrous is internal and rooted in physical attraction.

+ Curse of the Cat People

USA 1944. Directed by Robert Wise, Gunther von Frisch. With Simone Simon, Ann Carter, Kent Smith, Elizabeth Russell. 70min. U

No ordinary sequel, but DeWitt Bodeen's follow-up to his original script deals in the same emotional/psychological realities – guilt, fear, fantasy and loneliness – and revisits several of the same characters. Here, a small girl given to solitary daydreaming has an imaginary (or is she?) friend in the ghostly but amiable form of her father's dead first wife (Simon) – a relationship that leads to trouble. A wonderfully atmospheric and astute film about how children can create disturbing, distorted worlds of their own.

Fri 25 Oct 20:10 NFT3, Sun 27 Oct 15:30 NFT1

Dracula

UK 1958. Directed by Terence Fisher. With Peter Cushing, Christopher Lee. 82min. Digital. 12A
Hammer's Dracula foregrounded the viscerally erotic allure of the Count, with every unholy incident captured in full colour as never before. Icily magnetic as the vampire, Lee towers over proceedings with aristocratic disdain; while Peter Cushing makes the perfect foil as Van Helsing. Plus *Cross-roads* (UK 1955. Directed by John Fitchen. With Christopher Lee. 19min. New print.) This archive rarity stars Lee in perhaps his earliest supernatural screen role – as a vengeful ghost.

Thu 24 Oct 20:45 NFT1, Wed 30 Oct 18:00 NFT1*, Mon 18 Nov 21:00 NFT3

**Introduced by writer Jonathan Rigby*

The Mummy

UK 1959. Directed by Terence Fisher. With Peter Cushing, Christopher Lee, Yvonne Furneaux 88min Digital PG
Emerging from a fetid swamp bent on vengeance, Hammer's mummy, Kharis (superlatively played by Lee), was a different reanimated Egyptian from the Universal original. Devoid of dialogue, trussed in bandages, Lee's monster dispenses wrath upon all desecrators, while his eyes tell a tale of torment.

+ *Tut-Ankh Amen's Tomb* (UK 1923. c3min) This newsreel item captures the excitement as the Pharaoh's tomb was opened for the first time.

Thu 31 Oct 20:50 NFT2*, Sat 2 Nov 16:00 NFT2 **Introduced by writer Roger Luckhurst*

George A Romero in Conversation

Reigning as the master of zombie film, George A Romero is synonymous with the shuffling and groaning of the living dead and the biting social commentary afforded by the genre. Romero has worked independently as a filmmaker to bring us *Night of the Living Dead*, *Dawn of the Dead*, *Day of the Dead*, *The Crazies*, *Martin*, *Monkey Shines* and *Creepshow* among others.

A truly groundbreaking director, Romero will be interviewed by author, critic and film programmer Alan Jones about his decades long career.

Tickets £15, concs £11.50 Joint ticket with Night of the Living Dead £22.50, concs £15 (Members pay £1.50 less)

Fri 8 Nov 18:30 NFT1

Night of the Living Dead

USA 1968 Directed by George A Romero. With Judith O'Dea, Duane Jones, Karl Hardman. 96min. 18

Romero's epochal zombie-movie changed the genre rules, both by going into far darker territory than its predecessors – heroes die, families devour one another, the hordes of hungry dead keep growing – and by jettisoning or transforming certain Gothic trappings as soon as the opening cemetery scene is dispensed with. An old dark house becomes the only (un-)safe haven, while the real monster is not the zombies but America's capacity for trigger-happy (and quite possibly racist) vigilante violence.

Fri 8 Nov 20:30 NFT1*, **Sun 10 Nov 20:45 NFT1*** *Joint ticket with George A Romero in Conversation available*

The Elephant Man

USA 1980. Directed by David Lynch. With John Hurt, Anthony Hopkins, Anne Bancroft. 124min. Digital. PG
Shot in superb black and white by Freddie Francis, Lynch's marvellous, deeply moving film concerns John Merrick, a man so terribly deformed that he's displayed in freak shows until a doctor (Hopkins) takes an interest in his condition and welfare. Though this variant on the beauty and the beast theme is in some ways Lynch's most conventional film, its vision of Victorian London is also the stuff of nightmares. Hurt's subtly nuanced performance as Merrick is enormously expressive.

Tue 5 Nov 18:00 NFT3, **Tue 12 Nov 18:10 NFT2***, **Fri 15 Nov 20:30 NFT3*** *Introduced by Richard Combs*

Near Dark

USA 1987. Directed by Kathryn Bigelow. With Adrian Pasdar, Jenny Wright, Bill Paxton. 94min. 15
Overshadowed on release by *The Lost Boys*, this sobering horror-Western hybrid proved an intriguing antidote to Joel Schumacher's party vamps, remaining as original today as it was in 1987. Following a group of nomadic undead drifters through a dusky midwestern town, Bigelow never romanticises her subjects, instead presenting vampirism as a debilitating disease, with neither a fang nor wooden stake anywhere in sight.

Print courtesy of the American Genre Film Archive (americanfilmgenre.com)

Thu 31 Oct 20:30 NFT3, **Sat 2 Nov 17:30 NFT3**

Cronos

Mexico 1993 Directed by Guillermo del Toro With Federico Luppi, Tamara Shanath, Ron Perlman 94min 15
Accidentally injected by a scarab-shaped mechanical device, elderly antiques-dealer Jesús Gris is revitalised. His young granddaughter looks after him as he realises the price that his rediscovered youth brings: a crippling addiction for blood and an inability to cope with sunlight. Guillermo del Toro's beautiful first feature looks at vampirism as a disease, an addiction, one that brings moral pain and destruction to the bearer.

+ **Loie Fuller** (US 1905. 2min © Pathé Production) Pioneer American dancer Loie Fuller transforms into a bat through dance.

Thu 31 Oct 18:10 NFT3, **Sat 9 Nov 20:30 NFT3**

Shaun of the Dead

UK 2004. Directed by Edgar Wright. With Simon Pegg, Nick Frost, Kate Ashfield, Lucy Davis, Dylan Moran, Penelope Wilton, Bill Nighy. 99min. Digital. 15

Shaun's having a bad day and to top it all there's a zombie outbreak. With only a record collection and a baseball bat for protection he navigates the bloody streets of North London to collect up his loved ones and take them to the safety of his local pub. Countless references to key zombie films make this Rom-Zom-Com a must for aficionados of the shuffling living dead.

Sat 9 Nov 18:10 NFT3, **Sat 16 Nov 20:30 NFT3**

Let the Right One In *Låt den rätte komma in*

Sweden 2008. Directed by Tomas Alfredson. With Kåre Hedebrant, Lina Leandersson. 115min. EST. Digital. 15
Twelve-year-old Oskar play-acts stabbing his bullies and keeps a scrapbook of murders. In his new friend Eli he finds a kindred spirit. A new arrival to his sleepy, snowy Stockholm suburban home, Eli feels no cold, comes out to play only at night and relies on elderly companion Hakan to bring fresh blood. Something akin to innocent love grows between them in this stunning vampire tale of companionship in immortality.

Mon 4 Nov 20:30 NFT3*, **Fri 15 Nov 18:10 NFT3**, **Sat 16 Nov 18:20 NFT2**

**Introduced by academic Stacey Abbott*

MONSTROUS TV:

Mystery & Imagination: The Curse of the Mummy

Thames TV 1970. Directed by Guy Verney. With Isobel Black, Patrick Mower, Donald Churchill, 75min
John Russell Taylor's intelligent adaptation of Bram Stoker's novel *The Jewel of the Seven Stars* brings a depth to the story that is often lacking in many Mummy productions. Thames TV provided a lush and visually

dynamic opening with its atmospheric recreation of the ancient rituals in the Egyptian Pharaoh's tomb; and the production maintains tension throughout.

+ Nightmare: The Birth of Horror

BBC/Wall to Wall 1996. Directed by Derek Towers. 50min

Setting out to reveal the real Bram Stoker, this excellent documentary by Professor Christopher Frayling uncovers how Stoker first conceived and developed his novel. This true story is as rich as the Dracula myth itself, involving such figures as Byron and Sir Henry Irving. Frayling examines the psycho-sexual dynamics of the myth, elements that are explored in *Omnibus: The Need for Nightmare*, an influential Freudian analysis of horror.

Fri 1 Nov 20:20 NFT2

Count Dracula + Introduction by director Philip Saville

BBC 1977. Director Philip Saville. With Louis Jourdan, Frank Finlay. Part 1 71min, Part 2 80min. TRT 152min

Perhaps the definitive television adaptation of Stoker's novel, boasting an intelligent script by Gerald Savory and the fantastic visual flair of Philip Saville's direction. Pushing the boundaries of technology at the time, Saville creates complex visual montages and soundscapes that evoke the inner psyche of his title vampire. Add to this Louis Jordan's stunning, erotically charged performance as the count and we have a classic that arguably comes closest to capturing the essence of Bram Stoker's masterpiece.

Sat 26 Oct 14:30 NFT2

Supernatural

BBC 1977. Directed by Simon Langton. With Billie Whitelaw, Ian Hendry, John Fraser, Charles Kay, Edward Hardwicke. Part 1 – Countess Ilona 50min, Part 2 – The Werewolf Reunion 50min. TRT 100min

Two episodes from Robert Muller's classy series that provide a unique twist to the mythology of the werewolf. Countess Ilona (Whitelaw) invites four former lovers to the remote castle of which she is now the mistress. As their flaws are laid bare, she takes a terrible revenge on them all; one by one they are murdered by a strange beast in the surrounding forests. Muller's sparkling dialogue raises the horror genre to new heights of erudition.

Thu 7 Nov 20:40 NFT2 *The series Supernatural is released on BFI DVD on Nov 18*

Stranger than Fiction

A compilation of just some of the most fascinating documentaries, news reports and curious items that have appeared on television about Gothic over the years. Including Robert Muller's brilliant Freudian deconstruction of the main Gothic myths *Omnibus: The Need for Nightmare* (BBC 1974. Directed by Harley Cokliss. With Michael Gough, Ben Kingsley 52min); *Bookmark: The Vampire's Life* (BBC/Oxford Films & TV 1993. Directed by Anand Tucker. Extract 10min); *American Vampires* (Yorkshire TV 2001. Directed by Mark Solderinger. Extract 10min); *Open Space: Lucifer Over Lancashire* (BBC 1987. 28min); Nationwide – Whitby Report (BBC 1977 8min)

Tue 5 Nov 20:40 NFT2 *TRT 108min*

The Tormented

In the 1980 film *The Monster Club*, Vincent Price talked John Carradine through a monsters' genealogical chart, introducing him to werevamps, vamgoos and sundry other horrors. In this talk, Jonathan Rigby (author of *English Gothic*, *American Gothic*) elucidates a misunderstood monsters' family tree of his own, moving from 17th century Spain to a 1930s Caribbean island to Russell Square tube station circa 1972. In the process he will show that it is a family tree nourished, for the most part, with tears.

Mon 21 Oct 18:30 BFI Reuben Library *Tickets £6*

MONSTROUS: FOCUS ON THE WEREWOLF

WereWolf of London

USA 1935. Directed by Stuart Walker. With Henry Hull, Warner Oland, Lester Matthews. 75min. PG

'For those who like to feel their flesh creep this is first-class entertainment,' said the *Monthly Film Bulletin* of Universal's first werewolf feature, while sternly warning: 'It is highly unsuitable for children or even adults who are easily upset.' Perhaps so, but it remains an unusual and underrated delight from the golden era, with monstrous Henry Hull impressive beneath a wolfish widow's-peak, designed by legendary Universal make-up man Jack Pierce.

+ The Wolf Man

USA 1941. Directed by George Waggner. With Claude Rains, Ralph Bellamy, Bela Lugosi. 70min. Digital. PG

'Even a man who is pure in heart, and says his prayers by night, may become a wolf when the wolfsbane blooms, and the autumn moon is bright.' This ancient rhyme comes tragically true for Laurence Talbot (sad-eyed Lon Chaney Jr, playing the part he was born to play), when he's bitten by a werewolf. Pierce concocted another iconic make-up design here, with Chaney distinctly more facially hirsute than Hull.

Mon 21 Oct 20:00 NFT3, Sun 27 Oct 14:15 NFT3

An American Werewolf in London

UK-USA 1981. Directed by John Landis. With David Naughton, Griffin Dunne, Jenny Agutter. 97min Digital. 15
Visiting Yorkshire, American tourists David (Naughton) and Jack (Dunne) are warned by locals to 'beware the moon, lads'. Soon drunkenly veering off onto the moors in the dead of night, they're attacked by a werewolf, with David waking in a London hospital. David's first transformation with Oscar-winning effects from Rick Baker is a defining moment for monster films.

Tue 22 Oct 20:45 NFT1, Sun 27 Oct 18:30 NFT1, Mon 4 Nov 20:40 NFT2

MONSTROUS: FOCUS ON EUROPEAN ZOMBIES

The Living Dead

Prof. Roger Luckhurst (author of *The Mummy's Curse: The True History of a Dark Fantasy*) examines cinema's persistent fascination with the disturbingly animate dead, from Lumieres' *Dancing Skeleton* in 1895 through to today's zombie apocalypse blockbusters. It will offer history of these weird liminal creatures from the lone aristocratic vampire, ghoul or mummy, via the reanimated dead of the Frankenstein creature to the massed ranks of modern-day zombies. Ultimately, Luckhurst exhumes this history in an attempt to explore what cultural work the undead do for its audiences.

Mon 28 Oct 18:30 BFI Reuben Library Tickets £6

The Beyond *E tu vivrai nel terrore. L'aldilà*

Italy 1981. Directed by Lucio Fulci. With David Warbeck, Catriona MacColl, Cinzia Monreale, Antoine Saint-John. 87min. Digital. EST. 18

Telling of a New Orleans hotel built upon one of the seven gateways to Hell, *The Beyond* eschews genre conventions in favour of confrontational surrealism and gore. Lucio Fulci's Gothic classic is a fragmented fever-dream of striking set-pieces (in which eyes are gouged out and faces melted with acid). It is memorable for its violence and atmosphere but also for Fabio Frizzi's remarkable score and its stylish cinematography.

Mon 28 Oct 20:50 NFT1*, Sun 3 Nov 18:30 NFT2* *Introduced by writer Roger Luckhurst*

Dellamorte Dellamore

Italy 1994 Directed by Michele Soavi Rupert Everett, Anna Falchi, François Hadji-Lazaro 105min Digital 18

Directed by Michele Soavi, an actor familiar from several Italian horror classics, *Dellamorte Dellamore* is a compelling concoction of anarchic Evil Dead-style horror-comedy, tragic romance and gore. Rupert Everett stars as Francesco Dellamorte, a grave-digger at the Buffalora Cemetery where, seven days after burial, the cadavers come back to life. Dellamorte's attempts to curtail the zombie epidemic are complicated when he falls in love with a widow (Falchi) who visits the cemetery.

Fri 1 Nov 18:20 NFT3*, Sun 3 Nov 20:40 NFT2* *Introduced by programmer Michael Blyth*

MONSTROUS: FOCUS ON FEMALE VAMPIRES

Kingdom of Shadows: The Birth of the Cinematic Vampire

One of the most pervasive figures to haunt Gothic cinema is the vampire, appearing (and disappearing) on cinema screens in Méliès' *The Haunted Castle* (1896), one year before the publication of Bram Stoker's *Dracula*. Through a selection of films from *Nosferatu* to *Byzantium*, Stacey Abbott will examine this uncanny synergy between monster and medium, defined by a shared liminality, co-existing on the boundaries between the physical and spectral, living and dead.

Mon 4 Nov 18:30 BFI Reuben Library Tickets £6

Blood and Roses *Et mourir de plaisir*

France 1960, Directed by Roger Vadim. With Mel Ferrer, Annette Stroyberg. 87min. EST. 18. UNCONFIRMED

Roger Vadim brought a dreamlike eroticism to his influential – now rarely screened – adaptation of Sheridan Le Fanu's *Carmilla*. Vadim cast his beautiful then wife Annette Stroyberg as the lovelorn aristocrat Carmilla Karnstein, who may be possessed by the vengeful spirit of her vampiric ancestor Millarca von Karnstein, and she brings an ethereal presence in keeping with the film's seductively atmospheric mood – one heightened by the haunting score and Claude Renoir's cinematography.

Fri 8 Nov 20:40 NFT2*, Sun 10 Nov 18:20 NFT1* *Introduced by writer Kim Newman*

Vampyres

UK 1975. Directed by José R. Larraz. With Marianne Morris, Anulka Dziubinska, Murray Brown, Brian Deacon. 90min. Video. 18

Attempting to satisfy their insatiable lust for blood, two beautiful bisexual vampires roam the English countryside, luring motorists back to their stately pile, to enjoy fine wine, and engage in unspeakably bloody

sex acts. Meanwhile, unwitting holidaymakers nearby twitch their caravan curtains. Dark, atmospheric, and distinctly shocking, this sexy, gory chiller saw cult Spanish director Larraz take on the folk at Hammer, arguably beating them at their own game.

Sun 10 Nov 20:40 NFT2, Mon 11 Nov 18:30 NFT2***Introduced by Archive Curator Vic Pratt*

MONSTROUS: OUT AT THE PICTURES

Bride of Frankenstein

USA 1935. Directed by James Whale. With Boris Karloff, Colin Clive, Ernest Thesiger. 75min. Digital. PG

The sequel to Frankenstein is an extraordinary comic horror. This is a world of strange relationships, strange passions and many pleasures. Stealing the show is the exotically flamboyant Dr Pretorius (Thesiger) in a fearlessly camp performance. Elsa Lanchester is both Mary Shelley and a seven foot bride with that hair-do. Iconic, unmissable and wonderful. Plus *Le Spectre rouge* (France 1907. 9min).

Sun 17 Nov 18:30 NFT1*, Wed 20 Nov 20:45 NFT3**Introduced by Sara Karloff*

**Joint ticket available with Frankenstein (p36) £15, concs £11.50 (Members pay £1.50 less).*

Daughters of Darkness *Les lèvres rouges*

Belgium 1970. Directed by Harry Kümel. With Delphine Seyrig, Danielle Ouimet. 96min. Digital. EST. 18

Critic Dilys Powell called *Daughters of Darkness* 'the best of modern Gothic', and she wasn't mistaken. Kümel's film plays with the traditions of the vampire genre, adding a feminine element to place female desire at the centre of the narrative. Seyrig mesmerises as the forever-young Countess Bathory, arriving at a hotel with her female companion. The pair set their sights on a honeymooning couple, Bathory especially interested in the bride. Is she tired of her current love or does she require fresh blood for her youthful complexion?

Sat 16 Nov 20:45 NFT1, Tue 19 Nov 18:10 NFT1

MONSTROUS: EVENTS AND TALKS

TV Preview: The Tractate Middoth

2013 BBC. Directed by Mark Gatiss. With Louise Jameson, Roy Barraclough, Sacha Dhawan. 30min

Mark Gatiss' directorial debut is a chilling adaptation of MR James's story *The Tractate Middoth*. The hunt for an elusive Hebrew text provokes terrifying apparitions in a library and a menace from beyond the grave.

+ MR James: Ghost Writer

2013 BBC. Directed by John Das. 60min

Mark Gatiss explores the life and work of MR James, following in his footsteps across England and France to find out how a seemingly respectable Victorian academic became the master of the English ghost story.

Followed by panel and Q&A with Mark Gatiss, Jon Das and BBC commissioning editor for Arts Mark Bell.

Fri 29 Nov 20:30 NFT1

Welcome to the Dark Side: A Panel Discussion

As we embark on our odyssey into the dark heart of film, we gather a panel of esteemed experts – including Sir Christopher Frayling, Marina Warner and Kim Newman – to introduce our season with a rich discussion of all things Gothic. As well as offering their own personal highlights from the programme, panelists will also work to set the critical agenda – and fire the darkest parts of your imagination – for the Gothic months ahead.

Wed 23 Oct 18:30 NFT1 *Tickets £6*

Cool Gothic and the New Vampire

Ever since Anne Rice gave the vampire a conscience in *Interview with the Vampire*, the Gothic myth has been reinterpreted for a new generation. Here the creative minds behind such 'new Gothic' works as *Being Human*, *In the Flesh* and *Buffy* are assembled to discuss the resurrection of Gothic myths. Illustrating their arguments with clips, our panel will examine the whole 'Cool Gothic' phenomenon.

Panel includes Russell Tovey, Anthony Head, Toby Whitehouse, Dominic Mitchell and Lily Loveless (All panellists work permitting – please check back for confirmation)

Mon 4 Nov 18:30 NFT1

Study Day: Gothic Unbound

This Study Day aims to explore a fundamental question beneath our celebration of the 'The Dark Heart of Film': what exactly we mean when we say 'Gothic?' Where does the term come from, where is it going, and how widely do its tendrils creep? Join us for an afternoon of discussion and richly illustrated presentations from esteemed experts from diverse fields, touching on topics as diverse as ecclesiastical architecture, colonial zombies, and *Twilight*. *With scholars and writers Stacey Abbott, Nick Groom, Roger Luckhurst, Victoria Nelson, Catherine Spooner and Alexandra Warwick.*

Sat 9 Nov 11:00 - 17:00 NFT3

Zombie Night Event: Dead Set + Panel and Q&A

Channel Four/Zeppotron 2008. Directed by Yann Demange. With Jamie Winstone, Andy Nyman, Riz Ahmed. Episode 1 60min, Panel 45min, episodes 2 – 5, 4 x 30min

Taking its cues from reality television, Charlie Brooker's *Dead Set* dared to imagine what would happen if zombies attacked the Big Brother house, and in doing so it reinvented the zombie genre. After the first episode we will be joined by Charlie Brooker, Jamie Winstone, Andy Nyman and director Yann Demange to discuss the series (work permitting).

Complete screening courtesy of Channel 4 & 4DVD. Dead Set is a Zeppotron Production for Channel 4 Television

Thu 14 Nov 18:10 NFT2

Sonic Cinema Presents: Autoluminescent with Savages and HTRK Live

Australia 2011. Directed by Richard Lowenstein. Lynn-Marie Milburn. Digital. 110min

Over the last year UK punk rockers Savages have built a reputation as one of the most exciting voices in British music. They team up with Australian duo HTRK ('Hate Rock'), who were friends with Roland S Howard, to present a screening of this documentary, followed by a live performance from both bands as tribute to the late Australian guitarist and songwriter. With recent and moving interviews, archival interviews and other fascinating and original footage, *Autoluminescent* traces the life of Rowland S Howard. From myth to legend Howard appeared on the early Melbourne punk scene like a phantom out of Bram Stoker's *Dracula*. A beautifully gaunt, Gothic aristocrat, Howard became a central figure, with his band The Birthday Present and close association with Nick Cave. Despite the trials and tribulations of his career, in an age of makeover and reinvention, Rowland Howard never 'sold out'. Capturing moments with the man himself and intimate missives from those who knew him behind closed doors, words and images etch light into what has always been the mysterious dark.

Fri 15 Nov 19:00 NFT1 *Tickets £22.50, concs £15 (Members pay £1.50 less)*

Gothic Art's Cinematic Legacies

In this richly illustrated talk, Martin Myrone, curator of the Tate Britain's Gothic Nightmares exhibition, uncovers the roots of Gothic cinema within similarly popular yet liminal 18th century visual culture. Looking at illustrators and painters like Fuseli, Goya and Blake alongside Gothic cinema, he identifies a shared desire to test boundaries – between high art and low, good taste and bad, moral certainty and nihilism – ultimately understanding cinema as the latest in a line of visual technologies to take the Gothic into its heart.

Thu 28 Nov 18:30 NFT2 *Tickets £6*

Charlie Higson's The Origins of Gothic

The largest volcanic eruption in recorded history was the dramatic outburst of the Indonesian volcano Mount Tambora in 1815. Such was the extent of the damage, the following year, 1816, is known as the year without a summer. In this time of doom, gloom and famine, several young people came together for a holiday on the shores of Lake Geneva. Confined by the grim conditions, they stayed in and told tales. As these young people included Lord Byron, Percy Shelley, Mary Shelley and Dr Polidori, the results were spectacular and the most popular monsters of literature and cinema were born. This talk, illustrated by film clips, looks at the conditions – social, scientific and atmospheric – that gave birth to these monsters.

Wed 30 Oct 18:10 NFT3

GOTHIC: ESSENTIAL EXPERIMENTS

The Nightmare Space

'I have always considered movies evil,' commented the notoriously occult-influenced filmmaker Kenneth Anger: 'The day that cinema was invented was a black day for mankind.' Featuring Anger's *Rabbit's Moon*, this ghoulish assortment channels strange atmospheres, incomplete narratives and haunted other worlds, and includes works by Ben Rivers, Maya Deren and Tasmanian Black Metal musician Striborg, plus an incredible adaptation of an old, weird tale by Ambrose Bierce. Here, the shadow sides of consciousness find a place in the bleak and brutal landscapes of cinema. A sinister, experimental adjunct to the BFI's Gothic season.

Meshes of the Afternoon (USA 1943. Dirs Maya Deren and Alexander Hammid. 14min)

An Occurrence at Owl Creek Bridge (France 1962. Directed by Robert Enrico. 24min)

On the Edge (USA 1949. Directed by Curtis Harrington. 6min)

Spill (UK 2006. Directed by Graham Gussin. 14min)

Rabbit's Moon (USA 1952. Directed by Kenneth Anger. 16min)

The Hycynium Wood (UK 2005. Directed by Ben Rivers. 3min)

Striborg: Homosapiens Devoid (Australia 2007. Directed by Phaedra and Sin Nanna. 8min)

Thu 21 Nov 20:30 NFT3 Introduced by William Fowler, Curator, BFI National Archive. Total 85min.

Cuadecuc, Vampir

Spain 1971. Directed by Pere Portabella. EST. 75min.

A rare opportunity to see an intensely experimental vampire movie like no other. Both jarring and atmospheric, it was shot guerrilla style on set during production of Jess Franco's Count Dracula using high contrast b/w 16mm. Modern incursions such as the sight of a smoke machine, Christopher Lee preparing for his staking scene and a brooding electronic score, spin haunting new narratives around the classic vampire tale, and connect it to the dictator-era Spain in which it was made.

Introduced by writer and curator Mark Nash

Wed 13 Nov 20:50 NFT3

GOTHIC: FAMILIES

Alfie, the Little Werewolf Dolfje Weerwolfje

Netherlands 2012. Directed by Joram Lursen. With Ole Kroes, Maas Bronkhuyzen, Remko Vrijdag. 89min. Advised PG. EST (with reading of English subtitles via headphones)

When shy Alfie reaches his seventh birthday, he discovers that he becomes a werewolf during the full moon. This brings with it all number of complications as he tries to rediscover his place in the world. An unwelcome encounter with a neighbour who is determined to have him put away makes things even more problematic. Lursen follows up LFF favourites In Orange and The Magicians with this charming Gothic tale featuring the fluffiest werewolf in cinematic history.

Sat 2 Nov 13:30 NFT2

TV Preview: Wizards Vs Aliens

UK 2013. With Scott Haran, Percelle Ascott and the voice of Brian Blessed. 2 x 28min. Courtesy of CBBC.

Aliens are intent on devouring all the magic on Earth, but one 16-year-old stands in their way. Tom is an ordinary teenager, except for the fact he and his family are Wizards! We are delighted to preview this second series of the hit show from Russell T Davies and Phil Ford.

We look forward to welcoming special guests to this screening. Please check website for updates.

Wizards Vs Aliens is produced for CBBC by BBC Cymru Wales in association with FremantleMedia Kids & Family Entertainment and was filmed at BBC's Roath Lock Studios in Cardiff.

Sat 26 Oct 13:30 NFT1

PART 2: THE DARK ARTS

The Cabinet of Dr Caligari *Das Cabinet des Dr. Caligari*

Germany 1919. Directed by Robert Wiene. With Werner Krauss, Conrad Veidt, Lil Dagover. c81min. U. With live piano accompaniment

Expressionism abounds to memorable effect in Wiene's landmark horror film about a hypnotist who has turned a young man into a somnambulist (Veidt on superlative, highly stylised form) and uses him to carry out a series of murders and crimes. The jagged painted sets, the performances and the narrative structure all serve to create a febrile, dreamlike atmosphere of paranoia and uncertainty.

Sun 10 Nov 16:15 NFT1, Sat 30 Nov 17:45 NFT1

The Golem, How He Came into the World *Der Golem, wie er in die Welt kam*

Germany 1920. Directed by Paul Wegener, Carl Boese. With Paul Wegener, Albert Steinrück, Lyda Salmonova. c86min. PG. With live piano accompaniment

Who is the monster here? The clay automaton of Jewish legend? Or its master, the necromancer playing God? The model for later horror creatures from Frankenstein's monster to the Terminator, this figure of dread was played with pathos by Paul Wegener. Look out for a scene with the creature and a child, clearly an influence on Universal's Frankenstein.

Thu 14 Nov 18:30 NFT1*, Sun 17 Nov 20:40 NFT2 *Introduced by Archive curator Bryony Dixon*

Faust

Ger 1926. Directed by FW Murnau. With Emil Jannings, Gösta Ekman, Camille Horn, William Dierterle. c98min. Behold! The Portals of darkness are opened and the shadow of the dead hunts over the earth.' Murnau's Faust is ambitious in scope, taking the god's-eye view from the start. The four horsemen of the apocalypse ravage the world and Mephistopheles (a splendidly evil Emil Jannings) bets an archangel he can corrupt the good alchemist, Faust (Gösta Ekman): the stakes are the Earth itself.

+ **Faust aux Enfers** (France 1903. Directed by George Méliès. c7min) With live piano accompaniment

Sat 16 Nov 16:00 NFT3, Fri 22 Nov 20:45 NFT1 *Introduced by Archive curator Bryony Dixon*

Frankenstein

USA 1931. Directed by James Whale. With Boris Karloff, Colin Clive. 71min. Digital. PG

Playing God, Mary Shelley's scientist Frankenstein creates a monster of sorts, innocent, childlike and dangerously playful... Here, Whale concentrates on a mood of menace through the impressively Gothic sets and the fine chiaroscuro camerawork.

**Joint ticket available with Bride of Frankenstein £15, concs £11.50 (Members pay £1.50 less)*

Sara Karloff, daughter of Boris, and author Stephen Jacobs present rare home movies and footage after screening on 17 Nov, with a Q&A. They will be signing books available from the BFI Shop after the screening in the foyer.

Sun 17 Nov 15:30 NFT1*, Tue 19 Nov 20:45 NFT3

Bride of Frankenstein

USA 1935. Directed by James Whale. With Boris Karloff, Colin Clive, Elsa Lanchester. 75min. Digital. PG

This inventive sequel begins with a prologue in which Mary Shelley tells Byron that Frankenstein and his creation really survived, then moves on to Dr Pretorius persuading Frankenstein to return to his God-usurping ways and create a female companion for his monster.

+ **Le Spectre rouge** France 1907. 9min)

**Joint ticket available with Frankenstein £15, concs £11.50 (Members pay £1.50 less)*

Sara Karloff and Stephen Jacobs will introduce the screening on 17 Nov. They will be signing books available from the BFI shop before the screening in the foyer.

Sun 17 Nov 18:30 NFT1*, Wed 20 Nov 20:45 NFT3

Dario Argento in Conversation

With roots in screenwriting, credits including *Once Upon a Time in the West*, Dario Argento's career as a giallo maestro is cemented by *The Bird with the Crystal Plumage* and his horror credentials with the Goblin-scored classic *Suspiria*. Taking the reins as producer for peers like George A Romero, continuing as a horror and thriller director with titles such as *Deep Red*, *Tenebrae* and most recently a new 3D version of *Dracula*, he has ensured lasting recognition in the genre. Author, critic and programmer Alan Jones will interview Argento about his thrilling career.

Tickets £15, concs £11.50

Thu 7 Nov 18:30 NFT1***Joint ticket with Suspiria £22.50, concs £15 (Members pay £1.50 less)*

Suspiria

Italy 1976. Directed by Dario Argento With Jessica Harper, Stefania Casini, Alida Valli 98min English version 18
Eschewing monochrome shadows in favour of garish colour, Argento's phantasmagoric journey into the occult is a case of Gothic at its most vibrant. Aspiring ballerina Suzy Banyon enrolls at a prestigious European dance academy, only to uncover the terrifying mysteries kept hidden by its faculty. Co-written with actress Daria Nicolodi, the plot follows a disorienting dream logic that is perfectly complemented by a hyper-real visual style, blending operatic violence with a fairy-tale twist. *From the Collection of the Austrian Film Museum*

Thu 7 Nov 20:45 NFT1*, Sun 17 Nov 20:45 NFT1***Joint ticket available with Dario Argento In Conversation*

THE DARK ARTS: TV

Mystery and Imagination: Frankenstein

Thames TV 1968. Directed by Voytek. With Ian Holm, Sarah Badel, Richard Vernon, Neil Stacy. 75min

Directed by the famous theatre designer Voytek, Robert Muller's adaptation remains remarkably truthful to Mary Shelley's original, despite having to compress the action into 75 minutes. Ian Holm gives a magnificent performance as both the creature and Dr Frankenstein in an intelligent production that points up the mirror image of good and evil in us all.

+ Once Upon a Time: Frankenstein

Granada 1973. Directed by Gerry Mill. With John Stride, Geoffrey Bayldon. 52min

Taking his inspiration from the final chapters of Mary Shelley's novel, as Frankenstein is hauled aboard a boat in the icy waters of the Arctic, screenwriter John Stevenson adds his own clever twist on those last final hours that bring doom to Frankenstein. Forming a perfect companion piece to the 1968 Voytek version, this production also chooses to emphasise the monster as a metaphor for the potential evil in ourselves.

Wed 20 Nov 18:00 NFT3

Dread Poet's Society + Panel and Q&A

BBC 1992. Directed by Andy Wilson. With Benjamin Zephaniah, Timothy Spall, Alan Cumming, Alex Jennings. 30min This highly original work by David Stafford and Benjamin Zephaniah, from an idea by Roger Lang, sees Zephaniah on a train journey to Cambridge University where he is to be interviewed for the post of Professor of Poetry. As a storm hits the train, Byron, Keats, Shelley and Mary Shelley are transported to the carriage and what follows is an entertaining riff between them on the nature of poetry and its importance to our lives.

Followed by a panel discussion, illustrated with clips, with Zephaniah and Wilson (work permitting)

Sat 16 Nov 18:10 NFT3

Omnibus: Schalcken the Painter

BBC 1979. Directed by Leslie Megahey. With Jeremy Clyde, Maurice Denham, Cheryl Kennedy. 70min

This spine-tingling story by Sheridan Le Fanu, based on the paintings of Godfried Schalcken (1643-1706), is remarkable for its attention to the period detail of the painter's studio and the domestic settings of the 17th century. Photographed by John Hooper with painterly mastery, it cries out to be seen on the big screen. Megahey's direction provides a measured creepiness to this Gothic story of an artist's life.

Schalcken the Painter is released on BFI DVD 18 Nov

+ The Tragical History of Doctor Faustus

BBC 1958. Directed by Ronald Eyre. With William Squire, James Maxwell, Alex Scott. 30min The only surviving television version of Marlowe's great work, this was produced by Ronald Eyre for schools. As such, it is a very clear and lucid adaptation that captures the essence of the play. While the performances may belong to a different age, they enhance Marlowe's powerful prose in this terrifying tale of selling one's soul to the devil for power on Earth.

Fri 29 Nov 18:10 NFT2

THE DARK ARTS: Focus on Mad Science

Xavier Aldana Reyes on Mad Science

Dr Xavier Aldana Reyes explores the twisted science at the heart of the Gothic mode, beginning with cinematic adaptations of Shelley's totemic Frankenstein, before examining the mad doctor's descendants in the vivid surgical horrors of Mad Love and Eyes Without a Face. Ultimately this talk seeks to interrogate the role of flesh and the body in a long artistic tradition that has constantly sought to generate a dark form of visual pleasure through corporeal transgression.

Mon 11 Nov 18:30 BFI Reuben Library Tickets £6

Mad Love (aka The Hands of Orlac)

USA 1935. Directed by Karl Freund. With Peter Lorre, Frances Drake, Colin Clive. 70min. PG Somewhat different from Robert Wiene's 1925 film based on Maurice Renard's novel, this boasts a bald, bulging-eyed Lorre as a surgeon so obsessed with a beautiful actress that, when operating on her pianist husband, he replaces his hands with those of a guillotined murderer. Freund, a cinematographer who'd shot Dracula, elicits excellent camerawork from Gregg Toland while he keeps the heady brew of murder, madness, sexual obsession and dismemberment just about under control.

Mon 11 Nov 20:40 NFT2*, Sat 16 Nov 16:30 NFT2* *Introduced by writer Xavier Aldana Reyes*

Eyes Without a Face *Les Yeux sans visage*

France 1959. Directed by Georges Franju. With Pierre Brasseur, Alida Valli, Edith Scob. 90min. EST. 15

A brilliant mix of lyricism and horror in which a doctor (Brasseur), aided by his devoted assistant (Valli), seeks out unwitting donors whose flesh he uses for skin grafts to repair the disfigured face of his daughter (Scob). Inspiring *The Skin I Live In* and *Holy Motors* (in which Scob plays the chauffeur) among other movies, the film – scored by Maurice Jarre, shot by Eugen Schüfftan – has a cruel beauty characteristic of Franju's distinctively dark surrealism.

Thu 14 Nov 20:45 NFT1, Fri 15 Nov 14:30 NFT2, Sat 16 Nov 18:30 NFT1

THE DARK ARTS: Focus on Witchcraft

The Witch At Home

Michael Blyth (writer and programmer of the Cult section at the BFI London Film Festival) examines the recurrent spectacle of onscreen witch as domestic goddess: gone are the broomsticks and pointy hats, instead Mom casts spells and brews potions in the kitchen while dinner is being prepared. Starting with *Night of the Eagle* as a vision of witchcraft born out of the limitations of the woman's role in 1950s society, he explores the politics of witchcraft, gender roles and the family through a domestic occult setting.

Mon 18 Nov 18:30 BFI Reuben Library Tickets £6

Night of the Eagle

UK 1962. Directed by Sidney Hayers. With Peter Wyngarde, Janet Blair, Margaret Johnston. 87min. 12A

'I DO NOT BELIEVE' inscribes sceptical sociology professor Norman Taylor (Wyngarde) on the classroom blackboard. Hence he's dismayed by wife Tansy's magic charms, which, she claims, ward off evil. When he burns them, his disbelief is tested by dreadful misfortune. An undeservedly obscure link in the dark cinematic

chain between *Night of the Demon* and *The Wicker Man*, this gripping tale of contemporary Cornish witchcraft is fuelled by Wyngarde's intense performance.

Mon 18 Nov 20:40 NFT2*, **Sun 24 Nov 18:30 NFT2** **Introduced by programmer Michael Blyth*

Rosemary's Baby

USA 1968. Directed by Roman Polanski. With Mia Farrow, John Cassavetes, Ruth Gordon, Sidney Blackmer, Ralph Bellamy. 137min. Digital. 18

Satanic skulduggery in Manhattan, with Rosemary (Farrow) wondering whether she has in fact been impregnated not by her husband (Cassavetes) but by the Devil in his guise. Crucial to the film's dramatic power is Polanski's leaving ambiguous whether the heroine is succumbing to paranoia, but he also makes great use of the Gothic features of the Dakota building and benefits not only from two great lead performances but from a creepy supporting cast of Hollywood veterans.

Tue 19 Nov 20:20 NFT1, **Thu 21 Nov 17:50 NFT1**, **Sun 24 Nov 20:20 NFT1**

The Masque of the Red Death

USA/UK 1964. Directed by Roger Corman. With Vincent Price, Hazel Court, Jane Asher. 84min. 15

In mediaeval Europe, Satanist Prince Prospero has power absolute over local peasantry and nobility as the plague sweeps the country. Abducting Francesca from her village, he hands her to his jealous consort Juliana to be tutored. Prospero taunts Francesca for her morality, pushing Juliana to complete her initiation into Satanism in a psychedelic dream sequence.

+ *The Pit, The Pendulum and Hope* (Czechoslovakia 1984. Directed by Jan Svankmajer. 15min) and *The Tell Tale Heart* (USA 1953. Directed by Ted Parmlee. 8min. Digital)

Sat 26 Oct 18:30 NFT1, **Wed 27 Nov 18:10 NFT1**

Roger Corman in Conversation

We welcome Roger Corman to discuss his body of work in the Gothic oeuvre, with a focus on his famous Edgar Allan Poe adaptations. Author of *How I Made a Hundred Movies in Hollywood and Never Lost a Dime*, Corman knows how to produce high-quality attention-grabbing genre film on a modest budget. As an advocate and mentor for upcoming talent he has provided numerous filmmakers, including Francis Ford Coppola and Jonathan Demme, with the opportunity to make their earliest features. Corman remains an inspiring figure for film fans worldwide.

Tickets £15, concs £11.50 (Members pay £1.50 less)

Fri 25 Oct 18:30 NFT1 **Joint ticket available with *The Pit and the Pendulum* £22.50, concs £15*

The Pit and the Pendulum

USA 1961. Directed by Roger Corman. With Vincent Price, John Kerr, Barbara Steele. 80min. Digital. 12A

Set in 16th-century Spain and adapted from Edgar Allan Poe's tale, Corman's chiller sees Francis Barnard visit the castle of Nicolas Medina after hearing details of his sister's death. Nicolas claims she died of a blood disorder; her doctor reveals that she died of fright. Revelations about the family told through flashbacks feature alongside scenes set in an Inquisition torture chamber.

Plus *The Pit* (UK 1962. Directed by Edward Abraham. 25min. New print) A man is chained to a table as a knife-edged pendulum descends towards him.

Joint ticket available with *Roger Corman in Conversation

Fri 25 Oct 20:45 NFT1*, **Tue 29 Oct 20:45 NFT1**, **Tue 26 Nov 18:30 NFT2**

THE DARK ARTS: Talks

Sex, Death and Other Narrative Pleasures: Psychoanalysis of the Gothic Feminine

Claire Pajaczkowska (author of *Shame and Sexuality: Psychoanalysis and Visual Culture*) explores the parallels between psychoanalysis and popular Gothic cinema, a mode with deep affinities to the feminine, the unconscious and the nightmare. She considers contemporary theories of anxiety through analysis of films like *Don't Look Now* and *Cat People*, and suggests that the Gothic has the singular capacity to reveal the cinematic apparatus as projection of unconscious mind.

Mon 25 Nov 18:30 BFI Reuben Library *Tickets £6*