

THE NINTH ANNUAL

# HORRORTHON

26 OCTOBER UNTIL 30 OCTOBER AT THE IRISH FILM INSTITUTE



**HORRORTHON06**



Irish Film Institute

# HORRORTHON

## 26 OCTOBER UNTIL 30 OCTOBER AT THE IRISH FILM INSTITUTE

### CALENDAR

<b>THURS OCT 26th</b>	8.30	THE HOST
	10.30	SNUFF MOVIE
<b>FRI OCT 27th</b>	2.00	FRIDAY THE 13th PART 2
	3.45	PET SEMATARY
	5.50	FROSTBITE
	8.00	MASTERS OF HORROR
	11.30	DEMONS
		John Landis's DEER WOMAN
		Tobe Hooper's DAMNED THING
		John Carpenter's PRO-LIFE
<b>SAT OCT 28th</b>	1.00	LIE STILL
	2.40	DARKLANDS (DIRECTOR'S CUT)
	4.20	THE LOST
	6.30	THE TORTURER
	8.45	MASTERS OF HORROR
	11.30	GRIZZLY
		John Landis's FAMILY
		Dario Argento's PELTS
<b>SUN OCT 29th</b>	1.00	COUNTESS DRACULA
	2.45	MASTERS OF HORROR
	5.00	NIGHT OF THE LIVING DEAD
	7.20	SURPRISE FILM
	9.00	PAN'S LABYRINTH
	11.15	CRUEL JAWS
<b>MON OCT 30th</b>	13.00	GOING TO PIECES: THE RISE AND FALL OF THE SLASHER FILM
	15.40	BEHIND THE MASK: THE RISE OF LESLIE VERNON
	17.20	THE DEVIL RIDES OUT
	19.00	CELLO
	20.50	POLTERGEIST

**ON TOUR TO BELFAST** For the first time ever, Horrorthon will be touring outside Dublin to the Queen's Film Theatre in Belfast. A 4-days glut of scare movies, including new releases, anniversary screenings, and UK premieres, running from Friday Nov 3th to Sunday Nov 5th. Full programme information and booking details: [www.queensfilmtheatre.com](http://www.queensfilmtheatre.com)

### Prices:

The opening and closing night films are €10. All other screenings are €9. There are special passes available:  
 One day pass: €36  
 Two day pass €62  
 Three day pass €90  
 Four day pass €115  
 Full festival pass (all five days) €120

### Festival directors:

Edward King  
 Michael Griffin  
 Conor McMahon

### Acknowledgements and thanks:

Matt Smith - Lions Gate U.K.,  
 Paddy Kelly - UIP, Edward Fletcher - Soda Entertainment, Mick Garris, Adam Goldworm, Andrew Deane, Max Levine - Industry Entertainment, Clare Dundrow - Anchor Bay U.K., Dario Argento - Opera Film, Melanie Tebb - Hollywood Classics, Julian Richards & Rosana Coutinho - Jinga Films, Chris Silverston - Silver Web Productions, Menna de Villamor - Surf Film, Park Circus, Sony Pictures Europe, Eric Caidin, Optimum Pictures, Roberto Di Girolamo & Maddalena Tallo - Film Export Group, Rachel Beloksky - Screamfest, Dan Berger - ThinkFilm, Scott Wassweman - Glen Echo Entertainment, Jennifer Garnick - Lippin Group, Ted Hennessy - Xtra-vision, Lisa Richards - The Associates, Carl Daft - Severin Films, Tony Whitehead, Tartan Films U.K., BFI, Lorcan Dillon Kelly, Conor Chaney, Mick Fox, Paul Ward, Juangus Dinsmore, Alan Farrell, Eamonn Trundle, Gareth O'Connor, Kamila Synak, Mark Sheridan, Jason Slater, Lamberto Bava and John Exshaw.



**Irish Film Institute**  
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## THE HOST (GWOEMUL)

IRISH PREMIERE

October 26 (8.30)

DIRECTOR Bong Joon-ho

Move over Godzilla. There's a new giant monster on the loose in Asia that's bound to become a classic and it's *Memories of Murder* director Bong Joon-ho's mix of Toho-style mayhem and zesty *Alien* scares done in the politically aware pulp style of Larry Cohen's *Q—The Winged Serpent*.

Formaldehyde dumped years ago into the Han River causes a humungous tadpole mutation that unfurls under South Korean bridges to attack Seoul natives. A distraught but gormless father somehow manages to avoid military capture and survive a lobotomy before entering the cavernous sewers to locate and save his missing daughter. High drama combines with *Jaws*-style shocks from the terrific CGI monster (supervised by Kevin Rafferty of *Star Wars* fame) in this corker of a Korean creature feature that will set the pulse pounding the heart racing. A festival highlight.

SOUTH KOREA, 2006. SUBTITLED.

COLOUR. DOLBY DIGITAL STEREO.

119 MIN.

Plus

## THE FAIRIES OF BLACKHEATH WOOD

DIRECTOR Ciaran Foy

IRELAND, 2006. COLOUR. DOLBY STEREO. 4 MIN.



## SNUFF-MOVIE

IRISH PREMIERE

October 26 (10.30)

DIRECTOR Bernard Rose

The latest instalment in the weird career of writer-director Bernard Rose (*Paperhouse*, *Candyman*), the DV-shot *Snuff-Movie* is not a conventional horror picture but a deliriously daft, breezily gory post-post-modern comedy-of-terrors, packed with smart-alecky cinematic in-jokes. Jeroen Krabbé plays Boris Arkadin (first name a nod to Karloff, surname a nod to Orson Welles' *Mr Arkadin*), a horror movie director who invites a quartet of attractive young thespians to his country mansion where they are to be "auditioned". The actors realise they're under constant surveillance from hidden video cameras, the results being broadcast on a pay-per-view website. Bloody—and increasingly demented—shenanigans ensue. Rose is aiming to have his cake and eat it with this exercise—mocking the genre's conventions while milking them for all they're worth—and while he's clearly enjoying the feast, the fare won't be digestible to all. As Rose himself admits, this is made for "genre aficionados" rather than general audiences.

U.K., 2005. COLOUR. DOLBY DIGITAL

STEREO. 92 MIN.



## FRIDAY THE 13TH PART 2

October 27 (2.00)

DIRECTOR Steve Miner

Five years after the events in the first film, another summer camp has been opened on the shores of Crystal Lake. Soon, the usual assortment of teenage spam shows up and the slaughter begins. This time it's Jason himself who does all the killing, not his mother. For the most part, director Steve Miner makes the prototypical slasher sequel, upping the stakes in terms of gore and nudity. There's a lot of violence here, including the impalement of a copulating couple, death by strangulation with barbed wire, throat slashing, and stabbing with an ice pick. Miner is consciously playing with the conventions of the genre, borrowing several set-pieces from Italian maestro Mario Bava and making extensive use of subjective point of view shots. Yet we're not encouraged to identify with any of the characters. Perhaps, as critic Scott Weinberg put it, "the fun of these movies is quite simply the gore, the creative carnage, the rampant cinematic brutality."

U.S.A., 1981. COLOUR. 87 MIN.

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## PET SEMATARY

October 27 (3.45)

DIRECTOR **Mary Lambert**

Stephen King made a point of writing the screenplay for this adaptation of his best-selling novel about the horrors that befall a family when they disturb an Indian burial ground close to their new home in Maine. The most interesting thing about the piece (essentially a reworking of the old *Monkey's Paw* tale) is the supernatural aspect, especially the ghostly promptings from the dead and the sense in the latter half of the story that events may be heading towards a looming apocalyptic confrontation. These are familiar features of King's writing, where prescient dreams seem to hover beyond the veil of the mundane. Director Mary Lambert is largely faithful to the spirit of the novel and makes good use of the bleak, wintry Maine locations to capture a sense of primal terror. She's also not adverse to exploiting the shocking image of a scalpel-wielding three-year-old psycho zombie.

U.S.A., 1989. COLOUR. DOLBY STEREO. 103 MIN.



## FROSTBITE (FROSTBITEN)

IRISH PREMIERE

October 27 (6.00)

DIRECTOR **Anders Banke**

Are you ready for Sweden's first vampire movie? Meet the Lost Girls of Lapland in director Anders Banke's black comedy horror with polar bite. When doctor Annika (Petra Nielsen) moves to Norrbotten after finding work in the local hospital, all the signs look dismal to her teenage daughter Saga (Grete Havnesköld). Endless nights with nothing to do. Soon Annika notices strange happenings at the hospital as the tiny community is struck by mysterious deaths. *Frostbite* features top of the range special effects and a whole avalanche of imaginative ideas and inventive jokes—like creating the perfect environment for vampires in a land without much sun. The harshness of the Swedish language to foreign ears is also used to great effect, giving rise to some fine one-liners. And when was the last time you saw vampire impalement by garden gnome!

SWEDEN, 2006. SUBTITLED. COLOUR. ANAMORPHIC. DOLBY DIGITAL STEREO. 98 MIN.

**Anders Banke will attend the screening.**



## MASTERS OF HORROR (PROGRAMME 1)

IRISH PREMIERE

October 27 (8.00)

DIRECTORS **John Landis, Tobe Hooper, John Carpenter**

**Deer Woman**, directed by John Landis and written by his son Max, is a humorous exploration of a Native American myth about a beautiful half-deer, half-woman succubus who kills men after seducing them. When mutilated bodies start showing up around Seattle, depressed detective Brian Benben finally feels motivated to leave his desk and investigate the brutal killings.

**Damned Thing**, directed by Tobe Hooper and adapted by Richard Christian Matheson from Ambrose Bierces classic short-story, is the apocalyptic tale of a monstrous force that devastates Sheriff Kevin Reddle's family and his small Texas town. Sean Patrick Flanery, Marisa Coughlan and Ted Raimi star.

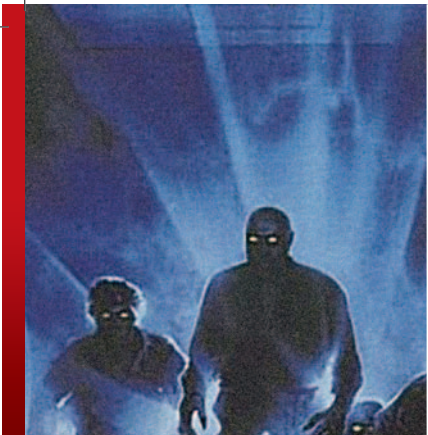
**Pro-Life**, directed by John Carpenter, tells the story of a young girl trapped inside a clinic and who discovers the only thing more dangerous than her pursuers is the demonic secret that she carries within her. Ron Perlman, Mark Feuerstein, Emmanuelle Vaugiere and Caitlin Wachs star.

U.S.A., 2006. COLOUR. DIGITAL VIDEO. 3 X 60 MIN.

**Series producer Andrew Deane will introduce this screening.**

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## DEMONS (DÈMONI)

October 27 (11.30)

**DIRECTOR** Lamberto Bava

Produced and co-written by Dario Argento but directed by festival guest Lamberto Bava, *Demons* is a horror flick with a terrific gimmick. A random group of people are given passes to the opening of a creaky Nostradamus movie in a grand old theatre. Seemingly prompted by what's on screen, the audience turn into cannibalistic demons, wreaking the kind of havoc that's every cinema manager's worst nightmare. Like many Italian horror maestros, Bava piles on the gore: people have their throats ripped apart and their eyes gouged out; a lunatic on a motorcycle tears around the auditorium, slicing off heads with a sword. The dubbing adds to the humour, and the score is spiked with '80s rock numbers from the likes of Billy Idol, Go West and Mötley Crüe.

ITALY, 1985. COLOUR. 88 MIN.  
**Lamberto Bava will attend the festival.**



## LIE STILL

October 28 (1.00)

**IRISH PREMIERE**

**DIRECTOR** Sean Hogan

A kind of M R Jamesian take on *Repulsion*, this promising first feature from British writer-director Sean Hogan is an extended variant of the creepy old-dark-house chiller. As such it's a rather refreshing throwback to earlier traditions of horror. John (Stuart Laing) is a twentysomething drifter struggling to cope with the end of his latest relationship; seeking peace and quiet, he apparently finds both when he moves into a bed-sit flat in a creaking suburban mansion owned by the chummily ingratiating Mr Stone (Robert Blythe). This proves to be only the start of John's problems, however, as a series of horrific nightmares sends him on a downward spiral into psychosis. The story's general outline is predictable, but Hogan knows how to create and build a mood. Crucially, he deploys the tried-and-tested method of implying rather than actually showing the horrors, leaving the work to our own imaginations.

U.K., 2005. COLOUR. DIGITAL VIDEO. 80 MIN.



## DARKLANDS (DIRECTOR'S CUT)

October 28 (2.40)

**IRISH PREMIERE**

**DIRECTOR** Julian Richards

Showing here in a more satisfying version re-edited by the director, this impressive first feature by Julian Richards (*The Last Horror Movie*) is an atmospheric piece for fans who like their horror movies with bite and something to think about rather than just lashings of gore. A combination of *The Wicker Man* and *Rosemary's Baby* treated with a dose of hard-edged realism, *Darklands* follows journalist Frazer Truick (Craig Fairbrass) as he investigates the mysterious death of the brother of trainee colleague Rachel Morris (Rowena King). His enquiries suggest links between the 'accident', a fervent Welsh nationalist politician and an uppity group of Celtic neopagans. As Truick finds himself knee deep in desecrated churches, slaughtered pigs and political skulduggery, the film suggests that Welsh nationalism is a pagan conspiracy founded on blood sacrifice and dedicated to restoring the country's industrial strength by murder and black magic.

U.K., 1996. COLOUR. DOLBY STEREO. DIGITAL VIDEO. 90 MIN.  
**Julian Richards will attend the screening.**

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## THE LOST

**IRISH PREMIERE**

October 28 (4.30)

**DIRECTOR** Chris Sivertson

Far more unsettlingly savage than most horror thrillers, director Chris Sivertson's potently pulpy and purposefully lurid drama is based on the cult novel by Jack Ketchum. Small-town pretty boy Ray Pye (fearlessly played by Marc Senter) is a charismatic sociopath who thrill-kills two young women in the woods. Four year later, he is still the chief suspect, but the unhinged Casanova is too crafty to incriminate himself—until, that is, he falls for Katherine (Robin Sydney), a well-bred beauty who wants to take a walk on the wild side. As the film focuses on the ineffably perverse relationship between Ray and Katherine, Sivertson ratchets up the suspense and boldly introduces an element of romantic tragedy. The results make for one of the most original and powerful American independent films of recent years. A festival highlight, but be warned that the horrific climax will test the strongest of stomachs. U.S.A., 2006. COLOUR. DOLBY DIGITAL STEREO. ANAMORPHIC. 119 MIN.

*Plus*

### FINAL JOURNEY

**DIRECTED BY** Brendan Muldowney.  
IRELAND, 2006. COLOUR. ANAMORPHIC.  
DOLBY STEREO. 3 MIN.

**Belfast QFT Fri Nov 3**

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## THE TORTURER (IL TORTURATORE)

**IRISH PREMIERE**

October 28 (6.20)

**DIRECTOR** Lamberto Bava

In a welcome return to genre film-making, director Lamberto Bava mixes the recent torture/sadism trend in horror films with the old giallo aesthetic. Aspiring actress Ginette (a stunning Elena Bouryka) auditions for Alex (Simone Corrente), an eccentric director notorious for his outrageous films and his constant search for the ultimate shock effect. After falling for Alex, Ginette discovers that her girlfriend also auditioned for him and has disappeared without trace. Meanwhile, other young women are auditioning for a mysterious personage whose face and identity are both concealed. Three of these women are subjected to a crazy screening process characterised by insane, depraved tortures. The torture scenes are pretty extreme, with Bava revelling in ghoulish details as he applies his imagination to the sadistic proceedings. ITALY-SPAIN, 2005. COLOUR. 100 MIN.  
**Lamberto Bava will attend the festival.**

**Belfast QFT Sun Nov 5**

## MASTERS OF HORROR (PROGRAMME 2)

**IRISH PREMIERE**

October 28 (9.00)

**DIRECTORS** John Landis and  
Dario Argento

**Family**, directed by John Landis and written by Brent Hanley, tells the story of a young married couple (Meredith Monroe and Matt Keeslar) that moves into a new home in a new city and finds out that their neighbour (George Wendt) is not what he seems.

U.S.A., 2006. COLOUR. DIGITAL VIDEO.  
60 MIN.

**Pelts**, directed by Dario Argento and written by Matt Venne, is an erotic tale about stolen raccoon pelts that violently turn against those that covet them in this giallo-style adaptation of F. Paul Wilson's short story. Meatloaf and John Saxon star. U.S.A., 2006. COLOUR. DIGITAL VIDEO.  
60 MIN.

**Series producer Andrew Deane will introduce this screening.**

18 FEET OF TOWERING FURY!



## GRIZZLY

October 28 (11.30)

**DIRECTOR** William Girdler

Phenomenally successful as a *Jaws* rip-off ('*Jaws with Paws!*'), maverick exploitation director William Girdler's *Grizzly* now enjoys a considerable cult reputation among fans of B-movie schlock. A bloodthirsty bear ('18 Feet of Gut-Crunching, Man-Eating Terror!') is on the rampage in a national park, mauling or eating unsuspecting campers. Ineffectual park ranger Christopher George has to enlist the help of naturalist Richard Jaeckel and helicopter pilot Andrew Pine to track down and kill the 2000-pound beast. It's surprisingly gory for a PG-rated movie, featuring a beheading, a mauled child losing a couple of limbs, and pools of bright red blood. Girdler, who died prematurely in a helicopter crash, was a showman who knew how to put together an entertaining movie. Critic William P. Simmons goes further, describing Girdler as "a poet of poverty productions that squeezed every ounce of shock possible from the frightful frames of his horrific exposes of titillation."

U.S.A., 1976. COLOUR. ANAMORPHIC. 91 MIN.



## COUNTESS DRACULA

October 29 (1.00)

**DIRECTOR** Peter Sasdy

Despite the title, this entry from Hammer's late golden period has nothing to do with their series of *Dracula* pictures. The story is based on the legend of Countess Elizabeth Bathory, a 16th-century Transylvanian noblewoman who bathed in the blood of virgins to preserve her youth. Hammer's sex queen of the period, Ingrid Pitt is excellent as both the baleful old Countess and the voluptuous young woman. Hungarian-born director Peter Sasdy succeeds in capturing the appalling social implications of the situation, with the aristocracy quite literally preying upon the peasant classes. The Countess's attitude is encapsulated in the opening sequence when, returning from her husband's funeral, her carriage runs over and kills a peasant. She doesn't even blink. Similarly, when convinced of the restorative powers of her servant's blood, she wastes no time in murdering the girl to obtain it.

U.K., 1971. COLOUR. 93 MIN.

**Belfast QFT Sat Nov 4**



# 3

## MASTERS OF HORROR (PROGRAMME 3)

**IRISH PREMIERE**

October 29 (2.45)

**DIRECTORS** Brad Anderson and Takashi Miike

**Sounds Like**, directed and written by Brad Anderson (*The Machinist*) from a short story by Mike O'Driscoll, tells of Larry Pearce, an ordinary man cursed with extraordinary hearing that drives him to the brink of insanity and forces him to take violent action to silence the horrific cacophony in his head.

U.S.A., 2006. COLOUR. DIGITAL VIDEO. 60 MIN.

**Imprint**, directed by Takashi Miike, is about an American (played by Billy Drago) who travels to a Japanese "island of whores and demons" to search for the lover he had to leave behind years earlier. What he finds, or more suitably what finds him, is the stuff of nightmares. *Imprint* was considered too extreme and was never shown by Showtime, the American cable television channel that co-produced the 'Masters of Horror' series.

U.S.A., 2006. COLOUR. DIGITAL VIDEO. 60 MIN.

**Series producer Andrew Deane will introduce this screening.**

**HORRORTHON 26-30 OCTOBER**



## NIGHT OF THE LIVING DEAD

October 29 (5.00)

**DIRECTOR** George Romero

With its radical rewriting of a genre in which good had always triumphed over evil, George Romero's first feature shattered the conventions of the horror movie. The film's opening scene immediately signals its own subversiveness. In broad daylight, a brother and sister visit their father's grave; seeing a tall man lumbering towards them, Johnny tries to frighten Barbara with a daft Boris Karloff impersonation; suddenly the figures lurches forward and kills him. With the presumed hero dead within the first few minutes, the inexorable logic of the modern 'nightmare movie' is set in motion, and from this moment on the terror never lets up. Together with a small group of fellow survivors, Barbara holes up in a nearby farmhouse, besieged by an ever-swelling tide of flesh-eating zombies. Trapped inside the house, they fight for their lives, but nothing works out as it should.

U.S.A., 1968. BLACK AND WHITE.

96 MIN.



## SURPRISE FILM

October 29 (7.15)



## PAN'S LABYRINTH (EL LABERINTO DEL FAUNO)

October 29 (9.00)

**DIRECTOR** Guillermo del Toro

There's plenty of blood—both literal and figurative—coursing through the veins of *Pan's Labyrinth*, a richly imagined and exquisitely violent fantasy from writer-director Guillermo del Toro. A fairy tale not even remotely intended for children, this entrancing magical-realist drama concocts a sinister spin on *Alice in Wonderland* against the war-torn backdrop of 1940s Spain, shifting between two worlds with striking craft and discipline. Though he's best known for directing the comic book adaptations *Blade II* and *Hellboy*, the Mexican director's sixth feature marks a return to the supernatural trappings and delicately shaded emotions of his 2001 ghost story *The Devil's Backbone*. Like the earlier film, *Pan's Labyrinth* is set during the violent aftermath of the Spanish Civil War and reveals a similar concern for the plight of children living under fascist rule. Probably del Toro's best film to date, this powerfully imaginative piece received a 20-minute standing ovation after its Cannes Film Festival screening.

MEXICO-SPAIN-U.S.A., 2006.

SUBTITLED. COLOUR. DOLBY DIGITAL STEREO. 120 MIN.





## CRUEL JAWS

October 29 (11.20)

**DIRECTOR** Bruno Mattei

Bruno Mattei, also known as 'William Snyder' and 'Vincent Dawn', is the auteur responsible for such lovable cinematic atrocities as *Rats: Night of Terror* (a giant-rats-take-over-the-world epic) and *Hell of the Living Dead* (cross-dressers versus zombies). *Cruel Jaws* is his uniquely inept take on the giant shark attack movie. A tiger shark bred by the US Navy as a killing machine is wrecking havoc in the sleepy tourist town of Hampton Bay. Not having huge resources, Bruno borrows footage from virtually all the legitimate *Jaws* movies and steals even more liberally from Enzo Castellari's *The Last Shark*, the source of almost all the action scenes involving sharks, helicopters and boat races. Around this 'found' footage, Bruno spins a ludicrous tale involving a dubious real estate agent and mafia operatives who take on the big fish. So brazen is Mattei that he even has one of his characters utter the line "We're going to need a bigger helicopter!"

ITALY-U.S.A., 1995. COLOUR. DIGITAL VIDEO. 93 MIN.

**Belfast QFT Sun Nov 5**



## GOING TO PIECES: THE RISE AND FALL OF THE SLASHER FILM

**IRISH PREMIERE**

October 30 (1.00)

**DIRECTOR** Jeff McQueen

Receiving its first festival screening in Horrorthon, this brand new feature-length documentary from director Jeff McQueen, writer Adam Rockoff and producer Rachel Belofsky provides a comprehensive and original look at the importance, prominence and newfound legitimacy of the horror film sub-genre known as the 'slasher' film. This pop culture phenomenon delighted fans with its iconic psychopaths, gory special effects, brainless teenagers in peril and more than a dash of soft-core sex. With their unconventional methods of production, distribution, exhibition and marketing, these films had an enormous impact on modern cinema. The intelligent and entertaining history features interviews with John Carpenter, Wes Craven, Rob Zombie and other key film-makers. There's also some choice clips from *Halloween*, *Prom Night*, *Last House on the Left* and many other films.

U.S.A., 2006. COLOUR. DIGITAL VIDEO. 90 MIN.

**Producer Rachel Belofsky will introduce the screening.**

**Plus BAN THE SADIST VIDEOS II**

a follow-up to last year's excellent look at the moral panic caused by so-called video nasties.



## BEHIND THE MASK: THE RISE OF LESLIE VERNON

**IRISH PREMIERE**

October 30 (3.40)

**DIRECTOR** Scott Glosserman

Just when you thought nothing new could be done with the slasher sub-genre in this post-*Scream* era, along comes director Scott Glosserman's cleverly constructed mockumentary. Imagine a world in which Freddie Krueger, Jason Voorhees and Michael Myers are real. Lesley Vernon (Nathan Baesel) wants to follow in the infamous footsteps of that legendary psycho trio. So he has given a documentary crew exclusive access to his life as he plans his reign of terror over the sleepy town of Glen Echo. Leslie charms the film-makers as he describes the tricks of his murderous trade, even deconstructing the conventions and archetypes of the horror genre for them. Featuring Robert Englund in a spot-on Donald Pleasance take-off and Scott Wilson as a celebrity slasher past his prime, *Behind the Mask* is a cool, confident and well-crafted treat for all horror aficionados.

U.S.A., 2006. COLOUR. DIGITAL VIDEO. 92 MIN.

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## THE DEVIL RIDES OUT

October 30 (5.20)

**DIRECTOR** Terence Fisher

Dennis Wheatley's rambling novel is intelligently adapted by screenwriter Richard Matheson and directed with considerable skill by Hammer's best house stylist, Terence Fisher. Set in the mid-1920s, *The Devil Rides Out* is a classic tale of good versus evil and follows the attempts of the aristocratic Duc de Richeleau (Christopher Lee) to rescue a young friend who has fallen in with a group of Satanists led by a charismatic figure simply known as Mocata (Charles Gray). The Duc ends up fighting for nothing less than his friend's soul when he encounters the Devil himself during a secret initiation ceremony. Christopher Lee has never been better than as the grim opponent of Satanism, while director Fisher pushes the material beyond melodrama to encompass a full-scale allegorical vision.

U.K., 1967. COLOUR. 95 MIN.



## CELLO (CELLO HONGMIJOO ILGA)

**IRISH PREMIERE**

October 30 (7.00)

**DIRECTOR** Lee Woo-chul

Like so many East Asian films we've seen in the West, South Korean director Lee Woo-chul's *Cello* is a supernatural ghost story. Hong Mi-ju is a college lecturer and cellist. As the film opens, she is rattled by news of an old friend, Tae-in. It appears that she has a bitter memory involving Tae-in's accidental death many years ago. When her daughter acquires a cello and shows an unhealthy interest in it, Mi-ju learns that her family is put under threat by a supernatural force. The cello, a musical instrument whose shape resembles a human torso, is here used as a mirror-like medium upon which the moral hypocrisies of a middle-class Korean family are reflected. Much like Kubrick's *The Shining*, this visually beautiful film makes excellent use of décor to capture an overwhelming sense of isolation and a descent into madness. SOUTH KOREA, 2005. SUBTITLED. COLOUR. DIGITAL VIDEO. 94 MIN.



## POLTERGEIST (70MM)

October 30 (9.00)

**DIRECTOR** Tobe Hooper

Produced by Steven Spielberg and directed by Tobe Hooper, this genuinely spooky supernatural thriller is everything that the likes of *The Amityville Horror* can only dream of being. It takes place in Spielberg's favourite terrain, the American suburb, where a haunted house is occupied by a fairly normal family. Before long, weird events begin to happen as the house is invaded by something inside the family's television set. Then all hell breaks loose as the plot takes off into a delirious fight with demonic forces suggestive of nothing so much as a Walt Disney horror movie. Hooper's brand of visceral terror doesn't get much of a look in as the film develops into a spectacular, special-effects-laden sound and light show that has Spielberg's visual signature painted all over it. All the sound and fury should pack quite a punch in this ultra-rare 70mm presentation. U.S.A., 1982. COLOUR. ANAMORPHIC. DOLBY STEREO. 114 MIN.

**SHOWN ON 70MM**

# HORRORTHON

## FESTIVALGUESTS



### LAMBERTO BAVA GUEST OF HONOUR

Born in Rome in 1944, Lamberto Bava is the son of Italian horror-film director Mario Bava (*Black Sunday*, *Blood and Black Lace*). He began his professional career working as an assistant director for his father (*Planet of the Vampires*, *Bay of Blood*) as well as Dario Argento (*Inferno*, *Tenebre*). In 1980 he was assistant director on Ruggero Deodato's notorious *Cannibal Holocaust*, and also that year made his own directing debut with *Macabre*.

Produced by Pupi Avati, *Macabre* was inspired by a 1970s incident in New Orleans and is about a woman who keeps her lover's severed head in her freezer. Like many of Lamberto's subsequent films, *Macabre* combines elements of the thriller and the horror movie. This is true of his breakthrough hit *Demons* (1985), which was produced by Dario Argento. Two sequels followed, but by the late 1980s Italian genre cinema was in crisis and, along with most of his colleagues, Lamberto turned to working in television. Happily, the last year has seen him returning to cinema features, with both *The Torturer* and *Ghost Son* due for release in 2006. We are pleased to welcome Lamberto to this year's Horrorthon, where he will introduce a selection of his films and partake in a discussion about his career.

Many thanks to Bruno at the Italian Cultural Institute for the great support of films at the IFI, and for their assistance in bringing Lamberto Bava to Dublin.

### 'MASTERS OF HORROR' AND ANDREW DEANE

Horrorthon is proud to showcase three programmes of work from the 'Masters of Horror' series, including world premieres of Carpenter's *Pro-Life*, Landis's *Family*, Argento's *Pelts*, Hooper's *Damned Thing* and Anderson's *Sounds Like*. We're also pleased to welcome **Andrew Deane** as a special festival guest. Andrew is an Executive Producer of 'Masters of Horror' and a partner in Industry Entertainment, one of the chief production companies behind the series. The 'Masters of Horror' series of one-hour films brings together some of the greatest horror film writers and directors. Now in its second season, the series has already produced significant new films by John Landis, John Carpenter, Dario Argento, Brad Anderson, Takashi Miike, Tobe Hooper and many others.

### JULIAN RICHARDS

A graduate of The National Film School Julian Richards' latest feature, *The Last Horror Movie* (2003) won over twelve international festival awards and became *Fangoria* magazine's first US theatrical release. Director of *Darklands*.

### RACHEL BELOFSKY

Producer of *Going to Pieces: The Rise and Fall of the Slasher Film*.

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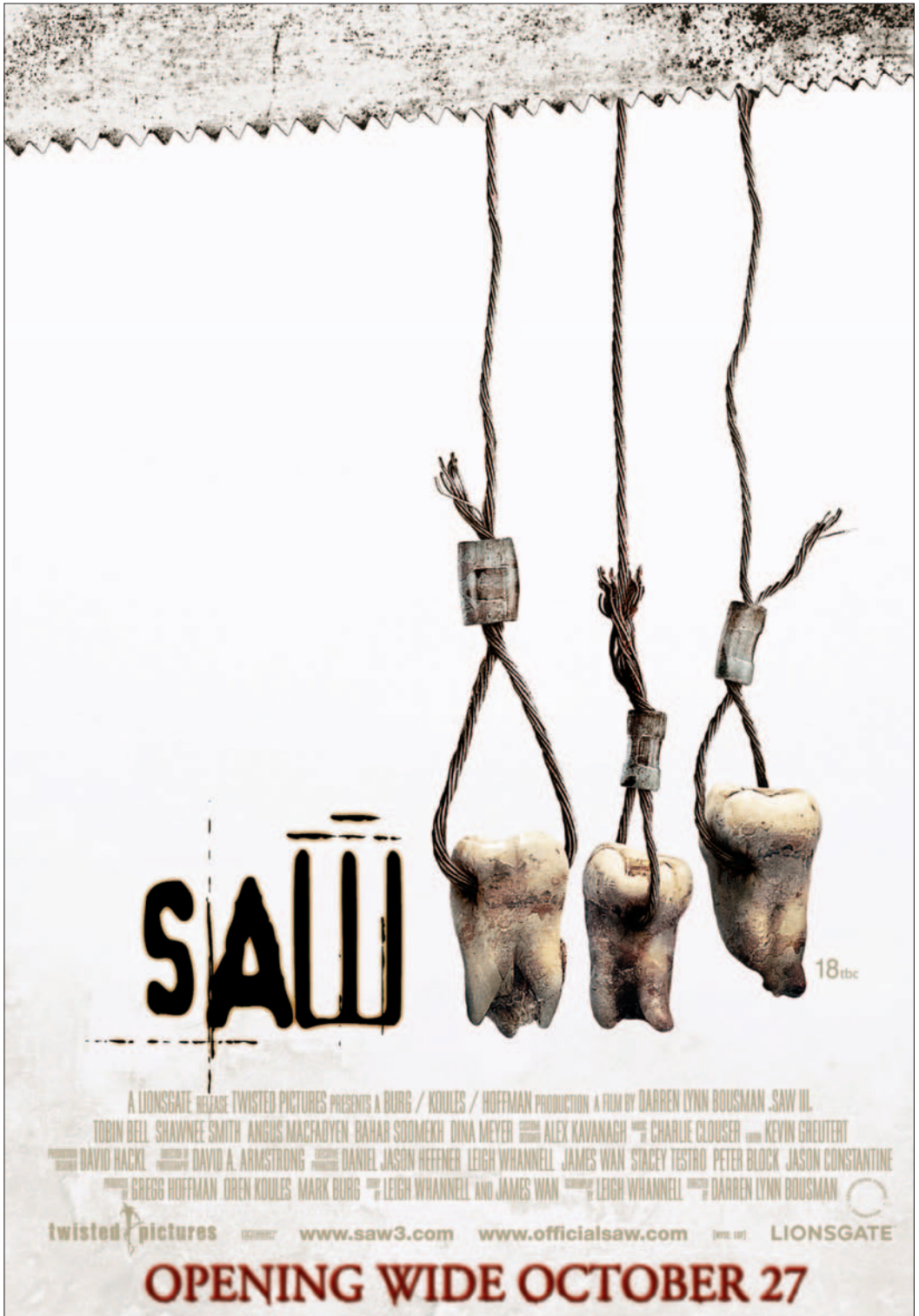
The QFT Cinema in Belfast will screen the following highlights:

The Lost	Friday Nov 3
The Torturer	Sunday Nov 5
Countess Dracula	Saturday Nov 4
Carrie	Monday Nov 6
Nature Morte	Saturday Nov 4
Cruel Jaws	Sunday Nov 5
A Curious Incident in the Life of Uri Geller	Sunday Nov 5
Surprise	Sunday Nov 5



An IFI Touring package





# SAW

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## OPENING WIDE OCTOBER 27