







FREUD'S THE UNCANNY

- In his essay THE UNCANNY Freud talked about the relationship between Castration Complex and Macabre Fantasy (or horror).
- The Doppelganger - The basis for all 'monster' images. Jekyll and Hyde/Frankenstein/The Werewolf/The Vampire
- The Doppelganger is "a defense mechanism; the unconscious mind, sensing a mortal danger to the ego, eye, limb or genital, creates an imaginative stand-in for the threatened part"
- Frankenstein creates another 'self'

VORONOFF'S 'MONKEY GLAND' EXPERIMENTS

- Voronoff carried out his experiments in the 1920s.
- This would entail taking thin slices of baboon testicles and implanting them into a patient's scrotum to encourage 'the rejuvenation of old men'.
- For a while it became a fashionable craze for an ageing wealthy elite.

JEKYLL AND HYDE ONSCREEN

- Between 1908-1920 no less than 10 versions of the story were produced

DR JEKYLL AND MR HYDE (1932)

Directed by Rouben Mamoulian
 Produced by Rouben Mamoulian
 Screenplay by Samuel Hoffenstein and Percy Heath
 Based on THE STRANGE CASE OF DR JEKYLL AND MR HYDE (1886) by
 Robert Louis Stevenson
 Cinematography by Karl Struss
 Edited by William Shea
 Special Make Up Effects by Wally Westmore

MOTION PICTURE PRODUCTION CODE

- The Golden Age of Hollywood can roughly be split into two eras – the post and pre-code
- In the early 20s, after a series of scandals and high profile cases including the Roscoe Arbuckle court case, film studios, under increasing political pressure, decided to regulate themselves
- Under the guidance of William Hays a list of ‘Don’ts’ and ‘Be Carefuls’ was introduced

DON'TS

- Pointed profanity—by either title or lip—this includes the words God, Lord, Jesus, Christ (unless they be used reverently in connection with proper religious ceremonies), Hell, S.O.B., damn, Gawd, and every other profane and vulgar expression however it may be spelled;
- Any licentious or suggestive nudity—in fact or in silhouette; and any lecherous or licentious notice thereof by other characters in the picture;
- The illegal traffic in drugs;
- Any inference of sex perversion;
- White slavery
- Miscegenation
- Sex hygiene and venereal diseases;
- Scenes of actual childbirth—in fact or in silhouette;
- Children's sex organs;
- Ridicule of the clergy;
- Willful offense to any nation, race or creed

MOTION PICTURE PRODUCTION CODE

- The 'self regulation' of the industry was deemed as being unsuccessful though
- Under Jason Joy and later Dr James Wingate, any attempts to control or block more salacious material proved ineffective and without due enthusiasm for the task
- THE BLUE ANGEL (1930) for instance, was released without cuts much to the disdain of Californian censors who branded the film 'indecent'
- However, under the control of new head Joseph Breen there was an amendment to the code which meant that films could not be released unless they had at first received a certificate of approval

DR JEKYLL AND MR HYDE (1932)

- Contained (for the time) strong sexual content
- The violence and abuse caused by Hyde against mainly female victims is still quite shocking even by today's standards
- But though there is more explicit imagery than other films from the same period, it is perhaps what is implied which carries the greater force
- The themes of inner demons and duality are handled incredibly well
- Frederic March makes for a complex Jekyll and a terrifying Hyde

THE 'H' FOR HORROR CERTIFICATE IN THE UK

- In 1936, British censors introduced the H for Horror certificate, meaning that under 16s were no longer legally allowed to watch horror films
- This came as a blow to the industry, rendering it pointless for studios like Universal to produce horror films as they could no longer be effectively marketed in the UK

UNIVERSAL HORROR REVIVAL

- In 1938, a theatre in Los Angeles purchased the rights for and began showing a triple bill of movies encompassing DRACULA (1931), FRANKENSTEIN (1931) and SON OF KONG (1933).
- Local audiences responded more than favourably, with the cinema often having to cope with huge demand and lines around the block.
- Upon hearing about this newfound interest in his work, Lugosi took to making public appearances at showings, often receiving standing ovations and rapturous applause.
- The renewed fascination with Hollywood's recent horror past, led to a national re-release of DRACULA and FRANKENSTEIN, albeit in slightly edited versions, on a brand new double bill.

UNIVERSAL HORROR REVIVAL

- The enormous success of this theatrical run led to the studio quickly laying out its plans for the production of a new wave of celluloid chills and thrills.

UNIVERSAL HORROR REVIVAL

- The first wave of Universal horror films (1931-1935) had carried a strong European feel, being heavily influenced by earlier German productions like THE CABINET OF DR CALIGARI (1920) and NOSFERATU (1922)
- Under the influence of directors like James Whale, they were often much more subversive than what was to follow, immersed as they were with unnatural chills

UNIVERSAL HORROR REVIVAL

- The second wave (1939-1948) were often about following a formula and pleasing the censors rather than offering anything new, interesting or genuinely scary.

THE RULES OF THE 40S UNIVERSAL HORROR MOVIE BY GEORGE WAGNER (PRODUCER)

Scare 'em to death and cash in – The Evening Post (1942)

1. They must be one of a kind tales
2. They must be believable in characterization
3. They must have unusual special effects
4. Besides the major monster there must be a secondary appearance such as Igor
5. They must confess right off that the show is a horror film
6. They must include a 'pish-tush' character to express the normal skepticism of the audience
7. They must be based on some pseudo-scientific premise

THE WOLF MAN (1941)

Directed by George Waggner
Produced by George Waggner
Written by Curt Siodmak
Cinematography by Joseph Valentine
Edited by Ted J Kent

THE WOLF MAN (1941)

- The idea of the werewolf or lycanthrope is thought to have its origins in central Europe, possibly born out of the fear of diseases like rabies. But it has long since been part of folklore and mythology, it's an idea that seems to permeate our psyche, tapping into our suppressed urges and the beast that lies within.

THE WOLF MAN (1941)

- In 20th century horror films, the most recurring image or monster was that of the wolf, and there are countless examples, the earliest being a now lost film from 1913, featuring a female protagonist, simply called *The Werewolf*.

THE WOLF MAN (1941)

- Lon Chaney had to suffer a six hour make-up stint, followed by a painstaking removal process after long day of filming
- The make-up consisted of pasted on yak hair and rubber pieces

THE WOLF MAN (1941)

"The day we did the transformations I came in at two a.m. When I hit that position they would take little nails and drive them through the skin at the edge of my fingers, on both hands, so that I wouldn't move them anymore. While I was in this position they would build a plaster cast of the back of my head...Well we did twenty-one changes of make-up and it took twenty-two hours. I won't discuss the bathroom"

Lon Chaney Jr

THE WOLF MAN (1941)

- In some ways, Lon Chaney was the perfect 'monster' for Universal's second run of creature features
- Far less subtle and not as nuanced as other performers, he lumbered his way through a string of 1940s horror movies

THE WOLF MAN (1941)

- The werewolf 'making' other werewolves
- Silver being able to kill a werewolf

THE WOLF MAN (1941)

- Though Chaney's *Wolf Man*, often more resembled some kind of yak haired teddy bear, than a blood thirsty animal, the character proved to be popular, prompting a series of sequels and lack lustre spin offs.

THE WOLF MAN (1941)

- There have been many theories as to why the werewolf should have been so popular at that time. Some, like David J Skal, argued that **THE WOLF MAN** became a handy metaphor, representing the 'beastly realities' of the second world war which had been suppressed by the mainstream media. Watching Lon Chaney JR howling at the moon was one way in which audiences could at least vicariously let out their hidden anxieties.

CURT SIODMAK

- German immigrant Siodmak, who would go on to develop screenplays for a host of horror movies including *THE INVISIBLE MAN RETURNS* (1940), *SON OF DRACULA* (1943) and of course *THE WOLF MAN* (1941), would return to his seeming obsession with transplant surgery again and again.
- His novel *DONOVAN'S BRAIN*, subsequently made into *The Brain* (1962), would lead to a string of onscreen surgical themed shockers and science fiction B movies like the aforementioned *HOUSE OF FRANKENSTEIN* (1945), *THE APE* (1940) and *CREATURE WITH THE ATOM BRAIN* (1955).

CURT SIODMAK

- His ghoulish fascination with unethical medical procedures may have been inspired by modern advances in plastic surgery or the horrific human experiments being carried out under the Nazis in Europe.

THE FLY (1958)

Directed by Kurt Neumann
 Produced by Kurt Neumann
 Screenplay by James Clavell
 Based on the short story THE FLY by George Langellan
 Cinematography by Karl Struss
 Edited by Merrill G White
 Music by Paul Sawtell

THE FLY (1958)

- The laboratory or more specifically, the clandestine surgery, with its bloodied slabs and never-ending gaggle of mad doctors, unethical surgeons and weirdo assistants, has long been a staple of the scary movie.
- It is also where the worlds of horror and science fiction become mangled together in a perverse kind of back street procedure

THE FLY (1958)

- Whereas many of the 'terrible transplant' movies of the 30s and 40s may have been inspired by real life stories of Nazi human experimentation by the 50s and 60s other influences were coming into play
- The advances in cosmetic plastic surgery meant that it was becoming easier for human beings to alter their appearance, arguably 'mortal' beings were now 'playing God'
- Coupled with this, stories about revolutionary 'sex-change' operations were being splashed across the front pages

THE FLY (1958)

- *The Fly* (1958) undoubtedly presents us with the outer trappings of science fiction, with its buzzing electrodes and futuristic look, at its heart is a purer form of terror.
- Take that movie's sickening scenes of scientist Delambre crushing his head and arm in an industrial hydraulic press, or his fly/human body being menaced by a hungry spider as a horrified Vincent Price looks on.
- It contains a layer of overt sadism and suffering which is absent in many of the other more fun fifties B-Movie titles.
