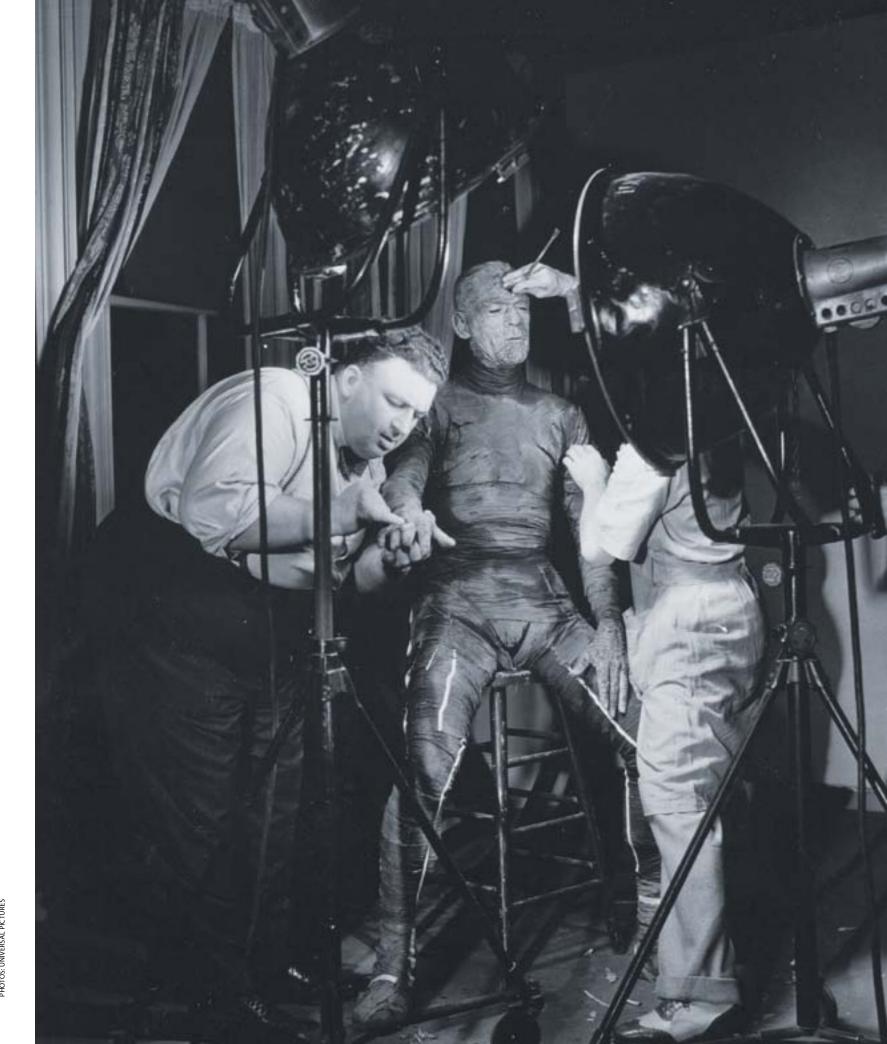# SCARY MOVIES

Fright—in all of its forms—has always been an essential part of the moviegoing experience.

No wonder directors have figured out so many ways to horrify an audience.

FINAL TOUCHES: (opposite) Director Karl Freund and makeup artist Jack P. Pierce spent eight hours a day applying Boris Karloff's makeup in *The Mummy* (1932). This was the first directing job for the noted German cinematographer Freund, who was hired two days before production started. (above) John Lafia scopes out Chucky, a doll possessed by the soul of a serial killer, in *Child's Play 2* (1990). Lafia made the 18-inch, half-pound plastic doll seem menacing rather than silly by the clever use of camera angles.

BLOOD BATH: Brian De Palma orchestrates the scene in *Carrie* (1976) in which Carrie throws knives at her diabolical mother, played by Piper Laurie. De Palma cast Laurie because he didn't want the character to be "the usual dried-up old crone at the top of the hill," but beautiful and sexual.

UNDEAD: George A. Romero, surrounded by his cast of zombies on *Dawn of the Dead* (1978), saved on production costs by having all the 35 mm film stock developed in 16 mm. He chose his takes, then had them developed in 35. Romero convinced the distributor to release the film unrated.

OLD SCHOOL: *The Ring Two* (2005), with Naomi Watts, was Hideo Nakata's first American feature after directing the original two acclaimed *Ring* films in Japan. He employs images, music, photography and mood to create a sense of danger, preferring anxious anticipation to blatant gore.

CUT-RATE: Director Tobe Hooper got the idea for *The Texas Chainsaw Massacre* (1974) while standing in the hardware section of a crowded store. Looking for a way out, he spotted the chainsaws. He had intended to make the movie "PG," by toning down the language and violence, but the MPAA insisted on an "R."

PIONEER: Mary Lambert, on the set of *Pet Sematary* (1989) with Stephen King, was the first woman to direct a studio horror film. "Women have much stronger stomachs," she said. "We're much better suited to directing horror because we're better equipped to face spiritual and emotional fear."

GOOD LOOKING: James Whale, directing *Bride of Frankenstein* (1935), originally cast Boris Karloff as the monster after spotting the actor in the Universal commissary. Whale wanted to get away from the war movies he was then known for, and ironically is now remembered for the four horror films he directed.

HEAVYWEIGHTS: Ronny Yu brought his kinetically paced storytelling style, which he had developed in his native Hong Kong, to *Freddy vs. Jason* (2003). One of the techniques he incorporated into the film was the use of different camera speeds during the fight sequences in order to show the impact of the action.

INTENSE: Clive Barker said filming his first feature, *Hellraiser* (1987), in a real house, forced him to be creative in his cinematography. With room for only one camera, shots had to be from a single angle. Often the camera could only move vertically, which dictated frequent overhead and zoom shots.

COLD-BLOODED: John Carpenter's *Vampires* (1998) was a Hawksian Western disguised as a horror movie. Only here, the hired killers hunt vampires. "My vampires are savage creatures," he said. "There isn't a second of brooding loneliness in their existence. They're too busy ripping and tearing humans apart."

BLOODSUCKERS: In *Mark of the Vampire* (1935), a remake of his silent film *London After Midnight*, Tod Browning introduced a female vampire to keep Bela Lugosi company. Browning was notoriously hard on his crew and got angry with his effects men for not working the mechanical bats properly.

GET DOWN: Cary Elwes is chained to the floor of a dilapidated bathroom in James Wan's *Saw* (2004). Wan started out to make a Hitchcockian thriller but time and budget limitations dictated a "more gritty and rough around the edges" style that became the aesthetic of the film out of necessity.

TEA TIME: Directors Guild founding member Rouben Mamoulian enjoys a lighter moment with Fredric March and Miriam Hopkins on the set of *Dr. Jekyll and Mr. Hyde* (1931). The remarkable Jekyll-to-Hyde transition scenes were accomplished by manipulating a series of variously colored filters in front of the camera lens.

DRESSED TO KILL: Jack Arnold's *Creature from the Black Lagoon* (1954), about a scientific expedition in the Amazon that comes upon a prehistoric half-man, half-amphibious reptile, was a prime example of 1950s horror films. The creature was supposedly modeled after the Oscar statuette.