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HOME

FILMFEAR

THU 26 — TUE 31 OCT

FilmFear returns for a second year, marking Halloween with a celebration of horror, dark fantasy and intense cinema. Previews, cult favourites, short films and special guests come together for another inescapable HOME invasion.

homemcr.org/filmfear



Created and curated by Film4 and HOME

The Shining, 1980



78/52, 2017

PREVIEW/ 78/52 (15) + Q&A

Thu 26 Oct, 18:15

Dir Alexandre O. Philippe/US 2017/92 mins

A glimpse behind the curtain at the practical magic that helped create the 45-second cinematic sleight-of-hand that became the most famous set-piece in horror movie history – the shower scene in *Psycho*. The title refers to the number of camera set-ups and edits featured in a sequence that took Alfred Hitchcock seven days to shoot, and director Alexandre O. Philippe has created a documentary that – like the scene itself – offers multiple takes and angles on one bloody, game-changing movie murder. Amongst those dissecting formal strategies and cultural legacies are Peter Bogdanovich, Walter Murch, Jamie Lee Curtis and Guillermo del Toro.

Preview courtesy of Dogwoof Pictures.

Event/ We will be joined by director Alexandre O. Philippe for a Q&A following this screening.

PSYCHO (15)

Thu 26 Oct, 20:40

Dir Alfred Hitchcock/US 1960/109 mins

Anthony Perkins, Janet Leigh, Vera Miles

After exploring the background to *Psycho*'s famous shower scene in 78/52, here's a chance to put that carefully constructed murder in context with Alfred Hitchcock's 1960 game-changer. Audiences that had come to expect horror in the form of Universal creatures or the Gothic flourishes of Hammer were stunned by Anthony Perkins' all-too-recognisable monster, especially when the resulting chills were presented in such a deceptively simple style. A landmark genre film and a brilliant big-screen experience that seems to become more fascinating - and more suspenseful - the more one learns about it.

Psycho, 1960

FAMILY OF FEAR

FIVE QUESTIONS EACH FOR KALEIDOSCOPE'S SIBLING COLLABORATORS

The tense British psychological chiller *Kaleidoscope* brings together the talents of first-time feature director Rupert Jones and his brother, the ever-dependable actor Toby Jones. Their close collaboration has resulted in a Hitchcockian thriller that's rich in atmosphere, narratively cunning and driven by a detailed and deeply-felt lead performance (with brilliant support from Anne Reid and Sinead Matthews). We spoke to the pair about family ties, genre confusion and making a mystery...

TOBY JONES

*Having already been involved in a project with your father Freddie (Andrew Köttling's *By Our Selves*), can you tell us what it was like working with your brother Rupert on *Kaleidoscope* and how it contributes to the filmmaking process?*

TOBY: I get on with my brother and indeed my father but I suppose there's an anxiety that working together might complicate things. In reality film making is an immensely practical business and familial ties become pretty irrelevant as the clock begins to tick on set. I've made short films with my brother before, comic shorts, so I feel pretty confident that I understand his taste. That said, it's an unusual insight that one

gets working with members of your family. You get to see them reveal another aspect of their identity...

*You worked with Matteo Garrone on *Tale of Tales*, Peter Strickland on *Berberian Sound Studio* and Frank Darabont on *The Mist* – not to mention *The Hunger Games* and *Harry Potter* – all of which have horror/fantasy elements. Is this a genre to which you find yourself drawn?*

TOBY: Not especially. I'm drawn to scripts, directors, parts and sometimes locations. These were all good narratives. I'm often drawn to films which stretch, confound or combine genre. It's hard for me to group these films together as they all feel fairly distinct.

*Do you enjoy the ambiguity and mystery that comes with the parts you play in *Kaleidoscope* and *Berberian Sound Studio*? There's a sense that not only are aspects of the characters hidden from the audience, but also from the characters themselves...*

TOBY: Well that's good. In both films I'm the central character so the story is in a sense revealed through my responses. Both characters are in the dark and in a sense inadequate so they are not heroes in the traditional sense.

*This seems to be an interesting time for esoteric British horror films. Have you sought out any of the recent titles that could be seen to have come from a similar place to *Kaleidoscope*? Director Ben Wheatley's films, or films such as *The Ghoul* or *Prevenge* perhaps?*

TOBY: Boringly I tend to be at the mercy of spontaneous, unscheduled trips to the cinema. Often the films I've wanted to see have already left town! This makes it hard to keep tabs on the current temperature. Ben Wheatley is good news for everyone though.

Your filmography is interesting in that it balances more personal or passion projects, some of which are UK based, with roles in more high-profile productions. Is that a balance that you actively strive to maintain?

TOBY: People often ask me this question but I don't really have a very complex policy or strategy. What makes my job enjoyable to me is the contrasts it affords. Not just the scale of the films but the fact that I get to shift time, place, medium and character all the time.

RUPERT JONES

*Is *Kaleidoscope* a film that you've been thinking about and developing for a long time?*

RUPERT: I'd written several scripts before *Kaleidoscope*, but they were all a bit ambitious for a first film. I'd had an idea for a story that opens with someone finding a dead body in their flat and not knowing how it got there, but that was all. So when I tried to conceive of something more contained and affordable that idea seemed like a good place to start. Ideas tend to ferment on their own for a long time before they demand to be written down. After circling this one for a while, I had the notion that the killer's mother would be the quasi-detective of the piece. That's when I got excited enough to knuckle down to the script.

By the time it came to shoot the film, did you have a very clear idea of how it should look and feel?

RUPERT: When Matt, the producer, asked me if I wanted to build the flat, that's when I knew how it would look. I love building and shooting on sets because the illusion is so total, everything has to be conjured out of nothing. I wanted to be bold with the contrast and the colours, and for the piece to have a certain timeless quality to it. Certainly, it had to feel claustrophobic.

Was the character of Carl written for your brother Toby?

RUPERT: Carl's vulnerability was not always evident on the page. I think he was hard to like in the script but Toby has a quality of presence which is innately sympathetic. So I knew he could bring something of Carl's innocence to the part.

*Are you particularly drawn to dark mysteries or to psychological horror, two narrative types that *Kaleidoscope* has a relationship with? Or do you find yourself not really conscious of genre when creating?*

RUPERT: I've never been drawn to any one particular genre as such. I tend to be interested in characters who are somehow at odds with themselves or their own minds. I guess that would include psychological horrors such as *The Shining*, *Vertigo*, *The Tenant*, all of them films I love. To be honest, I've been rather taken by surprise by the kind of film I've made, which I count as a good sign.

Making a narrative feature must feel like a big step and a major achievement. Do you immediately find yourself thinking about your next feature or do you need time to let this experience settle and consider what you've learned from it?

RUPERT: It's very exciting to have made a feature, especially when one watches it on a big screen with an audience that seems engrossed by it. Of course, the moment you get off the ride – and it's a long ride – you want to get straight back on! I think it's important to have a number of projects on the go, at whatever stage of development. That's my strategy anyway.

PREVIEW/ KALEIDOSCOPE (CTBA) + Q&A

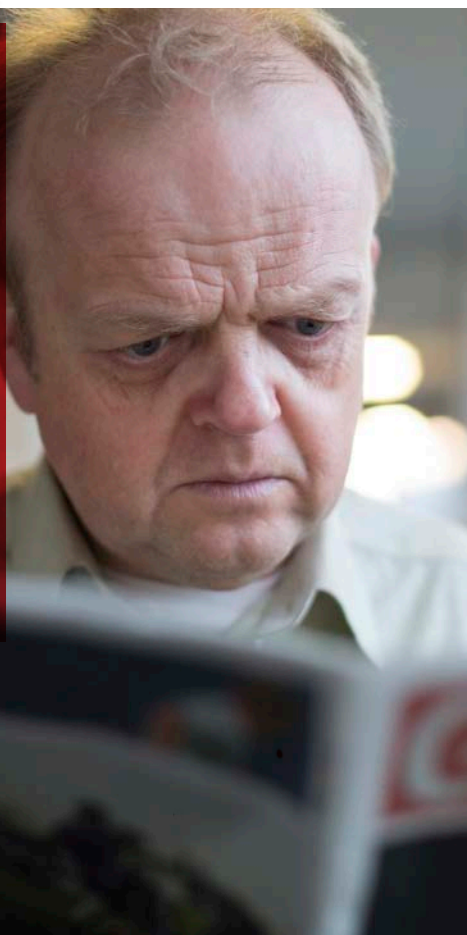
Fri 27 Oct, 18:10

Dir Rupert Jones/GB 2017/102 mins
Toby Jones, Anne Reid, Sinead Matthews

The title of this tense, unsettling and atmospheric psychological chiller couldn't be more apt, with debut British director Rupert Jones creating a dizzying nightmare that looks slightly different with each twist and turn. Toby Jones is typically terrific as Carl, a single man whose attempt to live a carefully ordered existence is upset by visitors he can't easily control (Sinead Matthews as a pushy date; Anne Reid as Carl's mother). Shades of Polanski's *Repulsion* and, following on from our opening night, Hitchcock's *Psycho* colour Jones' story, creating a tightly wound and unpredictable tale with a fascinating character at its centre.

Preview courtesy of Pinpoint & Stigma Films.

Event/ We will be joined by director Rupert Jones and producer Matt Wilkinson for a Q&A following this special preview screening.



Kaleidoscope, 2017



The Endless, 2017

PREVIEW/ THE ENDLESS (CTBA)

Fri 27 Oct, 20:40

Dirs Aaron Moorhead, Justin Benson/US 2017/111 mins
Aaron Moorhead, Justin Benson, Callie Hernandez, Tate Ellington
Ingenious filmmaking duo Aaron Moorhead and Justin Benson return after their highly original 2014 monster movie *Spring* with a new mindbender. The co-directors (who appear in our opening night film *78/52*) play brothers who return to the cult community in which they grew up, interested to see if the once-promised 'Ascension' ever materialised. What they discover is unnerving in a way neither they nor the audience can pinpoint, although the creeping terror becomes increasingly tangible the longer the pair remain. Despite explicit references to Moorhead and Benson's debut *Resolution*, this eerie mystery remains a one-of-a-kind journey into an uncanny valley.

Preview courtesy of Arrow Films.

THE FINAL GIRLS PRESENT: WE ARE THE WEIRDOS (18) + INTRODUCTION

Sat 28 Oct, 18:10

Dirs Various/GB US CA BR 2016-17/82 mins

It's been a great year for women in horror and this Halloween feminist horror collective The Final Girls present a selection of shorts from some of the most exciting new female voices in genre cinema. Films that delve deep into the darkest human desires, bringing an unforgettable array of monsters to the screen. This slick and scary ten-film programme explores themes of body anxiety, repressed desires, social pressures and unspoken fears. Embrace your nightmares because the future of horror is female.

Event/ This screening will be introduced by Anna Bogutskaya and Olivia Howe, aka The Final Girls.

THE PUPPET MAN

Dir Jacqueline Castel/US 2016/6 mins

UNDRESS ME

Dir Amelia Moses/CA 2017/13 mins

PULSE

Dir Becki Pantling/GB 2017/9 mins

I SHOULD HAVE RUN

Dir Gabriela Staniszewska/GB 2016/4 mins



A Mother of Monsters, 2017

SORRY, WE'RE CLOSED

Dir Alexis Makepeace/CA 2016/6 mins

A MOTHER OF MONSTERS

Dir Julia Zanin de Paula/BR 2017/9 mins

DEAD. TISSUE. LOVE.

Dir Natasha Austin-Green/GB 2016/10 mins

DON'T THINK OF A PINK ELEPHANT

Dir Suraya Raja/GB 2017/7 mins

SHORTCUT

Dir Prano Bailey-Bond/GB 2016/5 mins

I WANT YOU INSIDE ME

Dir Alice Shindelar/US 2016/13 mins

PREVIEW/ BLADE OF THE IMMORTAL (18)
(MUGEN NO JŪNIN)

Sat 28 Oct, 20:10

Dir Takashi Miike/JP 2017/141 mins/Japanese wEng ST
Takuya Kimura, Hana Sugisaki, Sôta Fukushi

Manji, a highly skilled samurai, becomes cursed with immortality after a legendary battle. Haunted by the brutal murder of his sister, Manji knows that only fighting evil will regain his soul. He promises to help a young girl named Rin avenge her parents, who were killed by a group of master swordsmen led by ruthless warrior Anotsu. The mission will change Manji in ways he could never imagine...

Preview courtesy of Arrow Films.



Blade of the Immortal, 2017

WHO ARE THE FINAL GIRLS?

The origin of The Final Girls couldn't be less glamorous if we tried making it up.

We'd bonded over years of marathoning horror films and being really frustrated with some of the horror-themed events going on. We were fans, hungry to see endless slashers, supernatural spookers and gore-fests. Yet it always felt like we weren't 'the right audience' for these events, like we were imposters for liking films not traditionally associated with a female audience. So we stopped going - but we missed the community aspect of horror.

WhatsApp being our main form of communication, it makes sense that The Final Girls was born out of a manic 7am chat. Within the span of minutes of rapid-fire messaging, we had the name of the collective, the first film we wanted to screen (*Trouble Every Day*), the date (Friday 13 May) and our mission statement. It was important to us, to define what it is that we wanted to achieve outside of putting on a screening - exploring the intersections of horror film and feminism.

Over the course of the next twelve months we programmed, produced and hosted fifteen events, including our early preview of Alice Lowe's *Prevenge* as part of last year's FilmFear programme, and a nationwide preview tour of Anna Biller's *The Love Witch*.

Part of our vision is to champion new voices in genre filmmaking, so for Halloween this year we've planned a showcase tour of some of our favourite new horror shorts, all of which are directed by women. From an open call that attracted over 1,000 short film submissions from all over the world - plus actively scouring festival programmes and the web for intriguing shorts - we curated a selection of ten short films that we've (quite tellingly) named WE ARE THE WEIRDOS. Films that delve deep into the darkest human desires, bringing an unforgettable array of monsters to the screen. Slick and scary films explore themes of body anxiety, repressed desires, social pressures and unspoken fears.

This programme is our first venture into distributing the work of filmmakers we love. It's a mission statement, as we're working to create a space for feminist horror, show the films we're passionate about, and attempt to eliminate some of the arthouse snobbery around genre cinema.

Embrace your nightmares because the future of horror is female.

Anna Bogutskaya and Olivia Howe (aka The Final Girls).

The Final Girls Present: We Are the Weirdos screens on Sat 28 Oct, see p7 for details.

THE
FINAL
GIRLS



Black Sabbath, 1963

TRICK 'R TREAT (15)

Sun 29 Oct, 15:30

Dir Michael Dougherty/US 2007/80 mins
Dylan Baker, Brian Cox, Anna Paquin

Full-blooded stories and whispered urban legends are braided together to create one seemingly seamless narrative in this anthology set on October 31st, with the cute yet sinister character of 'Sam' linking tales of child abductions, school-bus disasters, werewolves, vampires and a small but deadly home invasion. Despite the fast and fun filmmaking, this candy-coloured creepshow hides some wicked surprises under its sugar-rush surface - director Michael Dougherty, who went on to make *Krampus* and the forthcoming *Godzilla: King of Monsters*, dispenses tricks and treats equally top create one of the best Halloween films since the night he came home...

BLACK SABBATH (15)

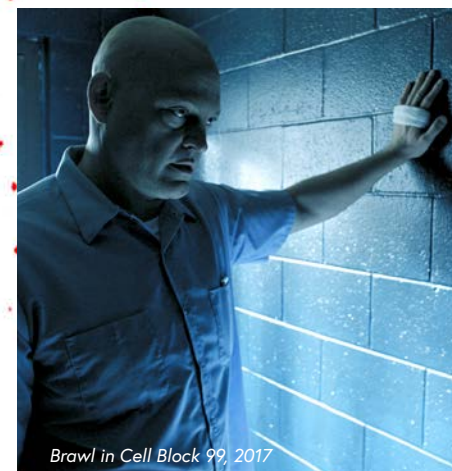
Sun 29 Oct, 13:30

Dir Mario Bava/IT 1963/92 mins
Boris Karloff, Michele Mercier, Jacqueline Pierreux

Settle in for an afternoon of scary stories with back-to-back horror anthologies - always an entertaining way to experience fear on film. Mario Bava's terrifying triptych from 1963 is one of the finest examples of the form, with three memorable tales, the director's knockout style and the legendary Boris Karloff. Contemporary chiller *The Telephone* finds Bava venturing into giallo territory for the first time; *The Wurdalak* is full-blooded folk horror and *The Drop of Water* is one of the most effective horror stories ever filmed - trust us, this one will stay with you!



Trick 'R Treat, 2017



Brawl in Cell Block 99, 2017

PREVIEW/ BRAWL IN CELL BLOCK 99 (18)

Sun 29 Oct, 18:00

Dir S. Craig Zahler/US 2017/132 mins
Jennifer Carpenter, Vince Vaughn, Don Johnson

The director of *Bone Tomahawk* S. Craig Zahler returns with another brutal and slow-burning slice of pulp-fiction, turning the screws on a prison thriller until it becomes an ever-escalating cycle of violent revenge. Vince Vaughn is our blue-collar hero, a mechanic whose unexpected reversal of fortune sends him deep into a criminal underworld and a nightmare from which escape seems impossible. Zahler's matter-of-fact style is perfect for the simmering tension that carries us along until things boil over, with genre favourites Udo Kier and Don Johnson popping up as reliable signposts that things are about to get much worse.

Preview courtesy of Universal Pictures.



Hellraiser, 1987

HELLRAISER (18)

Sun 29 Oct, 20:40

Dir Clive Barker/GB 1987/94 mins

Clare Higgins, Andrew Robinson, Ashley Laurence

A 30th anniversary screening of the classic British horror film. A puzzle box opens a gateway to another dimension, bringing forth the iconic soul-stealer Pinhead and his Cenobites, fetish-demons who promise pleasure, pain and the ultimate raising of Hell on Earth. Nobody really saw this coming in 1987 but Clive Barker's directorial debut – an adaption of his short story *The Hellbound Heart* – was a huge low-budget hit and has since gone on to spawn eight sequels (or nine, if 2017's *Judgment* appears), testament to the rich mythology and depth of imagination already apparent in the ferocious original.

PREVIEW/ MY FRIEND DAHMER (CTBA)

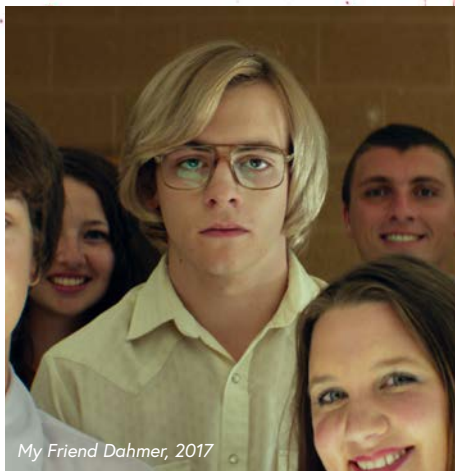
Mon 30 Oct, 18:15

Dir Marc Meyers/US 2017/107 mins

Ross Lynch, Alex Wolff, Vincent Kartheiser

A measured and disquieting drama that explores the High School years of Jeffrey Dahmer, the notorious serial-killer who went from teenage outsider experimenting on dead animals to murdering – and sometimes partially eating – 17 young men, before being caught in 1991. Director Marc Meyers brings Derf Backderf's graphic novel to the big-screen and the result is hypnotically creepy, with lead Ross Lynch doing a terrifyingly good job of showing us how a killer might come to be. This is a film where the horror isn't just off-screen, it hasn't yet happened – although the atmosphere of dread is all-pervasive.

Preview courtesy of Altitude Films.



My Friend Dahmer, 2017

PREVIEW/ THE MIMIC (CTBA)

Mon 30 Oct, 20:40

Dir Huh Jung/KR 2017/100 mins

Yum Jung-ah, Park Hyuk-kwon

A South Korean hit that draws on folklore to create a compelling and very scary new K-horror film, one that can be mentioned alongside such favourites as *The Wailing*, *Whispering Corridors* and *A Tale of Two Sisters* (with which this film shares star Yum Jung-ah). A family moves to a rural village following the disappearance of their son, inviting into their home a lonely young girl they find in the area. However, this girl is linked to a series of local mysteries that lead to a walled-up hole in the forest and the network of dark caves that lies beyond.

Preview courtesy of Arrow Films.



The Mimic, 2017



Dumplings, 2004

DUMPLINGS (18) + INTRO

Tue 31 Oct, 18:20

Dir Fruit Chan/HK 2004/91 mins/Cantonese and Mandarin wEng ST

Tony Leung Kar-Fai, Miriam Yeung, Bai Ling

Director Fruit Chan is widely acknowledged as one of the most important talents to appear in the Hong Kong industry after the handover to China. His gleeful tale of everyday horror is both excruciating and enjoyable. A young Chinese immigrant (Bai Ling) has a thriving business selling her homemade dumplings with incredible rejuvenating properties to rich Hong Kong matriarchs, including a retired actress (Miriam Yeung). But what is the secret ingredient that is so successful? Excellent performances, camera (Chris Doyle), costume and sound make this a mouth-watering, stomach-turning treat.

Event/ This screening will be introduced by Andy Willis, Senior Visiting Curator: Film at HOME.



THE SHINING (15)

Tue 31 Oct, 20:20

Dir Stanley Kubrick/US 1980/119 mins

Jack Nicholson, Shelley Duvall, Danny Lloyd

Reissued for Halloween, Kubrick's adaptation of Stephen King remains a formidable and unsettling viewing experience. Jack Nicholson is superb as Jack Torrance, the newly appointed winter caretaker of the menacing Overlook hotel. A visual tour de force for its use of Steadicam and featuring illuminating references to the work of Diane Arbus, it's one you won't want to see alone...



The Shining, 1980


CALENDAR

**THU
26**



- 18:15 PREVIEW/ 78/52
- 20:40 PSYCHO

**FRI
27**



- 18:10 PREVIEW/ KALEIDOSCOPE
- 20:40 PREVIEW/ THE ENDLESS

**SAT
28**



- 18:10 THE FINAL GIRLS PRESENT: WE ARE THE WEIRDOS + INTRO
- 20:10 PREVIEW/ BLADE OF THE IMMORTAL

**SUN
29**



- 13:30 BLACK SABBATH
- 15:30 TRICK 'R TREAT
- 18:00 PREVIEW/ BRAWL IN CELL BLOCK 99
- 20:40 HELLRAISER

**MON
30**



- 18:15 PREVIEW/ MY FRIEND DAHMER
- 20:40 PREVIEW/ THE MIMIC

**TUE
31**



- 18:20 DUMPLINGS + INTRO
- 20:20 THE SHINING

PRICES

Standard prices for individual films apply.

£5 student tickets available. Limited capacity, first come first served.

Off-peak (before 17:00) offers:

Anthology Afternoon: £10 full/£8 conc (double bill for *Black Sabbath* and *Trick 'r Treat*)

Peak (after 17:00) offers:

Terrifying Triple Feature: See any three films in the season, save up to £1.50 per ticket

Full-on Fear: See four or more films in the season, save up to £2 per ticket

Discounts are automatically added in your online basket

T&C: offers not available in conjunction with £5 student tickets

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