

NIGHTMARES

IN RED, WHITE AND BLUE

THE EVOLUTION OF THE AMERICAN HORROR FILM

PRESS KIT

**LUX DIGITAL PICTURES presents
A MIDNIGHT MOVIES production
“NIGHTMARES IN RED, WHITE AND BLUE”
Narrated by LANCE HENRIKSEN
Director of Photography MIKE BRATKOWSKI
Executive Producer INGO JUCHT
Based on the Book
“NIGHTMARES IN RED, WHITE AND BLUE:
THE EVOLUTION OF THE AMERICAN HORROR FILM”
By JOSEPH MADDREY
Original Music Composed by PAUL CASPER
Written and Produced by JOSEPH MADDREY
Edited and Directed by ANDREW MONUMENT**

SYNOPSIS

Nightmares in Red, White and Blue: The Evolution of the American Horror Film is a feature-length documentary based on the book of the same name by Joseph Maddrey. It examines the idea that horror films reflect the times and places in which they are made – illustrating how classic monster movies exploited the anxieties of war-time generations, and how more savage modern horror films stem from the psychic fallout of America’s counterculture movement and the subsequent rise of increasingly conservative political forces.

At the same time, the documentary explores the timeless, universal appeal of horror movies by examining the pervasive theme of *The Outsider*. From the silent films of Lon Chaney to the box office reign of Hannibal Lector and his peers, the history of the horror film is a story of the individual at odds with any organization that threatens his life, liberty, and pursuit of happiness. In-depth interviews with many of the nation’s greatest horror filmmakers reveal that the appeal of the genre is rooted not only in timely fears but in the spirit of rebellion – a spirit that consistently defines American life, as well as many of its best horror filmmakers.

Nightmares in Red, White and Blue is narrated by horror genre icon Lance Henriksen, and features exclusive interviews with legendary auteurs like John Carpenter, George A. Romero, Joe Dante, Larry Cohen, and Roger Corman, as well as film historian John Kenneth Muir and Fangoria editor Tony Timpone. Their observations are illustrated with clips from more than 150 films – ranging from the classic Universal monster movies to the psychological horrors of film noir, from groundbreaking films like “Night of the Living Dead,” “Rosemary’s Baby,” *The Exorcist*” and “*Jaws*” to contemporary slasher movies, Torture Porn, and beyond. In short, it is the most comprehensive documentary on America’s most durable and prolific film genre.

PRODUCTION NOTES

Andrew Monument and Joseph Maddrey first worked together in the spring of 2005 on the Discovery Channel docudrama series *A Haunting*. While telling real-life ghost stories, they realized they shared an obsessive love of horror movies – the kind of interest that, as John Carpenter says, takes root when a person is young and very impressionable.

A few years later, Midnight Movies Entertainment approached the duo about adapting Maddrey’s 2004 study of American horror films into a feature-length documentary. The book examines popular films within cultural context, but the filmmakers wanted to do a bit more with the documentary. They pursued very personal interviews with filmmakers who seemed to have internalized the horror films of their own impressionable youth – John Carpenter, George A. Romero, Roger Corman, Joe Dante, Larry Cohen, Mick Garris, Tom McLoughlin, and Darren Lynn Bousman. Each interview began with the exact same question: “What was the first experience that got you interested in horror films?”

The answers led to in-depth conversations about the way that fear evolves over the course of a person's life, just as the general fears of movie-going audiences have changed with social and political ideas in the past one hundred years. "I think that a lot of great horror films do subconsciously reflect cultural trends," Maddrey says, "In a lot of cases, these horror filmmakers are still exploring the fears of adolescence, still examining personal beliefs."

Maddrey and Monument spent countless hours watching and re-watching horror films – looking for clips that would illustrate the evolution of the horror genre in American film. What followed was a lengthy and exhaustive editing process – months of work that ultimately produced a cohesive narrative. At the end of this process, graphic designers Fang Mei Chou and Mike Merritt added their own visual panache, and then the project was turned over to a trusted sound team. Paul Casper, a lifelong horror fan, composed the *Nightmares* theme and accompanying score. Lance Henriksen, star of dozens of horror films, brought his own enthusiasm to the project as narrator. Award-winning sound editors Larry Goeb and Cret Wilson finalized the soundscape and added the final creative touches.

On a dark and stormy night in the edit bay, we stood back and watched the monster come to life.

THE CREW

Andrew Monument (director / editor)

Andrew Monument was born in Manchester, England. Raised by a concert pianist mother and actor father, he was drawn to movies, television and music at an early age. Childhood summers spent making comedy horror films with his younger brothers eventually steered him toward completing his graduate degree in Film and Music at the University of Glasgow, Scotland and Queen's University in Ontario, Canada.

In 1999, Andrew moved to the United States with his American wife, Jennifer. Since then, he has worked as a multi-award winning film and television Editor on shows such as Discovery Channel's *A Haunting*, National Geographic's *Dangerous Encounters* and *Inside: American Skinheads*.

This is his first documentary feature as director. Mr. Monument and his family currently reside near Virginia Beach, Virginia.

Joseph Maddrey (writer / producer)

As a college undergraduate, Joseph majored in English literature, minored in Film Studies and wrote his first book *Nightmares in Red, White and Blue: The Evolution of the American Horror Film*. Since then, he has been working as a freelance writer and Discovery Channel producer, trying to balance eclectic interests in mythology, mysticism, psychology, comparative religion, the American West, regional history and

genealogy, the living dead, photography, filmmaking and the creative process in general. He recently published his second book, *The Making of T.S. Eliot: A Study of His Literary Influences*. Joseph lives and works in the semi-fictional city of Los Angeles.

Lance Henriksen (narrator)

Gruff-voiced Henriksen is a gentleman, a scholar and an artist. To horror fans the world over, he is recognizable as Sgt. Neff in *Damien: Omen II* (1978), Detective Vukovich in *The Terminator* (1984), the android Bishop in *Aliens* (1986), vampire Jesse Hooker in *Near Dark* (1988), vigilante Ed Harley in *Pumpkinhead* (1988), and detective Frank Black in the TV series *Millennium* (1996-1999). The last role earned him three Golden Globe nominations. Henriksen recently received the Life Career Award at the 35th Annual Saturn Awards, organized by the Academy of Science Fiction, Fantasy and Horror Films.

Mike Bratkowski (director of photography)

Mike grew up in Vancouver and relocated to Los Angeles in 1984. Since then, he's shot hundreds of hours of documentary television, in locations throughout the Northern Hemisphere, the Arctic and the Caribbean. His feature film work includes *Survival Quest* (1989) starring Lance Henriksen, and *Twin Falls Idaho* (1999), winner of multiple awards at the 1999 Deauville Film Festival. He was nominated as Best Cinematographer at the 2008 Indie Fest Awards for his work on the feature film *Ranchero* (2008). Michael is currently shooting HD for Versus Sports Network and the Speed Channel.

Paul Casper (composer)

Paul Casper is an electronic musician from Virginia Beach, VA, and graduate of The Conservatory of Recording Arts and Sciences in Mesa, Arizona. He currently works as an Audio Engineer for Coastal Training Technologies and DuPont. Outside of his day job he can be found in the dark, in front of his computer – recording music, destroying it, then starting again. . . . or watching horror movies. He is preparing to release an album or two on Dark Duck Records with his "dark tribal ambient" project, Frore.

Larry Goeb (sound editor)

Larry is a Dialogue, Sound Effects and ADR Editor who has worked on more than twenty feature films, forty TV series and fifty TV movies/pilots. Among his credits are the feature films *Forces of Nature* (1999) and *Barbershop* (2002), and the TV series *NYPD Blue*, *Gideon's Crossing*, *The Guardian* and *Judging Amy*. He has been nominated for fourteen Golden Reel Awards, winning in 1999 for his work on the HBO movie *Introducing Dorothy Dandridge*. He has also been nominated for three Primetime Emmys, for *Introducing Dorothy Dandridge*, the USA miniseries *Dune* (2000) and the USA miniseries *Steven Spielberg Presents Taken* (2002).

Cret Wilson (sound editor)

Cret Wilson has been sound editing and mixing for television, web, and independent documentary and feature films for 9 years. While special effects are his forte (disembodied spirits, aliens, demon lords, flying nurses, magic swords and mechanized steel-bladed yoyos), he feels comfortable with any and all aspects of audio post. The majority of his work can be seen on the numerous Discovery Channels, Nat Geo, TLC and Military. Film credits include *First Fear*, *Necessary Evil*, *Dismal*, *Sweet Good Fortune*, *The Bill Collector*, and *Bitch Slap*.

THE CAST

Darren Lynn Bousman

Bousman is a leading member of the newest generation of American horror film directors, sometimes dubbed “the splat pack.” He made his directorial debut with the 2005 film *Saw 2*, based on his original story “The Desperate.” The sequel out-grossed its predecessor in more ways than one, and Bousman was hired to direct two more sequels in the most financially successful horror franchise of the new millennium. In 2008, Bousman directed *Repo! The Genetic Opera* – a horror musical in the vein of cult classics like *Phantom of the Paradise* (1974) and *The Rocky Horror Picture Show* (1975) – starring Paul Sorvino, Paris Hilton, Bill Moseley and Anthony Stewart Head.

John Carpenter

Carpenter began his filmmaking career as a student at USC, where he made the sci-fi comedy *Dark Star* (1974) with fellow student Dan O’Bannon. Two years later, Carpenter’s film *Assault on Precinct 13* – a stylish blend of the Howard Hawks western *Rio Bravo* (1956) and *Night of the Living Dead* (1968) – secured his reputation as an up-and-coming filmmaker with a signature style. With *Halloween* (1979), he became the undisputed master of horror for an entire generation. He has gone on to direct some of the genre’s best films – *The Fog* (1981), *The Thing* (1982), *Prince of Darkness* (1987), *They Live* (1988), and the underrated *In the Mouth of Madness* (1995).

Larry Cohen

A veteran TV writer, Cohen has been part of the vanguard of independent filmmaking since his 1972 feature *Bone*. On the basis of that film, AIP hired him to direct the exploitation film *Black Caesar* (1973) and its sequel *Hell Up in Harlem* (1974). While making the latter, Cohen simultaneously wrote, directed and produced his first horror movie: *It’s Alive*. He says that he likes the horror genre because it allows the storyteller to traffic in ideas and allegories, and he has built his career around films that tackle serious elements of religion, politics, public services and personal identity: *God Told Me To* (1976), *It Lives Again* (1978), *Q: The Winged Serpent* (1982), *The Stuff* (1985), *A Return to Salem’s Lot* (1987), *Maniac Cop* (1988), *The Ambulance* (1990), *As Good as Dead* (1995), and *Uncle Sam* (1997).

Roger Corman

It is not too much of an exaggeration to say that Roger Corman is the father of the “high-concept” film as we know it in America today. The filmmaker often jokes that, when he started out in the business in the early 1950s, high-concept films were still known as genre or exploitation films. In the following years he directed nearly every type, from westerns to science fiction, biker pics to biopics, teenage rebellion movies to monster movies. *The Day the World Ended* (1954) was his first horror film for the atomic age, followed closely by *It Conquered the World* (1956), *Not of This Earth* (1957), and *Attack of the Crab Monsters* (1957). His black comedy trilogy – *A Bucket of Blood* (1958), *The Little Shop of Horrors* (1960), and *Creature from the Haunted Sea* (1960) – was followed by a slew of Edgar Allan Poe adaptations starring Vincent Price, produced for AIP during the first half of the sixties. Over the course of the decade, Corman and his films became more politically conscious, resulting in a number of memorable titles about civil rights, drugs and the counterculture: *The Intruder* (1962), *X: The Man with the X-Ray Eyes* (1963), *The Wild Angels* (1966), and *The Trip* (1967). In the early 1970s, Corman turned his full attention to producing, distributing and inspiring future generations of filmmakers.

Joe Dante

Dante is the consummate fan-turned-filmmaker, a film historian and one-time trailer editor for Roger Corman who has made some of the best contemporary monster movies. He got his big break in 1976 when he and Allan Arkush co-directed the cult film *Hollywood Boulevard*. Soon after, he channeled his childhood love of monster movies in to *Piranha* (1978), *The Howling* (1981), *Gremlins* (1984) and *Gremlins 2: The New Batch* (1990). Dante jokes that he has been stereotyped as a director of movies about “mean little creatures,” but that hardly does justice to the director or his body of work, which also includes *The ‘Burbs* (1990), *Matinee* (1993), and two of the most intelligent episodes of Showtime’s *Masters of Horror* series: “Homecoming” and “The Screwfly Solution.” His latest pet projects are “Trailers from Hell,” a website that features accomplished filmmakers sharing their thoughts on classic movie promos, and the forthcoming 3-D feature *The Hole*.

Dennis Fischer

Fischer is a longtime fan and historian of science fiction and horror films. He has written for the genre publications *Cinefantastique*, *Starlog*, *Fangoria*, *Little Shoppe of Horrors*, and *Midnight Marquee*, as well as *Movieline*, *The Hollywood Reporter* and *Drama-Logue*. After years of conducting interviews with his favorite writers, directors and actors, he turned his accumulated knowledge into one of the first truly comprehensive books on the horror genre: *Horror Film Directors 1931 – 1990*. In 2000, he followed up with *Science Fiction Film Directors 1895 – 1998*. Fischer is a career educator in the greater Los Angeles area.

Mick Garris

Garris began his career making promotional documentaries at ACVO Embassy in the early 1980s. He went on to serve as story editor on Steven Spielberg's TV series *Amazing Stories* (1985 – 1987) before helming his own features: *Critters 2: The Main Course* (1988), *The Fly 2* (1988) and *Psycho 4: The Beginning* (1990). In the early 1990s, he cultivated a long-standing alliance with Stephen King, which has produced five collaborations so far: *Sleepwalkers* (1992), *The Stand* miniseries (1994), *The Shining* miniseries (1997), the “Chatterly Teeth” segment of *Quicksilver Highway* (1997), and *Riding the Bullet* (2004). More recently, Garris created and produced two seasons of the Showtime *Masters of Horror* series, which featured two of his own original stories.

Tom McLoughlin

McLoughlin, who spent much of his childhood empathizing with movie monsters and madmen, actually got his start in Hollywood by *playing* a monster. He appeared, under many layers of latex, as the mutant bear in John Frankenheimer's *Prophecy* (1979). Later, during a brief gig on the Disney film *The Black Hole* (1980), he and friend Michael Hawes began scripting their first horror film, *One Dark Night* (1983). The success of this gothic independent led McLoughlin to direct *Friday the 13th Part 6: Jason Lives* (1986), episodes of “Freddy's Nightmares” (1988) and the “Friday the 13th” TV series (1989), and *Stephen King's Sometimes They Come Back* (1991). His next project, the TV miniseries *In a Child's Name* (1991) proved that he could effectively apply horror genre conventions to real-life drama. Since then, he has been doing just that – paying homage to *Dracula*, *Frankenstein*, *The Wolf Man*, *Sunset Boulevard*, and *The Exorcist* in scenes from a wide variety of movies.

John Kenneth Muir

Muir is one of the most prolific and most insightful media critics in America today. He has written 21 books on film and television, including *Wes Craven: The Art of Horror* (1998), *The Films of John Carpenter* (2000), *Eaten Alive at a Chainsaw Massacre: The Films of Tobe Hooper* (2003), *The Unseen Force: The Films of Sam Raimi* (2004), *Horror Films of the 1970s* (2002) and *Horror Films of the 1980s* (2007). Recently, Muir has also tried his hand at independent filmmaking, as writer/director of the original Internet series *The House Between*.

George A. Romero

Romero's first film, *Night of the Living Dead* (1968), is recognized by many as the turning point for the American horror film – the transition between the monster movies of old and fear fests of the future, a film that embodies the angst of a nation in the midst of its most tumultuous struggle for identity in the 20th century. Of course, Romero himself will be the first to say that none of this was consciously intended by the filmmakers. With the exception of his sequels to NOTLD, he has spent much of his career telling smaller, more personal stories in films like *Season of the Witch* (1972), *Martin* (1977),

Knightriders (1981), *Monkey Shines* (1988), *The Dark Half* (1993) and *Bruiser* (2000). All the while, Romero's post-apocalyptic America has continued to thrive in *Dawn of the Dead* (1978), *Day of the Dead* (1985), *Land of the Dead* (2004), *Diary of the Dead* (2008), and the forthcoming *Survival of the Dead*.

Tony Timpone

Since 1985, Timpone has been editor-in-chief of *Fangoria* – America's premiere magazine on horror cinema. Raised on an eclectic mix of classic monster movies and drive-in exploitation movies, he began his career as a freelance writer for *Starlog* and *Monsterland* before joining *Fangoria*, where he spent the early years of home video production defending horror films and publications against the threat of censorship. Over the years, he has continued to champion the genre and to bring its filmmakers and fans together. He is the regular host of *Fangoria's* Weekend of Horror conventions.

Brian Yuzna

Yuzna broke into the filmmaking business as producer of the 1985 cult hit *Re-Animator*. In the following years, he helped to craft the Lovecraftian *From Beyond* (1986) and *Dolls* (1987), and later made his directorial debut with the offbeat satire *Society* (1989) – a neglected film about the horrors of upper-class life in Beverly Hills, which demonstrates Yuzna's love of surrealism. In the early 2000s, he created his own line of films at the Barcelona-based production company Fantastic Factory. He has recently shifted focus to his own sales and production company, where he continues to direct and produce independent genre films, believing that more modestly-budgeted films generally achieve to a higher level of originality than big-budget genre films.

FILM FESTIVALS AND RELEASE

A partial list of the Film Festivals that have selected and screened "Nightmares in Red, White and Blue" include the 2009 Deauville International Film Festival, the 2009 Sitges International Film Festival, the 2009 Athens International Film Festival, the 2009 RIFF (Winner "Best Documentary Film") and the 2010 Geramardner International Film Festival.

"Nightmares in Red, White and Blue" will be released in the USA, in July 2010, via Warner Bros Digital.