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**Dressed to Kill -
Costume in the Vampire Movie**

by

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Introduction:

This thesis will examine costume in film, paying particular attention to the vampire movie of recent years. It will analyse how costume helps to create the characters, and at how it adds to plot development and the definition of the genre.

The films on which I have chosen to focus are Bram Stoker's Dracula (1992) directed by Francis Ford Coppola, and Interview With The Vampire (1994) directed by Neil Jordan. Both of these films are part of a recent revival of the gothic horror, in which style and glamour play significant roles. Costume in these films is, therefore, of huge importance. These films are historically located, and so fall into the category of historical costume drama, but they also function as modern horror films. In the past there were different sets of rules governing the way people dressed. Social and moral concerns dictated fashion to a greater extent than they would today. It must be noted, however, that these costumes are being created today to represent the past, and that many of our late twentieth-century ideas distort that past.

Chapter one traces the development of costume in film, and analyses how its progression through the years has increasingly contributed to the film as a whole. There is a symbolic language contained in the choice of, for example, the colour and fabric in any given outfit. As the films I have chosen to study are both horror films, chapter two examines that genre - briefly tracing its history and looking at why it is that the macabre holds such a fascination for so many people. The analysis of the two films in chapter three

traces the progress of the key characters in each film, through their costumes. As their outer dress and appearance offer an indication of the inner self, the character's costumes serve as a valuable aid in advancing the narrative. In these two films, in particular, the costumes also serve the important function of helping to redefine the genre.

There are a number of texts which have been useful in the researching of this thesis. Jane Gaines and Charlotte Herzog's 'Fabrications' was particularly helpful in providing a framework in which to analyse a film through its wardrobe. Jonathan Lake Crane's 'Terror and Everyday Life' provided a good background to the horror genre. Magazine articles proved to be of most value in the study of the films as they are both from very recent years, and are not discussed in many books. I found no previously published material, however, which dealt with both strands of my research - costume and horror - in a single document, so I had to compile this information myself from separate sources.

Chapter 1: Costume in Film

General History

In the very early days of film, there was no wardrobe department; stars such as Lillian Gish would have worn their own clothes. Indeed, in period pieces they actually had to make their own costumes. *Dressing for the Movies*, in *Photoplay* (1915), one of the earliest articles on the subject, the job of an actress is described as “entailing designing as well as sewing the costumes required by the part” (Gaines, 1990, p. 181). Then, in the teens and early twenties, one person was put in charge of all aspects of production - costume design, the stars’ make-up, designing and painting the film sets. From the twenties onwards studios began to build up reserves of costumes; the same garments would be worn and reworn, sometimes with very little adjustment from one film to another. In the days of silent movies the visual impact of a character carried most of the clout. Jane Gaines has said of this era:

...(I find) such a close link between dressing the part and playing the part that it is almost as though “acting” for the silent female player consisted of nothing more than stepping into and out of different costumes.

(Gaines, 1990, p. 181)

Costume, therefore, was a form of communication, almost a substitute for speech.

Bold designs, with enlarged details and exaggerated shapes were needed to make strong character statements. During the transitional period from silent to sound, films were often made silent and then sections remade with sound. In these sections, edited back into the film, it was not uncommon

for someone to wear, for example, a different wig or accessories (Century of Cinema, BBC, 1995). It was the overall impact of the costume that mattered, not the details. Narrative realism and continuity were not taken into consideration until later as the industry developed.

The specific profession of costume design for the cinema was not consistently organised until the thirties and forties. These were the glory days of Hollywood, when the studio systems were at their strongest, and star glamour was imperative. There was a growing awareness of the significance of wardrobe in film. The costumes, however, were often too heavy, too stiff or too tight for the actress to move properly, as screen costume was made to be photographed, not worn (Gaines, 1990, p. 30). Costume designers had a huge responsibility in the creation of stars. Actresses had an image both on and off screen, and the designers had a large hand in this. Travis Banton produced Marlene Dietrich's image, Adrian was accountable for the styles of both Joan Crawford and Greta Garbo. The role that symbolism in costume could play was realised and exploited at this stage too, as various styles came to represent different types of characters or emotions.

Contemporary fashion designers also contributed to the world of cinema, though with varying degrees of success. Chanel simply reproduced some of her classic designs for Tonight or Never (1931), but their elegant simplicity was lost on the screen, and they ended up looking dowdy and plain. The need for costumes specifically designed for the cinema was now becoming apparent.

As film entered the era of colour, this brought a new set of considerations for designers. Colour can convey a range of meanings about the wearer that cannot be ignored. Details can be seen more easily on the better quality film. Coinciding with the technological developments in film production, the resources available to those in charge of the wardrobe department were also improved. This has meant that cinematic costume has become more sophisticated, in line with other technical elements of film.

The 'look' of a film in all aspects - costumes, set design, lighting, sound effects, music - arguably contributes as much to creating the genre of the film as does the actual storyline. Often, the mood is set by these elements, even before the characters are introduced, or the plot set in action. In a serious drama, the costumes cannot be allowed to dominate the actors, while in something more light hearted, they can add to the fun. In fantasy films the costumes can be quite bizarre, as the designer has licence to follow the plot overboard. By changing these parameters, the effect of a film can be changed dramatically. A film such as Derek Jarman's Edward II (1991) is, on the surface, an account of an historical character, but the fantastic costumes lift it from the ordinary status of a biopic to that of a bizarre fairy tale. Delicatessen (1992) - a futuristic fantasy which has costumes that look more like what was worn during the bleak second world war period than what we would expect from a fantasy - is another example in which the costumes seem to contradict the message of the film. This juxtaposition can be unsettling, and can mean that the film defies classification in any one given genre.

Another way in which costume can contribute to the overall success of a film is when it can assist the actors in grasping the role they are to play. Especially in the case of a film with an historical setting, the actors will have to try to place themselves in a situation unlike any they are familiar with. There is no way of knowing *exactly* how people from other eras moved and behaved, but in wearing clothes from those eras, and in having to cope with the inherent physical restrictions of the costume, an actor will better be able to assume those mannerisms.

... the invisible detail which secretly helped certain actresses to perform, a variation on the actor's practice of putting on a costume as a means of learning about a character. The painstaking work of a costumer ... was elevated because it aided an actress in the realisation of the character.

(Gaines, 1990, p. 187)

Actress Holly Hunter attributes part of her success in her Oscar - winning role as Ada in The Piano (1993) to the costumes she wore:

The costume helped me tremendously ... There was an obvious stamina and grace required to wear these clothes in these circumstances. These were essential aspects of Ada's character.

(Bruzzi & Colbert, Sight and Sound, October 1993)

Authenticity

Historical dramas raise questions of authenticity. There is often dissension as to whether costume should be faithfully reproduced, or whether the designer should be allowed artistic licence in the interest of drama and glamour - both of which are regarded as central elements to the cinematic experience. Madeleine Delpierre says "for the costume historian and museum curator who are familiar with period attire ... historical cinematographic productions are almost always disappointing" (Delpierre, 1988, p. 19). The expert notwithstanding, however, most cinema audiences are less discerning

when it comes to period detail, and so “the clothes worn by fictitious characters from not clearly defined periods have always afforded scope for fashionable invention, especially in the great Hollywood studios” (Engelmeier, 1990, p. 168). Even Delpierre goes on to say that

... the lack of scrupulous fidelity to the fashion of a given period is only regrettable for purely historical films, whereas lighter adventures are better rendered with a greater freedom of interpretation.

(Delpierre, 1988, p. 19)

Successful period costume in the cinema should not only place the film in its correct historical and social context, and contribute to the plot and character development, but also maintain the overall look and attraction of that film, and of the actors. (Maeder, Ornament, vol. 11, no. 2, p. 24). To achieve the former, the clothes should not only be designed properly but also *worn* properly - that is to say, the actor must assume the inner spirit of the era his character inhabits, as well as the outer trappings. In assuming the characteristics of a figure from an earlier epoch, however, an actor may not be at his most attractive, as mannerisms, as well as ideals of beauty, obviously change from time to time.

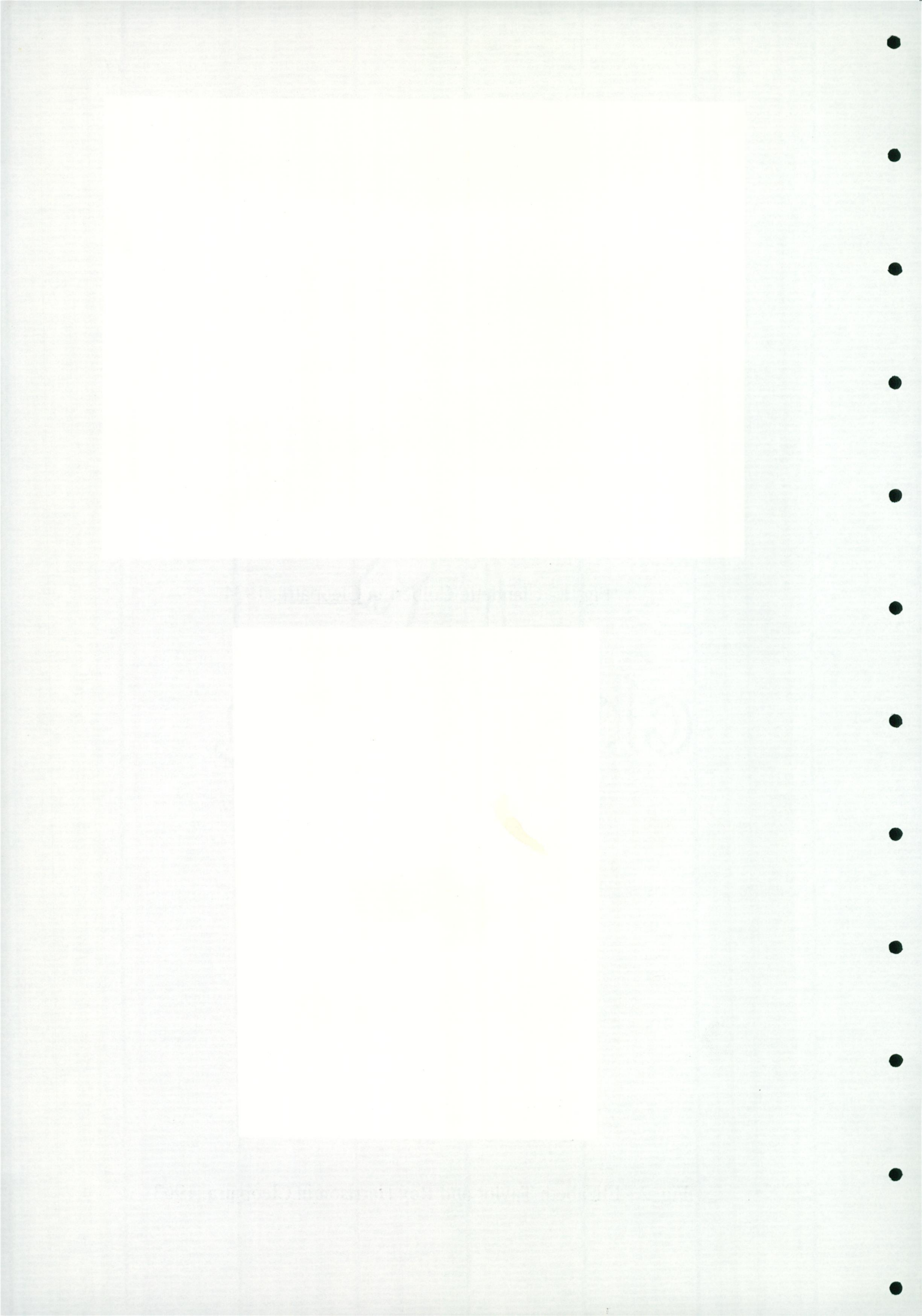
Contemporary ideas of attractiveness invariably invade on period dress. This is well illustrated in the two versions of Cleopatra, starring Claudette Colbert (fig. 1), and Elizabeth Taylor (fig. 2), who stand as testaments to the varying styles of 1934 and 1963, respectively. They (and many like them) represent, not so much an accurate historical picture of life in ancient Egypt, but a depiction of how people of the 1930's or the 1960's, believed ancient Egypt to be. “When we try to recreate historic costumes, our vision is so influenced by contemporary style that we cannot be objective,



Fig. 1 - Claudette Colbert in Cleopatra, 1934.



Fig. 2 - Elizabeth Taylor and Rex Harrison in Cleopatra, 1963.



and the result is always an interpretation” (Maeder, Ornament, vol. 11, no. 2, p. 22).

Nowadays we tend to believe that we have ‘got it right’, that our contemporary interpretations of historic costume are as close to the real thing as possible, yet, as Lisa Armstrong points out, it is only in retrospect that we can determine how dated these pieces really are. (Vogue, Jan. 1991, p. 121). The truth is that people such as Winona Ryder (Bram Stoker’s Dracula), or Brad Pitt (Interview With The Vampire) embody what is considered beautiful in the 1990s, and it will only be in years to come that they will be identified as distinctly late 20th century rather than 18th or 19th century.

The crucial question is whether accurate reproduction is entirely essential? In a film which claims to tell a ‘real’ story - that is to say either a historical biopic, or even a serious drama which we are supposed to accept as factual, verisimilitude is important. In fantasy films, however, the designer does have more licence. If the whole film is a flight of the imagination, then the costume should be able to follow suit. It is really only when what is presented to us, is to appear true, that the costumes should be ‘real’ too.

Sometimes it is necessary to shade the truth to a certain degree, to make a distant period seem more accessible. The designer Marit Allen (White Mischief, Mermaids, Shining Through) has observed that “You find yourself struggling against the viewers’ misconceptions” (Vogue, Jan. 1991, p.121). People believe that they should see one thing, and if presented with something that differs from their preconceived ideas of a certain period, it will

seem wrong, regardless of its actual authenticity. The costumes for A Room with a View (1986) were exaggerated slightly to go with the operatic approach of the whole piece, while those in Out of Africa (1985) were toned down, as modern audiences would not believe just how glamorously these pioneering British actually dressed on safari. Ironically, a lot of our inaccurate ideas about historic costume come from films we have seen before, even though those films may have been concerned more with glamour and the preservation of the stars' beauty than with fidelity to the era.

An obvious obstacle to verisimilitude is the availability of materials. Very often it is impossible for designers to acquire the fabrics used in previous centuries, as modern technology has taken over, and the old - style textiles are no longer in production; *Miniver*, a type of squirrel fur used to line medieval cloaks, is, for example, unobtainable as the unfortunate animal is now extinct. Designer Jacques Fonteray insists that as the fall and lustre of the fabric are two of the factors that greatly determine how a costume will look on screen, they will determine how it compares to the original garment, and so, these are the qualities which designers will try to reproduce to create an accurate looking garment. (de Fleury, 1988, p. 190). Notwithstanding authenticity, cost can be a prohibitive factor, especially when clothing numerous extras. In these instances, it is necessary for the designers to improvise, using the nearest possible alternative.

Even more than fidelity to an era, cinematic costume must be faithful to that film itself. The complexity of the period must be respected by ensuring that the costume suits the character of the wearer. In fact, costume research through historical archives and museums generally only comes *after* the

designer has researched the particular film. As in the present day, different people wear different clothes, depending on their circumstances and individual personalities. While fashion dictates to a certain extent, people will always bring their own style to the wearing of clothes. Historically this would have been the case too, and must be taken into account by the designer. While

...the couturier creates an image based solely upon his own subjective aesthetic and ideas ... the costume designer on the other hand works to a script and must serve the character in the role and personality they are to represent.

(Engelmeier, 1990, p. 20)

This involves reading the script, and discussing the style and types of character with the director and the production team. The designer must then combine an understanding of the characters with knowledge of the fashion trends of the day, and use this information to decide how those characters would have chosen to adorn themselves, with respect to their era, class and situation. This must be achieved without losing sight of the overall look and style of the film, a difficult balance in the face of certain actors' wishes about how they feel they should look. Another concern with the historical film is that the elaborate costumes from a bygone era do not overpower the other aspects of that film - namely the plot and actors. As director Stephen Frears said of Dangerous Liaisons (1988), the audience can "come out humming the costumes" if they are of a higher impact than the story itself. (Armstrong, Vogue, January 1991, p. 121).

Symbolism

Symbolism in costume is important to the narrative of the film. The clothes an actor wears command the more immediate attention of a viewer,

than other visual elements such as set decoration or lighting effects (which subtly create atmosphere). The costumes, therefore, have the potential to send the audience subliminal messages about the wearer and about the narrative. In a 1923 manual *Hints on Scenario Writing* Murray Sheehan gives this advice:

Not one of us but is shouting his or her personal characteristics every minute of every day by the clothes we wear and the way we wear them, and the creative writer can be on the lookout for these tiny indications.

(Gaines, 1990, p. 185)

A simple example of this occurs in *Sleeping with the Enemy* (1991) in which Julia Roberts, as the sweet innocent heroine, wears pink floral dresses and cardigans, while Patrick Bergin as the villain, sports a black trenchcoat, in contrast to Kevin Anderson in denims and a light coloured sweatshirt, who portrays the All-American good guy, just in case we were in any doubt.

There are both subtle and unsubtle devices employed by designers. Fabric is one such example, which can hold clues to the wearer's personality or state of mind. Wool tweed indicates seriousness; black satin is a sign of a wicked or decadent femme fatale; and tulle is worn by the light-hearted - as Carole Lombard said "Don't discuss politics in tulle" (Gaines, 1990, p. 191); while "silk, taffeta and velvet seduce" (Engelmeier, 1990, p. 19). Fabrics can also be employed to help register emotion.

... on the bodies of the female heroines, such fabrics as lame, silk velvet, duchesse satin and chiffon, simulate skin and thus seem to render tangible an emotional hypersensitivity ... the textured rigidity (heartlessness) of silver lame fabric ... richness of feeling deserves enriched texture; and velvet, wool jersey, chiffon, satin, bugle-beading or sable are often used on the bodies of these heroines.

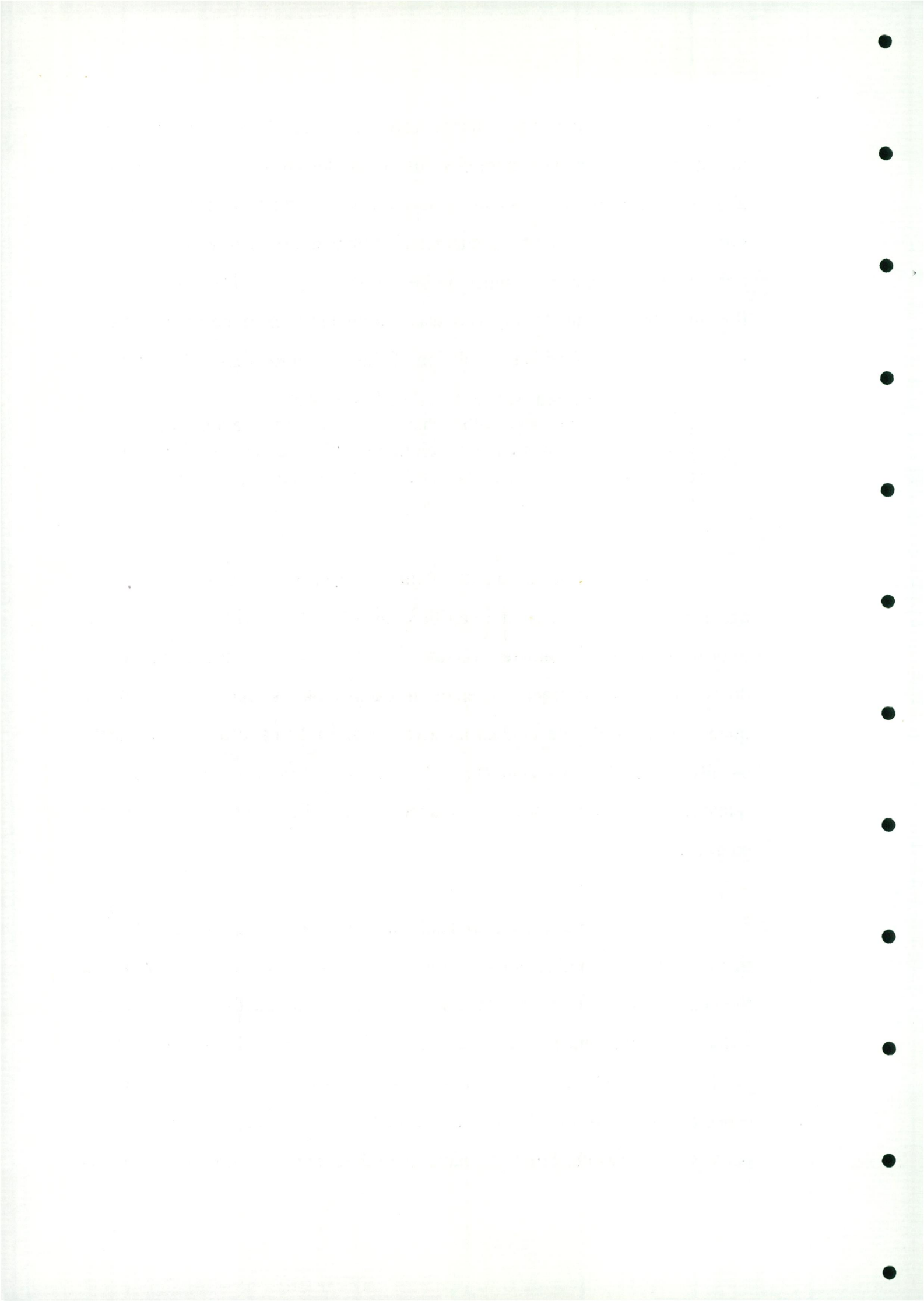
(Gaines, 1990, p. 205/207-8)

As well as the texture of the fabrics worn, of course, the cut and structure of the garment provide even more obvious visual clues to the wearer's character and, thus, reinforce the content. The concealing and revealing of flesh are often used as metaphors for a character's vulnerability or morality. Rigid or tight clothing indicates a much more repressed personality than loose or flowing attire. Edith Head, who was Paramount's chief designer for over twenty years, described her translation of character into dress as follows:

A self - centered woman translated into a 'covered - up look'; a generous woman into clothes that 'look easy and give a little'; and a shy or rigid woman into clothing with a collar standing up around her face, cuffs that extend over her hands, and ruffles.
(Gaines, 1990, p. 190)

"Costume detail is 'fixed' in the ... sense that it stands, again and again, for the same thing, and can be counted on to provide the most basic information about a character" (Gaines, 1990, p. 190). In these accounts of dress symbolising character or emotion, each 'look' is representative of one quality only; while the clothes an actor wears will make basic statements, usually about whether a character is the 'good guy' or 'bad guy' in a film, it remains to the actor to provide the subtleties that flesh out a fully - rounded character.

The colours we wear also send out signals about our personality, and this is, therefore, another device employed by designers to tell us more about the characters in a film. White, for example, is traditionally associated with virtue and innocence. It can be easily soiled both physically and symbolically, and thus was often worn by innocent heroines in fiction, especially those destined for a tragic end. (Lurie, 1992, p.185) Modern perceptions of white, however, have altered somewhat. The 'white equals



purity' cliché has been turned on its head, and the colour has acquired a sexual potency of its own. Characters such as those played by Dietrich in a masculine suit, Monroe in her plunge - neck dress, and Sharon Stone in *that* scene, all wore spotless white clothes. These clothes, thus, place their wearers in a position, not of tragic innocence, but a position of dominance and sexual assuredness. (McDowell, The Sunday Times, September 1995).

Black symbolises death, sorrow or sophistication. While white has been considered the colour of the Gods, black has long been associated with the occult and supernatural powers of darkness. It is, therefore, deemed to be the appropriate colour for a vampire. Black is also associated with historic connotations of mourning, sobriety and self-sacrifice (as in the case of a priest); pure black has the greatest impact, whether as a symbol of sexual sophistication or of the supernatural. As it moves towards grey, the effect is lessened, and the colour may suggest conformity or stability.

Other colours' effects can be derived from their physiological effect. Red, for example, provokes an intense reaction, increasing blood pressure, respiration rate and heartbeat. Red has, therefore, long been allied with passion - either of a sexual or violent nature. Alternatively, blue has a calming power and is the colour of harmony, honesty and faith. As any colour approaches white, its message is moderated; while nearing black means it is becoming more serious.

Symbolically, cheerfulness and youth are denoted by yellow. Green represents fertility and growth. It can imply a connection with the powers of nature or with life force. Purple can claim noble or royal blood for its wearer,

while brown suggests a lack of social pretensions. According to Alison Lurie, these associations stem from the early days of fabric dyeing when purple, for example, was the most expensive dyestuff, and as such, only available to the very wealthy while brown has always been easily obtained, its subdued, drab hues suited to religious asceticism and puritan morality. (Lurie, 1992, p.204).

Chapter 2: Horror

In examining the nature of costume in the horror film we must first of all examine something of the nature of horror itself, and how the genre fits into the world of cinema as a whole. Horror is, in itself, vile and repulsive. It presents us with a paradox as to why we should choose to watch something which has been specifically designed to arouse in ourselves negative emotional and physical states.

It has long been posited that the horror films of any given time reflect the contemporary fears of that society. The 1950s for example were overshadowed by the fear of the atom bomb and the spread of Communism, leading to a wave of 'invasion from beyond' movies, inspired also by the breakthroughs in space travel. This continued into the 1960s, until the unrecognisable alien invader was replaced by the menace from within our own society - manifested in films such as Psycho (1960). The slasher movie of the 1970s and 80s evolved from this. The monsters in these include psychotic individuals (Halloween, 1978), zombies (Night of the Living Dead, 1968), and the ghost of a human monster as recreated in teenagers' dreams (A Nightmare on Elm Street, 1984). Progressively, during the 80s the threat burgeoned from inside the hero's own body as the new fear of disease, such as AIDS, gave rise to 'body horror', as exemplified by The Fly (1986) or Alien (1979).

Jonathan Lake Crane argues that the horror film in its most traditional form is in decline, and will continue as such until it is "revivified with a

1. The first part of the report deals with the general situation of the country and the progress of the work during the year. It is a summary of the work done and the results obtained. It is a general statement of the work done and the results obtained.

2. The second part of the report deals with the details of the work done during the year. It is a detailed statement of the work done and the results obtained. It is a detailed statement of the work done and the results obtained.

3. The third part of the report deals with the conclusions drawn from the work done during the year. It is a summary of the conclusions drawn from the work done and the results obtained. It is a summary of the conclusions drawn from the work done and the results obtained.

revamped set of novel conventions” (Crane, 1994, p. 159). He goes on to say, however, that certain elements of the genre, namely the violence, are kept alive within other categories of film, thus broadening their appeal to a wider range of viewers. This increasing universality is further explicated thus: “In abandoning teenage victims, the mainstream film is now free to threaten a greater range of prey ... mainstream films have elected to offer death to a more demographically respectable range of victims” (Crane, 1994, p. 166). For a long time the horror film has been located in the territory of the adolescent male, and disregarded by aficionados of more ‘highbrow’ cinema. Fusing horror with another more ‘respected’ genre has increased the potential audience, by granting horror a new status. The revival of gothic horror since the beginning of the 1990s is part of this. Combining horror with period drama has meant the luxury of bigger budgets, and therefore more lavish costumes and sets than previous horror outings, which, along with the presence of major star actors, ensures high profile cinema releases for films which would formerly have gone straight to video bargain basements. This has a circular effect. Because the audience will now be larger and more discerning than the archetypal horror fan, more attention will be paid to providing them with a high quality film. While the gore content is still high, the glamour content is now of increasing importance.

The typical audience of the historic costume drama is a long way removed from that of the slasher movie - about as far removed as is conceivably possible. A Room With A View meets The Texas Chainsaw Massacre? A number of recent films, however, have experimented with a fusion of the two genres; films such as Bram Stoker’s Dracula and Interview with the Vampire are examples in point.

Just how seriously a horror film should be taken has long been a subject of contention. The use of bizarre, and often violent, scenarios has meant that the genre has tended to be disregarded as puerile escapism. There are, however, undeniably serious undertones: the exchange of blood as a metaphor for AIDS in the vampire film, for example. In our contemporary society, the fears have shifted from the alien invasion from beyond, or even threats from areas within our own community, to a fear of what is happening inside our own bodies. The idea of a virus invading the body and progressively destroying it is strongly symbolised in the vampire myth; where a bite from the undead infects the body and creates a similar state in the victim. The modern perception of the vampire as a Lothario and the sensual aspect of the attack further serve to reinforce the connection with AIDS, a disease which can be transmitted sexually or through the exchange of blood. Even in Bram Stoker's day parallels were drawn between vampirism and syphilis - then the major threat to the promiscuous - and a line can clearly be traced between these two diseases and the demon that represents them.

These serious undertones do, however, remain just that - *undertones*. In general a horror film will not preach its message overtly, but allow it to emerge as the action unfolds. Its primary concern is, of course, to terrify and entertain its audience. The consequential elements can often only be picked up on a more in-depth analysis of the film. On a casual viewing, the film may remain rooted in the realms of fantasy. Having said that, while the special effects and gore scare us at the time of viewing, it will often be the message symbolised within that continues to terrify us after the film has ended.

The psychology of horror

Much has been written on the psychology of horror, and the question of why we should choose to watch something which is specifically designed to terrify and repulse us. To enter fully into this discussion would be beyond the scope of this thesis, but I will briefly outline some of the theories which have been put forward as an explanation for our fascination with the macabre. An association with religion provides the foundation for some theories. H.P. Lovecraft suggests that the attraction of supernatural horror is that it “provokes a sense of awe which confirms a deep-seated human conviction about the world, viz. that it contains vast unknown forces” (Carroll, 1990, p. 162). This response to horror comes from an instinctual human intuition and is similar to a religious feeling of wonder. This equates the mystery of the fictitious monster with the mystery of the divine. Some monsters are, however, a fusion of familiar components rather than a supernatural entity, and the feelings of awe, fascination, terror and wonder associated with a wholly unknown divine entity cannot be said to apply to a monster which is simply an (albeit terrifying) amalgamation of known parts.

Indeed it is this recognition of, and identification with, the monster which provides another explanation for our continued fascination with the genre. The confusion and bewilderment often felt by the monster as he tries to understand his non - human state echo the feelings of many adolescents coming to terms with changes in their own bodies. Isolation from society, an immature sexuality, and awkwardness in communication are just some of the traits a monster, such as that created by Dr. Frankenstein can possess, which

also feature largely in the life of a teenager. (Crane, 1994, p. 27). While horror does have an adolescent fan base, it also has an adult following, and that which appeals to the mature viewer is different than for the teenager. Noel Carroll has suggested that the magnetism towards the monster persists, although the reason behind this changes. The power which the monster has over his victims is something that the audience, while not actually identifying with, could relate to. "With figures like...Dracula...the monstrous entity is seductive, and part of that seductiveness has to do with its force" (Carroll, 1990, p. 168). An increasingly sophisticated monster that appeals to more mature viewers is an indication that the genre is developing with its audience, while the essential characteristics of the horror film remain the same. Film-maker Roger Corman accounts for the popularity of horror thus:

The experiencing of horror through a motion picture or story is a cathartic experience. It's a way in which the person can work out certain problems within his unconscious mind. We all have had feelings of horror as a child. These feelings are buried or suppressed, and screaming at horror is releasing some of this pressure. We scream and then smile afterwards.
(The Horror Of It All, Wombat Productions, 1983)

A more developed psychoanalytical interpretation of fascination with the morbid has been put forward by Ernest Jones who argues that:

...figures of nightmare...attract because they manifest wishes, notably sexual wishes. However, these wishes are forbidden or repressed. They cannot be acknowledged outright. This is where the horrific, repulsive imagery comes in. It disguises or masks the unacknowledged wish ... The revulsion and disgust the horrific imagery provoke is the price the (viewer) pays for having her wish fulfilled.
(Carroll, 1990, p. 170)

He suggests that taboo areas such as rape or incest are what people secretly fantasise about and that watching horror, which regularly contains violent

sexual imagery gratifies these fantasies. The disgust felt at the horrific and bloody depiction of these scenarios is, what our conscience causes us to feel, a justified ‘punishment’ for our indulgence in these fantasies. Jonathan Lake Crane has theorised that our need to watch horror is a “reality check” in an ever increasingly nihilistic society, which has lessened our ability to believe in a better and brighter world. (Crane, 1994, p. 8)

I believe that no *one* of these theories can account for the popularity of the whole spectrum of horror, as even within the genre there are distinct subsections and these areas appeal to different people and for different reasons. Amongst the above theories, however, the lasting appeal of most facets of the genre can be rationalised.

Sexuality in horror

The importance of sexuality as a theme in the horror story has already been mentioned, this point is especially relevant in respect of the two films to be examined here. Both stories draw parallels between vampiric and sexual encounters. While there may be an eroticism in Stoker’s novel, it is “an eroticism veiled by Victorian manners and convention” (Ursini & Silver, 1993, p. 44). In Rice’s novel, however, nothing is taboo. “Paedophilia, sadomasochism, homosexuality are all touched on as part of the vampire milieu which she constructs” (Ursini & Silver, 1993, p. 205).

We have, however, come to expect a certain level of sexuality which can be depicted in a mainstream film. The original novel of Dracula is more repressed than this, while that of Interview goes beyond these boundaries (and had, therefore, long been considered unfilmable). To bring these books

to a level tolerable in the cinema, the sexual aspect is played up in Coppola's film, while Interview, on the other hand only hints at some of the more taboo areas in the story, rather than graphically depicting them. Ironically, this downplay of the sex scenes does as much to fit the film into a 1990's ideology as the exaggeration of the same elements did in the former. The monsters in both of these films are seductive, even though (or because) they are dangerous. Their repulsive incarnations at certain stages in the narratives, such as Dracula's wolfman persona, or Lestat on his return from the swamp, horrify us and castigate us for having earlier desired the demon. They remind us what can happen when, through promiscuity, we allow ourselves to give in to our desires. It is not so much a fear of a supernatural ghoul that continues to terrify us after the film has ended, but the fear of disease which comes through illicit carnal actions.

Chapter 3: A Look at Two Films

Bram Stoker's Dracula

Eiko Ishioka's lavish costumes for Bram Stoker's Dracula are richly symbolic. Ishioka trained and worked as a graphic designer in Japan, before Francis Ford Coppola discovered her, when he saw the posters she designed for the Japanese release of his film Apocalypse Now (1979), after which she came to America. She is not, by profession, a costume designer and so her work in this film is not typical of an historical drama. Coppola explains why he chose Ishioka for the role of designer:

She is an independent, a weirdo outsider with no roots in the business - it worked in the end, because I could look at the screen and say, well the costumes are truly irrational and artistic, and absolutely unique.

(Popham, Independent Magazine, no. 2014, April 1993)

Dracula is essentially a lavish Hollywood treatment of a gothic horror story. It is a very visual film with elements, such as colour and optical motifs, playing an important, symbolic role. Old-fashioned special effects, including tricks with mirrors and smoke machines are used, rather than sophisticated computer graphics. The sets are deliberately subtle, evoking the atmosphere of the location rather than actively displaying it. The costumes serve as the primary visual prop to the narrative.

According to Ishioka, "Coppola conceived of the costumes as an integral part of the set, making them key to visual expression in the film" (Axis, no. 47, Spring 1993). Many of the shots are close-ups of the actors

against a vague or neutral background so the visual richness and lavishness of the plot must be carried by the costumes. Ishioka was involved with the film from its initial stages; through storyboards she was aware of how much her costumes would be required to tell, how much detail they would need, and so on. She chose key colours for certain characters, adroitly overlapping some to suggest ambiguity or a merging of personalities.

Dracula's key colour is, of course, red. This, however, does not mean that it is the principle colour for his costumes (only two of his outfits are predominantly red) but the colour serves as an indicator of his increasing sphere of influence. Red is used to tie the destinies of both Mina and Lucy to the Nosferatu. The clothes worn by Dracula (Gary Oldman) identify him in whichever persona he is appearing. As Prince Vlad the Impaler he wears a red suit of armour, an insect - like shell (figs. 3 & 4). The elderly count in Transylvania dons the eccentric but elaborate vivid, red gown with its fantastic train and gold dragon motifs (figs. 5 & 6). In transit to London, buried in his coffin of earth, we catch glimpses of a fantastic gold coat (which, at Coppola's suggestion, was inspired by the works of Klimt) (fig. 8). When he resurfaces as a handsome prince in London, he wears a sombre grey suit, similar to that of other well-to-do Victorian men (fig. 9). A reference to his identity is maintained by the pin in his cravat, which bears the dragon motif, a recurrent visual motif of his character. As he sets about seducing Mina, he wears formal military dress (harking back to his earlier life) which makes him look authoritative, regal and attractive (figs. 11 & 12).

Other than the Victorian suit, worn by Dracula to blend in to the streets of London, his clothes have a ceremonial other-worldliness about them.

1. The first part of the report deals with the general situation of the country and the progress of the work during the year. It also mentions the results of the various expeditions and the collections made.

2. The second part of the report deals with the results of the various expeditions and the collections made. It mentions the names of the collectors and the places where the collections were made.

3. The third part of the report deals with the results of the various expeditions and the collections made. It mentions the names of the collectors and the places where the collections were made.

4. The fourth part of the report deals with the results of the various expeditions and the collections made. It mentions the names of the collectors and the places where the collections were made.

Ishioka went back to the historic Prince Vlad and the Turkish culture of the 14th and 15th centuries, of which he would have been a part, for her Byzantine influence. Even the Klimt-inspired coat is a symbolist reference to the art of Byzantium which was a major influence on that artist.

For Mina (Winona Ryder) Ishioka chose green, a colour which suggests an affinity with nature and life. She is the antithesis of the all-pervasive death represented elsewhere in the film. From the outset Mina wears a pale mint-green dress with a modest high collar and long fitted sleeves (fig. 7). She tends, for the most part, to be tightly laced and corseted into her Victorian dresses. The intensity of colour in her clothes increases, along with her intensity of emotion. She wears a two-tone dress, in deeper shades of green (fig. 10), when she first meets “her Prince” on the streets of London, suggesting awakening passion, but for her marriage to Jonathan she wears a light (almost muddy) grey-green. At the end, after she has joined Dracula as one of the undead, she seethes with life, passion and energy. In these scenes she wears a rich, deep, emerald green, velvet dress. This dress has a deep V-neck, and high standing collar, and is medieval rather than Victorian in tone, echoing the return to Prince Vlad’s medieval castle. (This dress also serves to link Mina with Elisabeta, Dracula’s long-dead wife. It is similar to the dress worn by the latter in the prologue of the film, and reinforces the notion of reincarnation, and Mina’s destiny as the vampire’s true love.) The only scene in which Mina wears a different colour is when she is being seduced by Prince Dracula. Here her deep red dress echoes Dracula’s theme colour as she grows more sympathetic towards him. The décolletage and loose flowing sleeves are indicative of the passion he has aroused in her (figs. 11 & 12).

While Mina, for the most part, embodies repressed Victorian sexuality and is dressed in the restrictive clothing suggestive of this, her friend Lucy (Sadie Frost) flirts wildly and widely, and dreams of scenarios similar to those depicted in her copy of *Arabian Nights*. Seemingly contradictorily, the lecherous Lucy's key colour is virginal white (emphasising that colour's new found potency), although she is also seen in red (fig. 13), having been vampirised by the monster early on. While Mina's dresses are usually tight and stiff, Lucy's are loose, floating and almost transparent (fig. 7). She spends a lot of time confined to her bed, by the men who cannot understand her condition, and so wears night-gowns - by nature more flimsy and fragile than day wear. Her whole appearance is one of flightiness as even her day-dresses have low necklines which trail off-the-shoulder.

Although at one stage she wears a green dress similar to that of her companion, the differences in their personalities are nonetheless subtly evoked in the decoration of their gowns. Mina's is embroidered with a leafy design, while Lucy's is adorned with writhing serpents. The former's modesty is manifest in the white, gauzy bolero she wears over her dress. Later in the film, as she weakens, and becomes more vulnerable to the vampire's attacks, Lucy is seen wearing a night-gown of very pale, peachy-pink, shimmering silk velvet (fig. 14). It is reflective of her blood-drained complexion. This fabric simulates her skin, a device which can frequently be utilised by designers to indicate a moment of sensitivity and vulnerability. (Gaines, 1990, p. 205) At this stage Lucy is seen as a tragic victim, her former self-confidence and assuredness have given way to a dependence on the "impotent men ... who cannot protect her from (Dracula's) power"

(Dracula, Coppola, 1992). Lucy's most celebrated costume is that which was to be her wedding dress, but becomes her burial robe (figs. 15 & 16). The exaggerated ruff she wears was inspired by the frill-necked lizard, and gives the impression of her head being served on a plate, something which is soon to be virtually realised. The ruff, the whiteness of her dress and skin, and the extravagant head-dress all combine to create a supernatural appearance, indicative of Lucy's state.

The costumes in Dracula do not always ring true as authentic examples of late Victorian dress, but as the film is basically rooted in fantasy this does not essentially matter. Ishioka looked to the insect world, for example, for the creepy, underworld feel of those ensnared in Dracula's evil web. This can be seen in costumes such as Vlad's armour, Lucy's 'lizard ruff', and Renfield's strait-jacket suit (fig. 17). Ishioka asserts that, although the costumes may seem odd, they must be rooted logically to avoid ending up looking like carnival costumes (Popham, Independent Magazine, no. 2014, April 1993). She achieves this in the costumes of the men - Harker (Keanu Reeves), Seward (Richard E. Grant) (fig. 19), and the more eccentric but believable (in terms of costume anyway) Van Helsing (Anthony Hopkins) (fig. 18). These costumes, rooted in what we perceive to be accurate, give the overall dress of the film a solid base while the extravagant costumes of Dracula and his brides (fig. 20) provide the exotic and erotic elements necessary to make the fantasy work.

Interview With The Vampire

Interview With The Vampire takes itself more seriously. Anne Rice's vampires are not like anything that has gone before. Rather than shrinking from garlic and crucifixes, they are:

...gloriously sensual creatures, impeccably dressed, artistic, existential, bisexual, "drifting preternatural, through the natural world". Rice says she was intrigued by her own creations, that they "would have no clearer proof of God than anyone else; their tragedy was that they would learn to love life more and more as they took it to live."

(Miller, The Sunday Times Magazine, September 1995)

The book is 'a symbolic autobiography', written soon after the death of the author's daughter, and as such it carries the weight of her ghost with it. In contrast, Dracula is dismissed by Louis (the 'vampire' of the title) as the "vulgar fictions of a demented Irishman" (Interview With The Vampire, Jordan, 1994).

Interview is presented to us, not as a fantasy, but as a story of real people. Their vampirism is a way of life and this is the lifestyle they are destined to live. Just how 'normal' their lives purport to be is highlighted in the domestic scenes. With Claudia, Louis and Lestat encounter the usual problems associated with child-rearing, albeit with a more morbid slant than in the average family. When Claudia kills her dressmaker or piano tutor, for example, she is rapped on the knuckles and told "Never in the house!" (Interview With The Vampire, Jordan, 1994).

In Interview, the victims are merely strangers passing through, there is no force of good trying to counteract the evil. In fact the 'victims' in this film

could be said to be the vampires themselves; having been deprived of a normal lifestyle, they struggle to understand their own nature. What is remarkable about Rice's vampires is "the empathy through which she entices the viewer to share their perspective of their world" (Silver, 1993, p. 205). According to Neil Jordan it is this very factor which makes the film so horrifying.

It's a disturbing movie, because it's told from the point of view of the monsters. These are people who live off other people's blood and kill to live. They are the 'heroes' of this movie, which is a really horrifying, but very original, perspective.

(Jordan, Interview With The Vampire Production Information, 1994)

The first part of the story is set in 1791 in New Orleans where the bizarre or supernatural seem that much more acceptable than elsewhere. This serves to reinforce the notion that Interview is a serious, realistic account of these characters' exploits. This reality is substantiated by the costumes. These costumes, like the location, combine an eclectic range of influences in the creation of an eccentric atmosphere that somehow seems normal; from the exotic, Eastern turban of Yvette (fig. 21) to the decadent style at the society gatherings (fig. 22).

Sandy Powell has, like Ishioka, chosen signature colours for the main protagonists of Interview. Because this film spans a much longer time frame than the previous one, the fashions and costumes change as the film progresses. By continuing a character's colour palette, she provides a visual link and narrative continuity from one era to the next. To create the supernatural feel of the vampire's world, she has used Indian shot silk for

1. The first part of the report is a general introduction to the subject.

2. The second part is a detailed description of the methods used.

3. The third part is a discussion of the results obtained.

4. The fourth part is a conclusion and a summary of the findings.

5. The fifth part is a list of references and a bibliography.

6. The sixth part is an appendix containing additional data and figures.

7. The seventh part is a list of tables and figures.

8. The eighth part is a list of abbreviations and symbols.

9. The ninth part is a list of footnotes and references.

10. The tenth part is a list of appendices and figures.

11. The eleventh part is a list of tables and figures.

12. The twelfth part is a list of abbreviations and symbols.

13. The thirteenth part is a list of footnotes and references.

14. The fourteenth part is a list of appendices and figures.

15. The fifteenth part is a list of tables and figures.

16. The sixteenth part is a list of abbreviations and symbols.

17. The seventeenth part is a list of footnotes and references.

18. The eighteenth part is a list of appendices and figures.

19. The nineteenth part is a list of tables and figures.

20. The twentieth part is a list of abbreviations and symbols.

21. The twenty-first part is a list of footnotes and references.

22. The twenty-second part is a list of appendices and figures.

23. The twenty-third part is a list of tables and figures.

24. The twenty-fourth part is a list of abbreviations and symbols.

25. The twenty-fifth part is a list of footnotes and references.

26. The twenty-sixth part is a list of appendices and figures.

27. The twenty-seventh part is a list of tables and figures.

28. The twenty-eighth part is a list of abbreviations and symbols.

29. The twenty-ninth part is a list of footnotes and references.

30. The thirtieth part is a list of appendices and figures.

many of the costumes. This fabric appears to shimmer and change colour as it moves through the light, enhancing the aura of other-worldliness.

Louis (Brad Pitt) is the main focus of the story. Although a vampire, he is reluctant to take human life. Even later in the story, when we know he is killing, we never actually see him in the act, (as we do with Lestat, or even Claudia) except when he kills the other vampires out of vengeance for Claudia's death. Paradoxically we regard him as good rather than evil. His key colour is an earthy green / brown in keeping with his "lingering respect for life" (*Interview With The Vampire*, Jordan, 1994). The spectrum he wears varies from rich russet browns to olive greens (fig. 24). As a rich landowner he is generally well dressed, with well-tailored clothes and expensive fabrics.

Louis' range of fabrics includes woollens, velvets (fig. 25) and occasionally, fur. These can be read as indications of the states he is going through. The increasing richness of the fabrics signifies his growing control of events, and his maturing self-confidence. As a grieving widower, he is dishevelled, uncaring about anything, least of all his appearance, although his clothes are still obviously of good quality. At his lowest, hiding in the sewers, bewildered by what he has become, he is wet, bedraggled, almost devoid of any colour (fig. 28). Here, as he tries to cling on to his humanity, he looks ghostly and his cloak looks rough and worn. It is only when he begins to accept his lot, and through Claudia, finds something to live for again, that he begins to care again and dress more richly (fig. 31).

THE [illegible] OF [illegible]

THE [illegible] OF [illegible]

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THE [illegible] OF [illegible]

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THE [illegible] OF [illegible]

THE [illegible] OF [illegible]

Dominated by Lestat, Louis' clothes do not have his (Lestat's) showiness - he is the stable calming member of the family wearing reassuring tweeds in safe browns (fig. 32). After Lestat's death, however, Louis' new-found independence results in a greater self-confidence. In Paris he wears a long full fur-trimmed coat. The time is now 1870, and he looks more regal and grand than he ever did in his eighteenth century finery (fig. 36). Here, he is at last in a position to learn about his vampire heritage, and in Armand, he has found a mentor. He briefly loses control and thus loses Claudia. At this moment, as with all of his most vulnerable and bewildering moments, he is seen in a state of partial undress, his shirt open at the neck (fig. 39). Lack of formal dress for an occasion suggests he is not prepared for what is to come. He is emotionally, as well as physically, bared. Along with Claudia, the last of Louis' humanity dies. He holds on to his grief for her and will not join forces with Armand. He makes a conscious decision to remain on his own. This assertion of independence is marked by a new assuredness in his dress. The brightly coloured orange cravat and rich fur coat he wears for his final confrontation with Armand (fig. 40), and later the contemporary, casual suit he sports when he similarly rejects Lestat in the 1980s (fig. 41) both serve to reaffirm this.

Lestat (Tom Cruise), on the other hand, is portrayed as a suave, decadent creature. He kills indiscriminately and for pleasure, as well as for the need to survive. He is predominantly dressed in a cold, steely blue. While he does sometimes wear velvet, his main fabric is something harder, such as a shiny satin, or taffeta (fig. 25). We are told how much he enjoys high society, and his countenance as a dandy confirms this (figs. 23 & 31).

His concern for his appearance is evident in actions such as adjusting his ragged cuffs when he returns from the dead to kill again.

Unlike Louis, Lestat is rarely unkempt. Even when he is at home with the two prostitutes, he has a kind of contrived informality, rather than a genuine dishevelment (fig. 27). It is only after he has been killed by Claudia that his appearance is radically altered. On his return from the swamp, Lestat is suitably muddy and murky looking (fig. 33). Here, and at the end, when he is rejected by Louis, their roles are reversed. Louis is now the powerful dominant partner, Lestat appeals to him for his mercy. In these scenes, Lestat's clothes are brown, but they are not the rich russets and olives of Louis, they are faded, dirty rags. They were probably blue at one stage but are so old and worn that their original hues have long since diminished.

As he does not move forward with the times, Lestat remains dressed in his antique costume, even up to the present day when he attacks the interviewer. While Louis' vampire blends in with the world he inhabits, Lestat looks ghostly because of his attire. Even after he is rejuvenated by feeding again, his costume places him in another realm and another time (fig. 42). Its archaic appearance makes him better fit our expectations of a vampire as a supernatural being.

Eventually Lestat's weaknesses are exposed, and he becomes very vulnerable. But because of his actual attire - the cold colours and fabrics which indicate a harsh and cruel personality and the vain absorption with his own demeanour - he never really gains the viewers' sympathies. Even when half-undressed it is generally for his own sexual pleasure (fig. 26), rather than

a symbolic soul-baring, as it is for his companion. When he is at his lowest, instead of evoking our sympathy, he looks vile and repulsive. Although Lestat's dress and appearance never allow him to secure the audiences' affections, there is, however, a certain degree to which he is attractive. We do desire danger (hence the continuing popularity of the horror film) and Lestat, as the personification of this, coupled with his suave charm and beauty, commands desire, if not sympathy.

Claudia (Kirsten Dunst) is perhaps the most tragic victim in the film. She is not given a choice regarding her destiny, as Louis was, and she does not even get the chance to grow to maturity before entering the realms of the immortal. She is trapped forever in her child's body, and will never be self-sufficient. While at first she seems to enjoy the attention lavished on her by Louis and Lestat, as she grows older and realises her fate, she grows to resent them for creating her. Her thirst for killing is presented as if it were a natural childish enthusiasm, rather than actual sadism. The luring and killing of her victims is her way of getting what she wants, whether it be a new doll, or the human blood she needs to feed on to survive. In her immature mind, the value of life has no more significance than her own desires.

Focus is drawn to Claudia's costuming as she is shown at fittings for her many gowns (figs. 30 & 34). She herself notes that Louis and Lestat "dress her like a doll" (Interview With The Vampire, Jordan, 1994), this notion is reinforced by her beautiful golden curls and the pretty dresses she wears (fig. 31). She tries to rebel against this by cutting off her hair, but it has grown back by the time she looks in the mirror. Not only is she caught in her vampire state but she is even trapped in her own image.

The clothes Claudia wears are generally the bright, vivid colours associated with childhood. She is seen in shot silks of emerald green and electric blue. These intense colours ensure that she shines on screen (fig. 34). She stands out like a jewel to be seen against the sumptuous but often muted, backgrounds. She is the one shining light in Louis and Lestat's lives. Not only do her costumes place her as a visual motif for the viewer, but they mean that her position as the focus of her adoptive vampire parents' lives is affirmed. The bright colours also serve to hide her darker nature, by making her look like a normal, playful and carefree child.

As with Louis and Lestat, Claudia's progression through the film can be traced through the colours she wears. Again it is their hue and intensity which provide many clues. On her first appearance she is wearing a shabby non-descript dress. Her gown, her skin and even her hair are all an off-white colour (fig. 29). Before Louis attacks her and leaves her for dead, she had little chance of survival anyway, as her family have all died of the plague. Ironically, during these last moments of her mortal life she appears ghostly. Her costume suggests that, like Louis, she had nothing to live for, and that she was effectively already dead. After her immortal birth, the colour is restored to her complexion, and she looks healthy and lively. It is from this point that she is seen in the vivid colours with which she is most associated. The immortality she achieves on her mortal death is, in fact, a vigorous new life. In the early days, when she is still being tutored in the ways of the vampire, she wears powdery blues and turquoises (fig. 32). These colours intensify as she asserts her new role. For many years after Lestat's death she and Louis grow together "honouring the mystery of each other" (Interview With The

Vampire, Jordan, 1994). He clearly adores her. The peacock-like colours of her clothes suggest that she enjoys this attention, and is content to be the sole focus of his love and attention.

In Paris, she finds herself competing for Louis' affections with Armand. The French vampires regard her as an aberration, as one so young should never have been vampirised. As she senses her position of power slipping she realises her vulnerability. Here her clothes have less colour than previously. She wears a light purplish grey. The crushed velvet of her cape (fig. 37) contrasts with the shiny satins she wore earlier and highlights the weakening of her position. She realises her dependency on Louis and anticipates losing him. Her final demand on him is to provide her with a guardian and companion, and to this end she brings home Madeleine, a bereft mother with little to live for in this world, who is willing to join Claudia in her undead state. With the prospect of being loved so completely again, Claudia reverts to her bright wardrobe. She wears a vivid blue dress, and flowing hair strongly echoed in style and intensity by Madeleine's (fig. 38). Ultimately, it is the glare of a natural bright light which kills Claudia and the last we see of her is her bright gown crumbling to grey dust.

While Claudia physically never grows any older, she is aware of her predicament. Her mind is maturing as she learns more of the world and her position in it, and she longs to grow up. The clothes she wears in the early stages are typical of a child of the day. As time passes, however, she begins to assume the styles of an older woman (fig. 36). While she remains a young girl physically, she must appear to age emotionally, and much of that development finds expression through her wardrobe. Her yearning for

physical maturity manifests itself in her assuming of more adult styles and mannerisms.

The character, Armand, (Antonio Banderas) has an other-worldliness about him, he is the mythical and mysterious figure, even to the other vampires, and so his dress is more flamboyant and distanced from reality than that of the 'domestic' vampires, Louis and Lestat. His long black hair and white skin (fig. 40) mean that he conforms more to our notion of an archetypal vampire than any of the others. His dark, cavernous catacombs underneath the streets of Paris seem to be a more fitting abode for a Gothic monster than the stylish apartments and townhouses which Louis and Lestat inhabit. He rarely if ever wears the conventional dress of the day. He is generally seen in flowing cloaks or capes; dramatic red for his appearance at the 'Theatre des Vampires' (fig. 35); or when at home, black with swirling serpentine decoration in gold or silver (fig. 36).

Cinematographer Phillipe Rousselot, who worked closely with Neil Jordan in creating the look of Interview, has stressed how they wanted this film to be different from any other vampire movies that had preceded it. According to Rousselot:

...the traditional atmospheric vampire movie would have taken all the drama out of the story and made it too cartoony ... it was more interesting to present the vampires in the normal context of their time periods and environments. This approach made the vampirism seem much more extraordinary. To shoot people with capes and big teeth and all of the usual gore and tricks of vampire movies would have made it all seem a bit unreal.

(Pizzello, American Cinematographer, January 1995)

The costumes do much to contribute to this. They are basically historically accurate; thus placing the vampires in a 'real' context. Louis and Lestat come

across as “a pair of charming serial killers who go through centuries without getting caught” (Rousselot, *American Cinematographer*, January 1995), rather than as a couple of supernatural, mythical monsters. The attention to period detail is appropriate and befits their status in society as wealthy young dandies. Their vampirism is presented as an intrinsic part of their personalities, a real and tangible trait. Fantasy seems to be done away with, and these bloodsuckers are presented as if they were real characters in actual situations. Ironically, because of this the vampires seem that much more extraordinary than the fictitious nosferatu in the fantasy Dracula. They look like people we could know and this forces us to consider vampirism as a possibility in our world. The mystique of the film is retained, however, in the costumes, which, while basically realistic, are actually somewhat exaggerated. Neil Jordan has said of them:

We tried to stay true to each period, but we also had to convey a specific and different visual world for the picture. So, we created an overripe kind of atmosphere. Everything is slightly too rich, slightly too decorated, slightly too baroque, and that is very particular to this book.

(Jordan, Interview With The Vampire Production Information, 1994)

This embellishment means that while the film is visually grounded in reality, we do get a heightened sense of drama, which adds to the elaborate milieu of the vampires.

Many of the following illustrations were transferred from video. Owing to the dark nature of the two films, it was difficult to achieve perfect clarity in them.

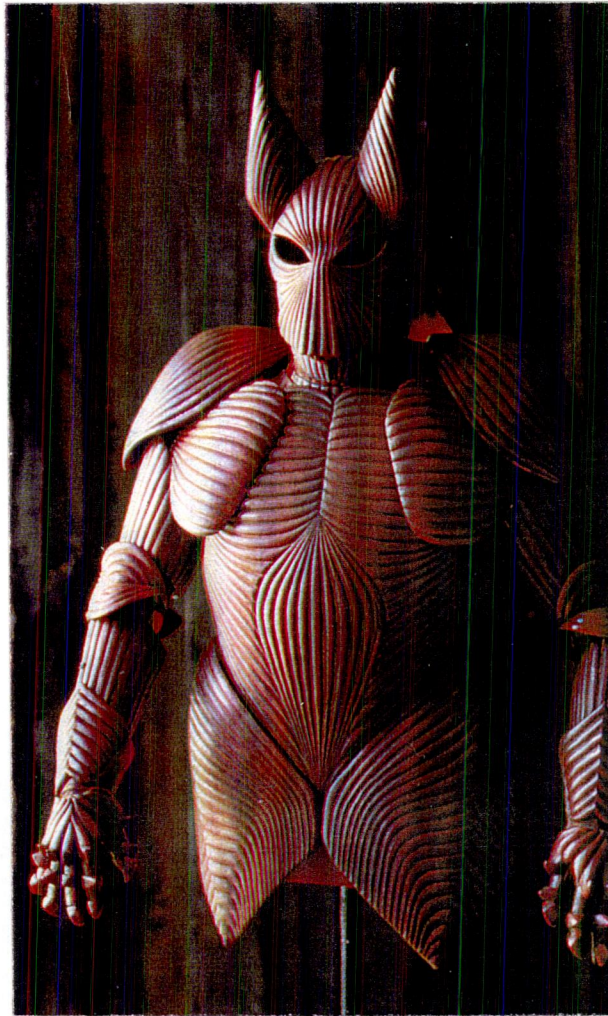


Fig. 3. - Prince Vlad's insect-like armour. (Bram Stoker's Dracula, 1992)

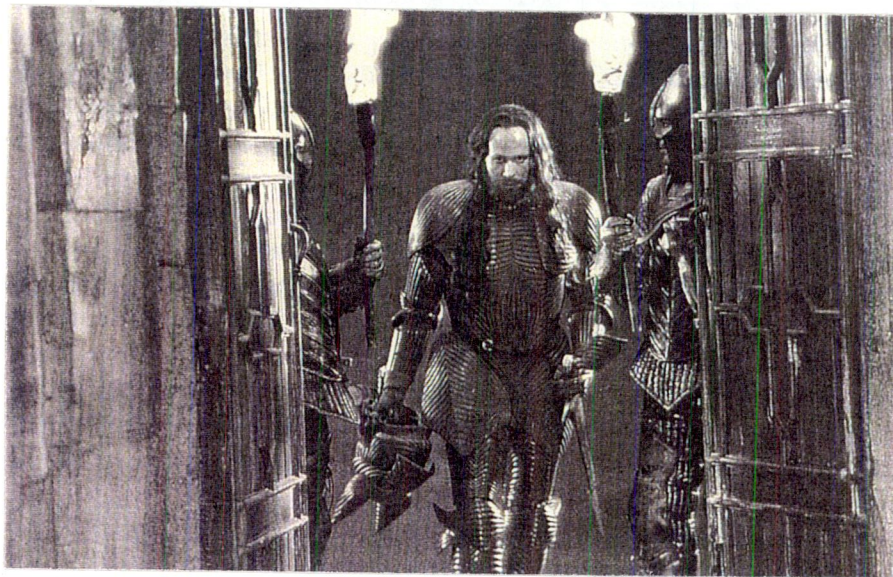


Fig. 4 - Gary Oldman as Dracula, in the persona of Prince Vlad.
(Bram Stoker's Dracula, 1992)

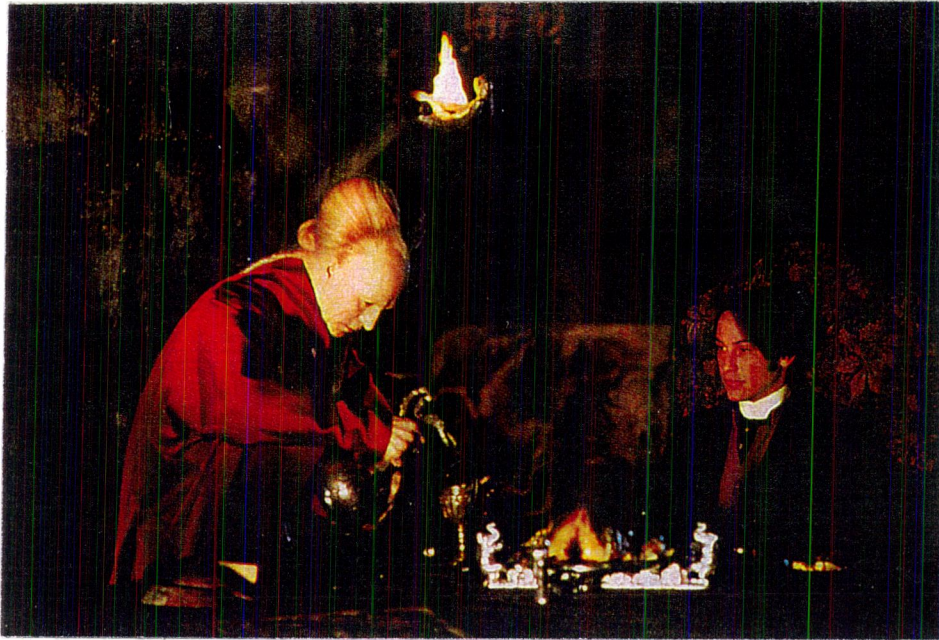


Fig. 5 - Dracula appears as the elderly Transylvanian Count, with Keanu Reeves as Jonathan Harker. (Bram Stoker's Dracula, 1992)



Fig. 6 - The fantastic red coat worn by the elderly Count Dracula. (Bram Stoker's Dracula, 1992)



Fig. 7 - The contrast in Mina (Winona Ryder) and Lucy's (Sadie Frost) costumes offers an insight into their personalities. In this scene, before Dracula has entered their lives, Mina wears a corseted, high-necked dress, while Lucy's is looser, with a low neckline. (Bram Stoker's Dracula, 1992)



Fig. 8 - Dracula's coat, inspired by the paintings of Klimt.
(Bram Stoker's Dracula, 1992)



Fig. 9 - Dracula appears as the Prince on the streets of London. The dragon pin gives us a clue to his real identity. (Bram Stoker's Dracula, 1992)

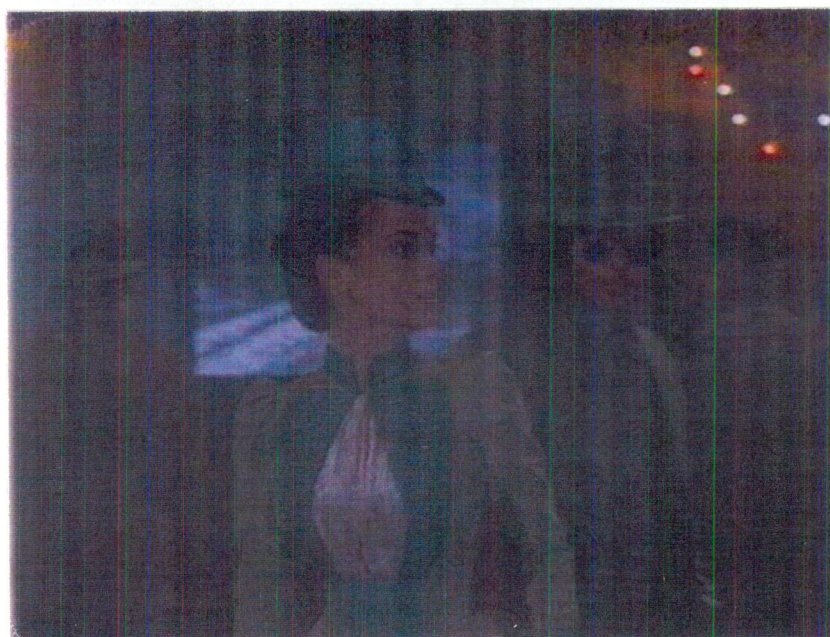


Fig. 10 - Dracula and Mina at the Cinematograph, he in his Victorian suit and she in a two-tone dress, indicative of her awakening passion. The leaves embroidered on her lapels are a symbol of life, and occur on many of her costumes. (Bram Stoker's Dracula, 1992)



Fig. 11 - Dracula seduces Mina. She wears red, a sign that she is submitting to the vampire. (Bram Stoker's Dracula, 1992)



Fig. 12 - In the seduction scene, Mina's low neckline and flowing sleeves indicate that Dracula has aroused a passion in her character we have not seen before. His military dress completes the romantic setting.
(Bram Stoker's Dracula, 1992)

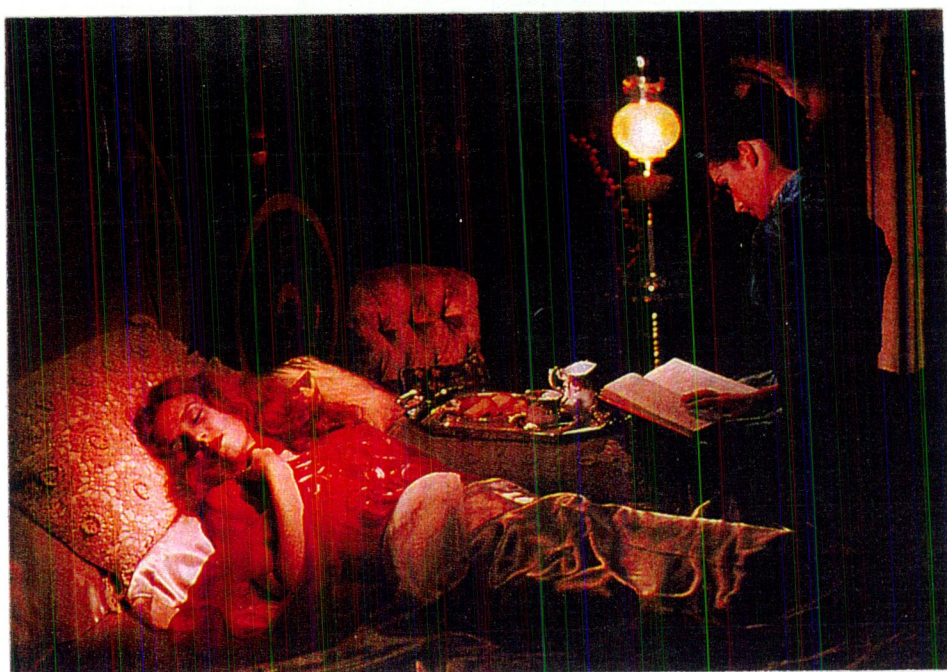


Fig. 13 - Lucy's red night-gown indicates that she has come under the vampire's influence, and contrasts strongly with Mina's corseted green dress.
(Bram Stoker's Dracula, 1992)



Fig. 14 - Lucy wears a silk velvet night-gown, just before she is killed by Dracula. The colour and texture of the fabric suggest vulnerability.
(Bram Stoker's Dracula, 1992)



Fig. 15 - What was to be Lucy's wedding dress becomes a bizarre burial robe, creating a supernatural appearance. (Bram Stoker's Dracula, 1992)



Fig. 16 - Lucy descends the stairs of her tomb with a young victim.
(Bram Stoker's Dracula, 1992)

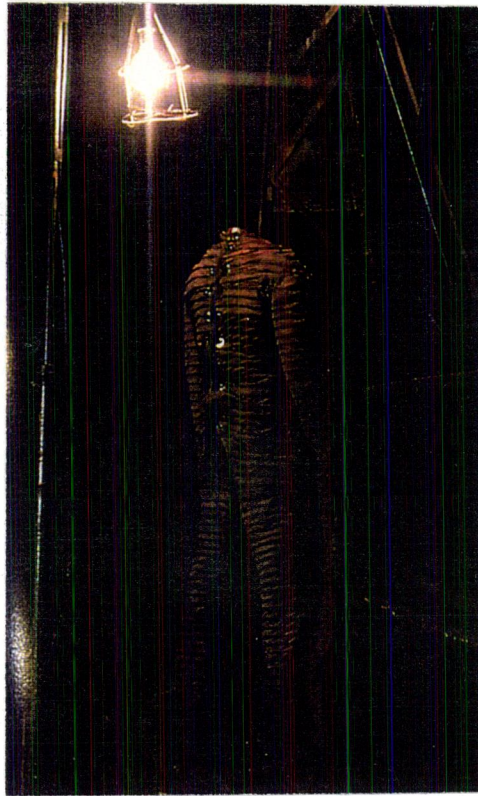


Fig. 17 - Renfield's insect-like strait jacket. (Bram Stoker's Dracula, 1992)



Fig. 18 - Professor Van Helsing (Anthony Hopkins) leads the men into confrontation with Dracula, who appears as a vile beast.
(Bram Stoker's Dracula, 1992)



Fig. 19 - The three men (Bill Campbell, Cary Elwes, Richard E. Grant) wear costumes typical of the day, giving the film a logical base.
(Bram Stoker's Dracula, 1992)



Fig. 20 - Dracula's brides look exotic and erotic, to lift the film into the realms of fantasy. (Bram Stoker's Dracula, 1992)



Fig. 21 - Yvette (Thandie Newton), in her exotic turban.
(Interview With The Vampire, 1994)

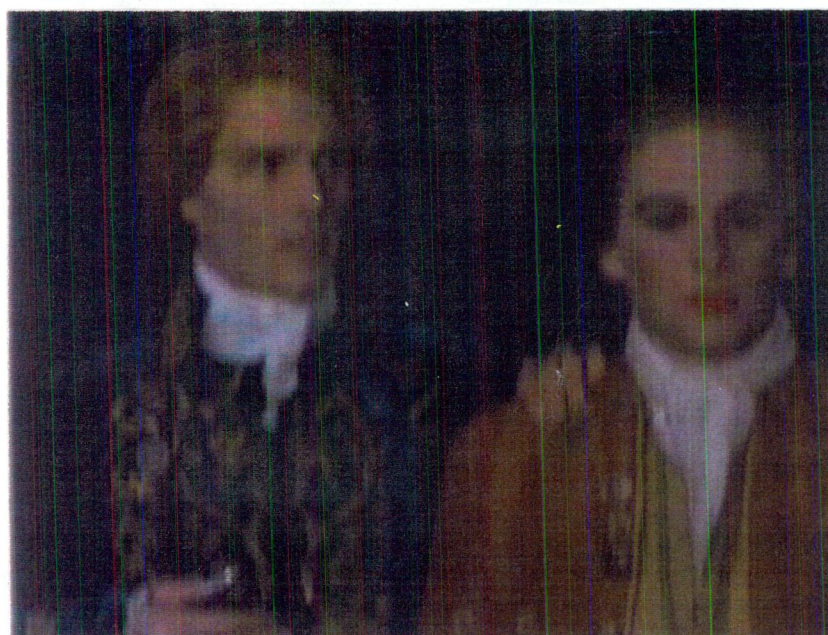


Fig. 22 - Lestat (Tom Cruise) and a victim at a decadent, stylish party.
(Interview With The Vampire, 1994)

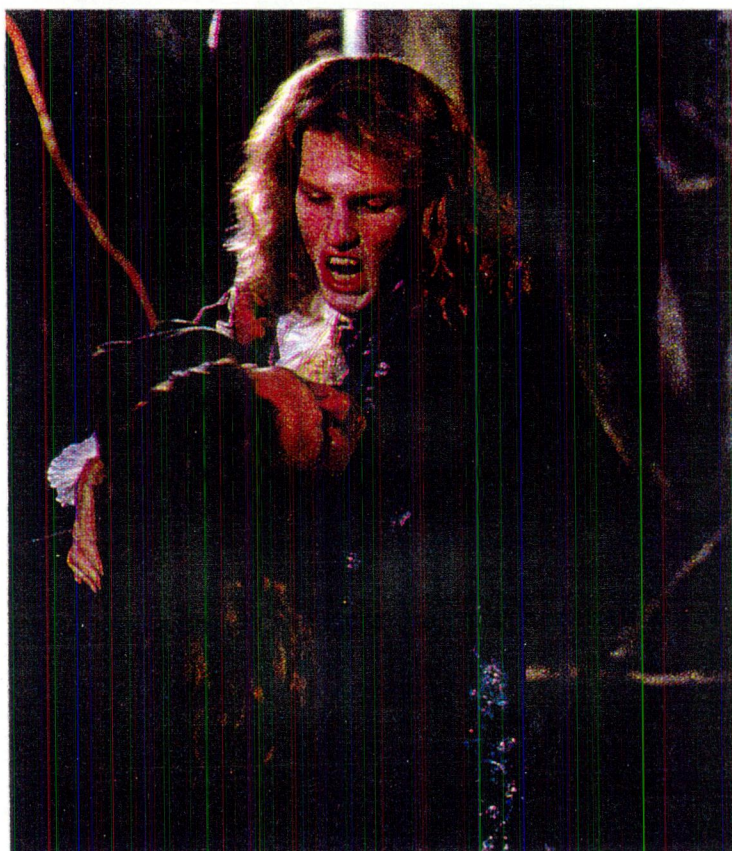


Fig. 23 - Lestat, wearing an elaborately embroidered jacket and ruffled shirt, attacks Louis. (Interview With The Vampire, 1994)

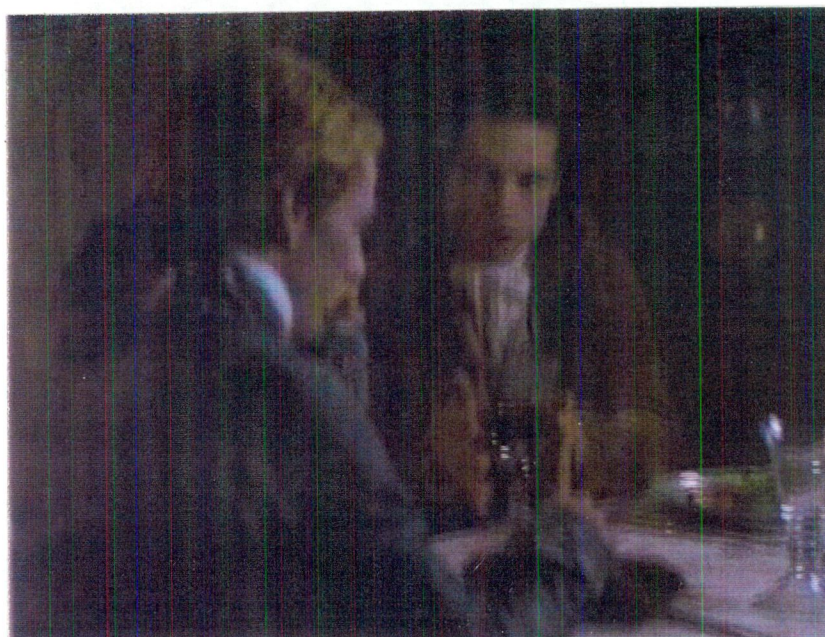


Fig. 24 - The earthy clothes of Louis (Brad Pitt) contrast with Lestat's steely coloured attire, highlighting the differences in their characters. (Interview With The Vampire, 1994)

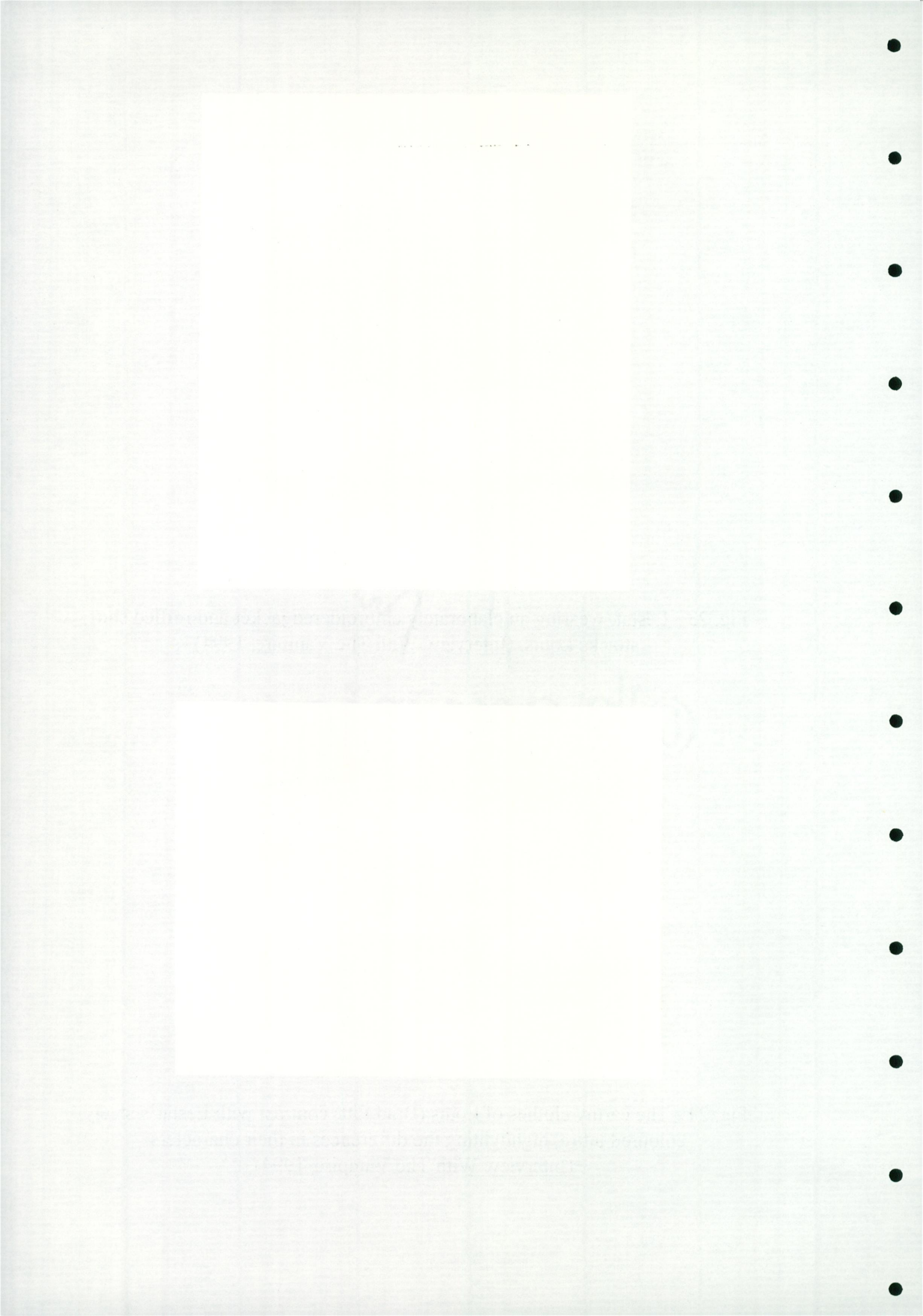




Fig. 25 - Louis, Lestat and a victim at a tavern. Louis wears a soft velvet jacket, while Lestat's is hard taffeta. This textural contrast echoes their different personalities. (Interview With The Vampire, 1994)



Fig. 26 - Lestat and a victim. (Interview With The Vampire, 1994)



Fig. 27 - Lestat at home, informally dressed. (Interview With The Vampire, 1994)



Fig. 28 - Louis at his lowest, hides in the sewers, looking bedraggled and unkempt. (Interview With The Vampire, 1994)



Fig. 29 - Claudia (Kirsten Dunst) looks haggard and pale before becoming a vampire. (Interview With The Vampire, 1994)



Fig. 30 - Claudia's dress fitting. The bright turquoise dress and her position on a pedestal indicate her position in her adoptive parents' lives. (Interview With The Vampire, 1994)



Fig. 31 - The 'happy family' on the New Orleans waterfront. All three characters are very well-dressed here. Their personalities, however are still clearly defined by their costumes - Lestat as a decadent dandy, Louis as the stable member of the family and Claudia as their adored, doll-like child.

(Interview With The Vampire, 1994)



Fig. 32 - The three protagonists of the film, each dressed in their own key colour. (Interview With The Vampire, 1994)



Fig. 33 - Lestat looks vile and repulsive on his return from the swamp. (Interview With The Vampire, 1994)

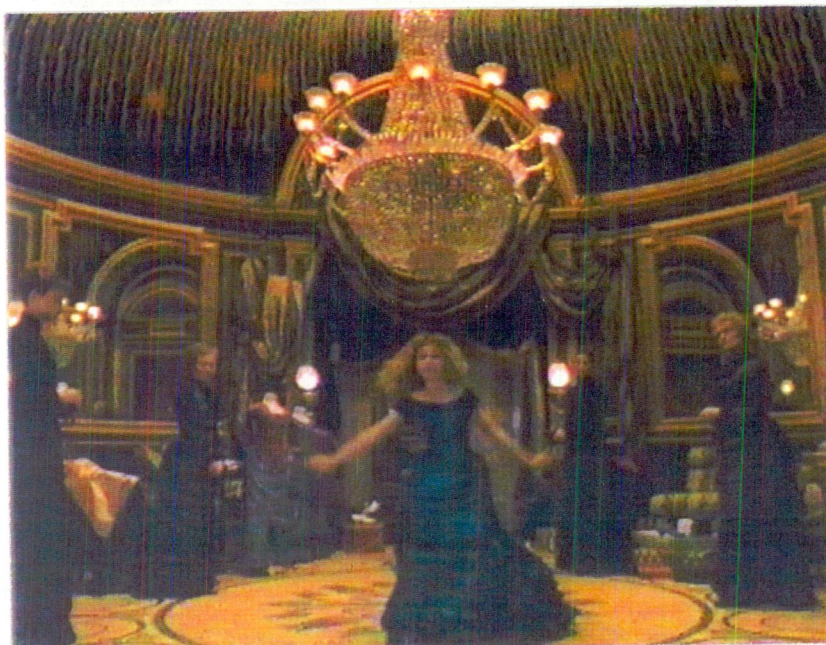


Fig. 34 - Claudia at a dress fitting in Paris. The peacock colours of her clothes place her as a focus of attention. (Interview With The Vampire, 1994)

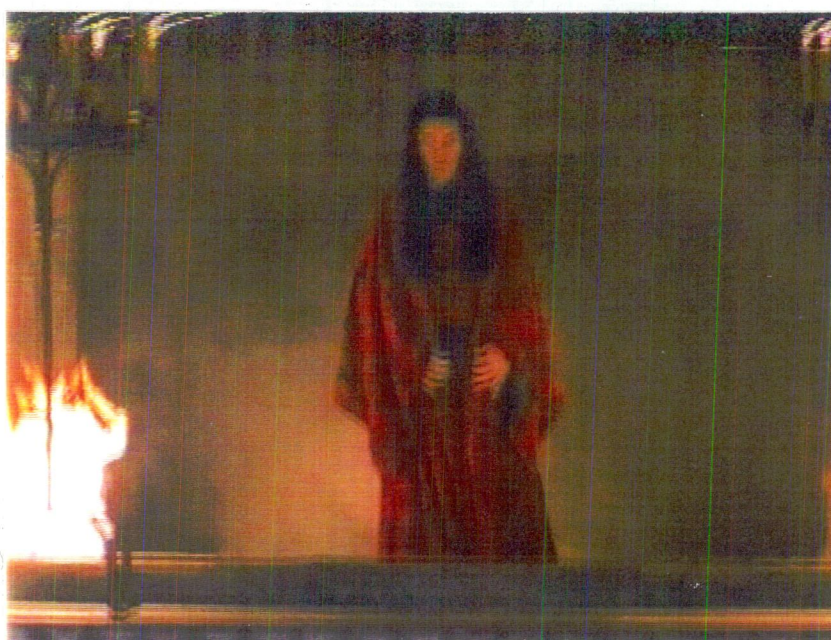


Fig. 35 - Armand (Antonio Banderas) in a dramatic red cloak at the *Theatre des Vampires*. (Interview With The Vampire, 1994)



Fig. 36 - Louis and Claudia visit Armand. Claudia's clothes make her look like a miniature adult. Louis' rich dress indicates that he is very much in control. Armand's gold robe gives him an other-worldly feel.
(Interview With The Vampire, 1994)



Fig. 37 - Claudia realises that she will soon lose Louis and is not dressed as brightly as previously. (Interview With The Vampire, 1994)



Fig. 38 - Claudia and Madeleine in the well, about to meet their demise.
They are visually linked by their dresses and hairstyles.
(Interview With The Vampire, 1994)

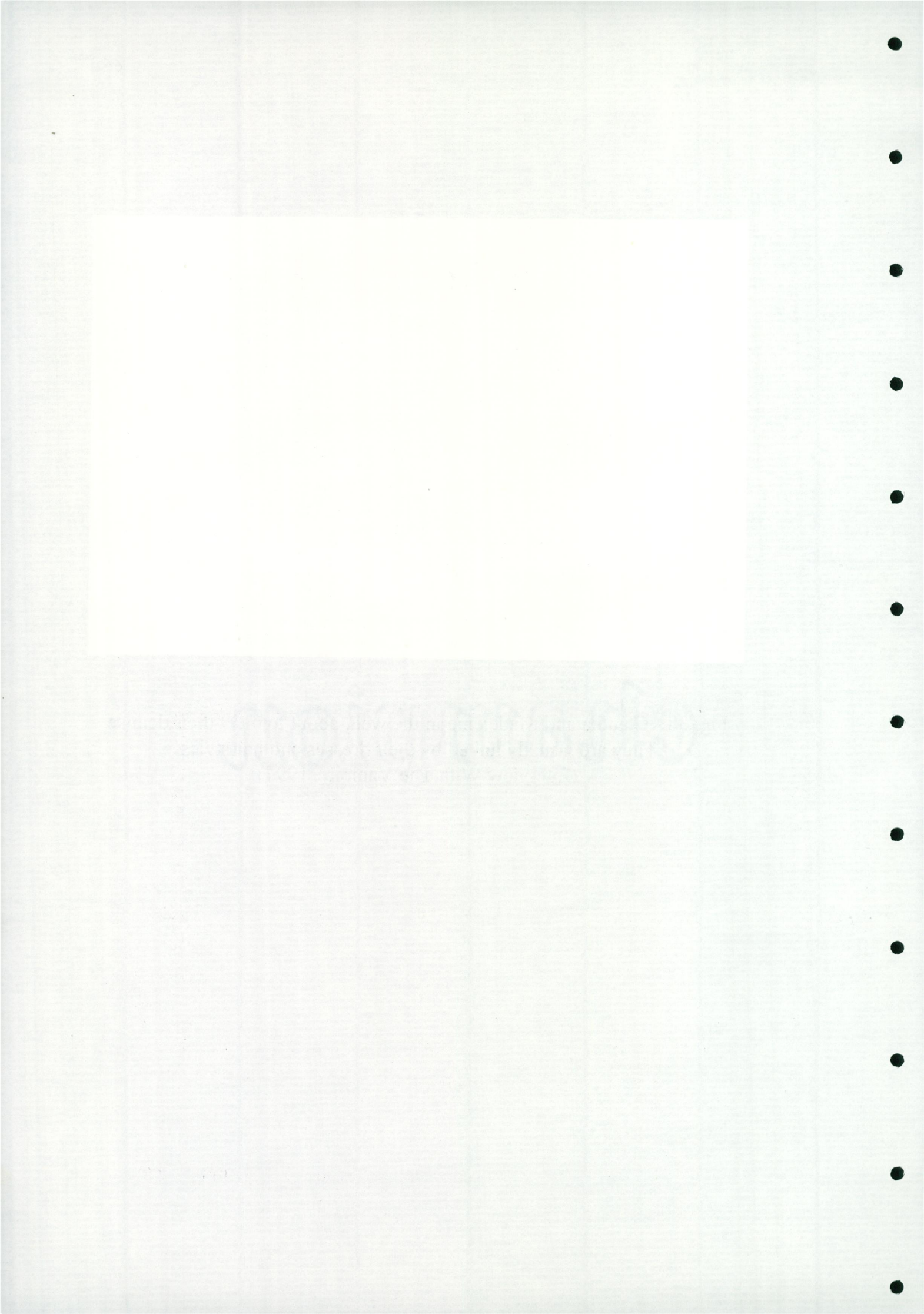




Fig. 39 - Louis wears no jacket and his shirt is open at the neck when he loses Claudia, and goes on to kill the Paris vampires.
(Interview With The Vampire, 1994)



Fig. 40 - Louis looks powerful in a rich fur coat and bright cravat, while Armand's severe black and white appearance seems more fitting for a vampire. (Interview With The Vampire, 1994)

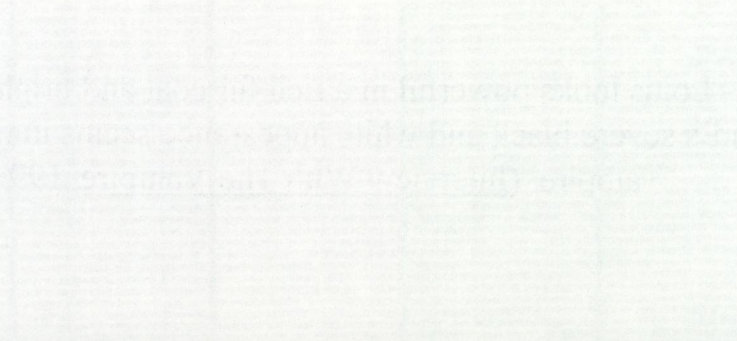
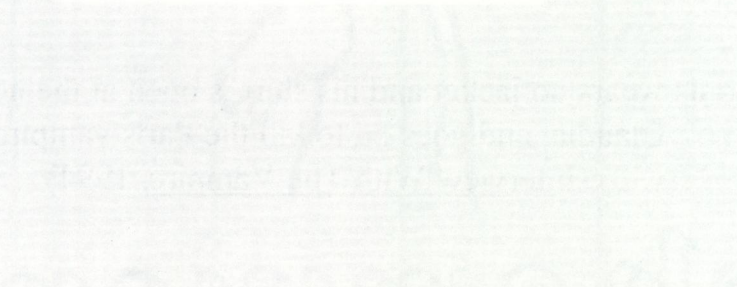




Fig. 41 - Louis' 1980s suit, worn for his final confrontation with Lestat.
(Interview With The Vampire, 1994)



Fig. 42 - Lestat, rejuvenated after feeding off the interviewer, still wears his
antique costume. (Interview With The Vampire, 1994)



1. The first section of the document discusses the importance of maintaining accurate records of all transactions and activities. It emphasizes the need for transparency and accountability in all dealings.

2. The second section outlines the procedures for handling confidential information. It states that all sensitive data must be protected and not shared with unauthorized personnel.

3. The third section details the requirements for financial reporting. It mandates that all financial statements be prepared in accordance with the relevant accounting standards and submitted on a regular basis.

4. The fourth section describes the process for managing human resources. It includes guidelines for recruitment, training, and performance evaluation of staff members.

5. The fifth section covers the topic of risk management. It identifies potential risks to the organization and provides strategies to mitigate them.

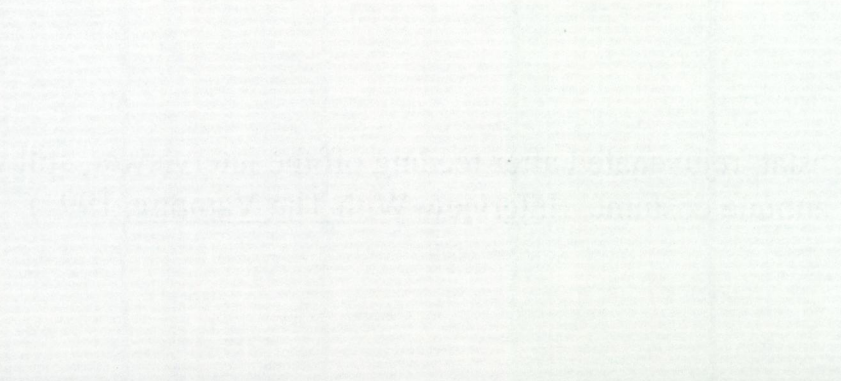
6. The sixth section discusses the importance of maintaining a strong corporate culture. It encourages employees to adhere to the organization's values and code of conduct.

7. The seventh section outlines the procedures for handling complaints and disputes. It ensures that all issues are resolved in a fair and timely manner.

8. The eighth section details the requirements for data security. It mandates that all digital information be protected from unauthorized access and loss.

9. The ninth section describes the process for managing the organization's reputation. It includes strategies for monitoring public opinion and responding to negative feedback.

10. The tenth section covers the topic of sustainability. It encourages the organization to adopt environmentally friendly practices and contribute to the community.



Conclusion

The films discussed here, while being part of the horror genre, both transcend the traditions usually attributed to the category. The original novel of Dracula, written in 1897, was mostly concerned with the vampire fighters, and the monster himself appears only rarely after his initial encounter with Harker in Transylvania. When he does appear, it is as a vile and repulsive creature. His first incarnation on screen, as played by Max Schreck (fig. 43) in F.W. Murnau's Nosferatu : A Symphony of Horror (1922), is in keeping with this image. The debonair, seductive vampire was a product of later film versions of the story such as Tod Browning's Dracula (1931), starring Bela Lugosi (fig. 44); and Terence Fisher's Horror of Dracula (1958), for Hammer studios, starring Christopher Lee (fig. 45). Coppola took this one step further by making Dracula a romantic hero in his 1992 film. While he does generate our sympathy, a clear line is still drawn between good and evil, and the monster must die. In Interview With The Vampire, however, the archetypes are further disrupted. The novel by Anne Rice, published in 1976, the first of the *Vampire Chronicles* series, represented a new departure for the vampire genre. There are no mortals trying to conquer the undead. It is less a single adventurous chase (as Dracula could be said to be), than a long journey through the centuries with the protagonists, who all happen to be vampires. All the action unfolds from their point of view, thus increasing our tendency to empathise with them.

Although these films come under the generic categorisation of horror, the attention paid to visual detail, particularly in the area of costume design, is

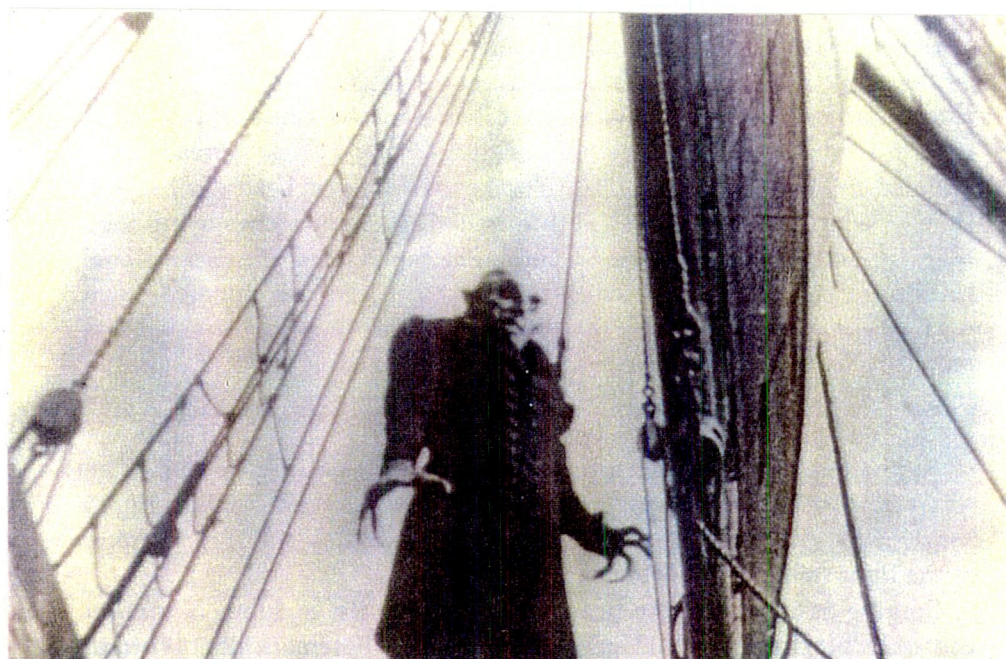


Fig. 43 - Max Schreck plays the first screen vampire, a vile and repulsive creature. (Nosferatu, 1922)



Fig. 44 - Bela Lugosi and Helen Chandler. Dracula is seen as seductive rather than repulsive. (Dracula, 1931)

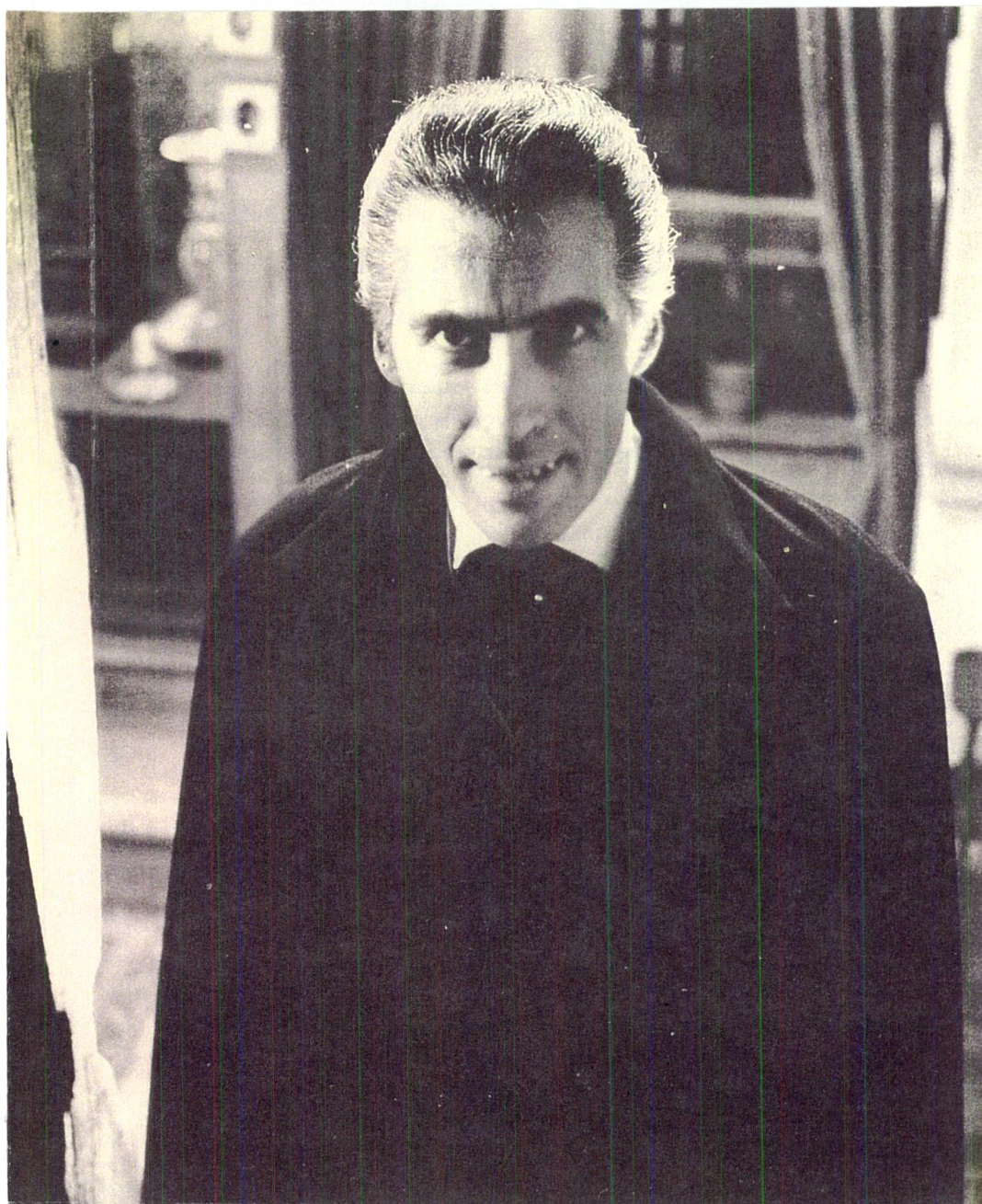
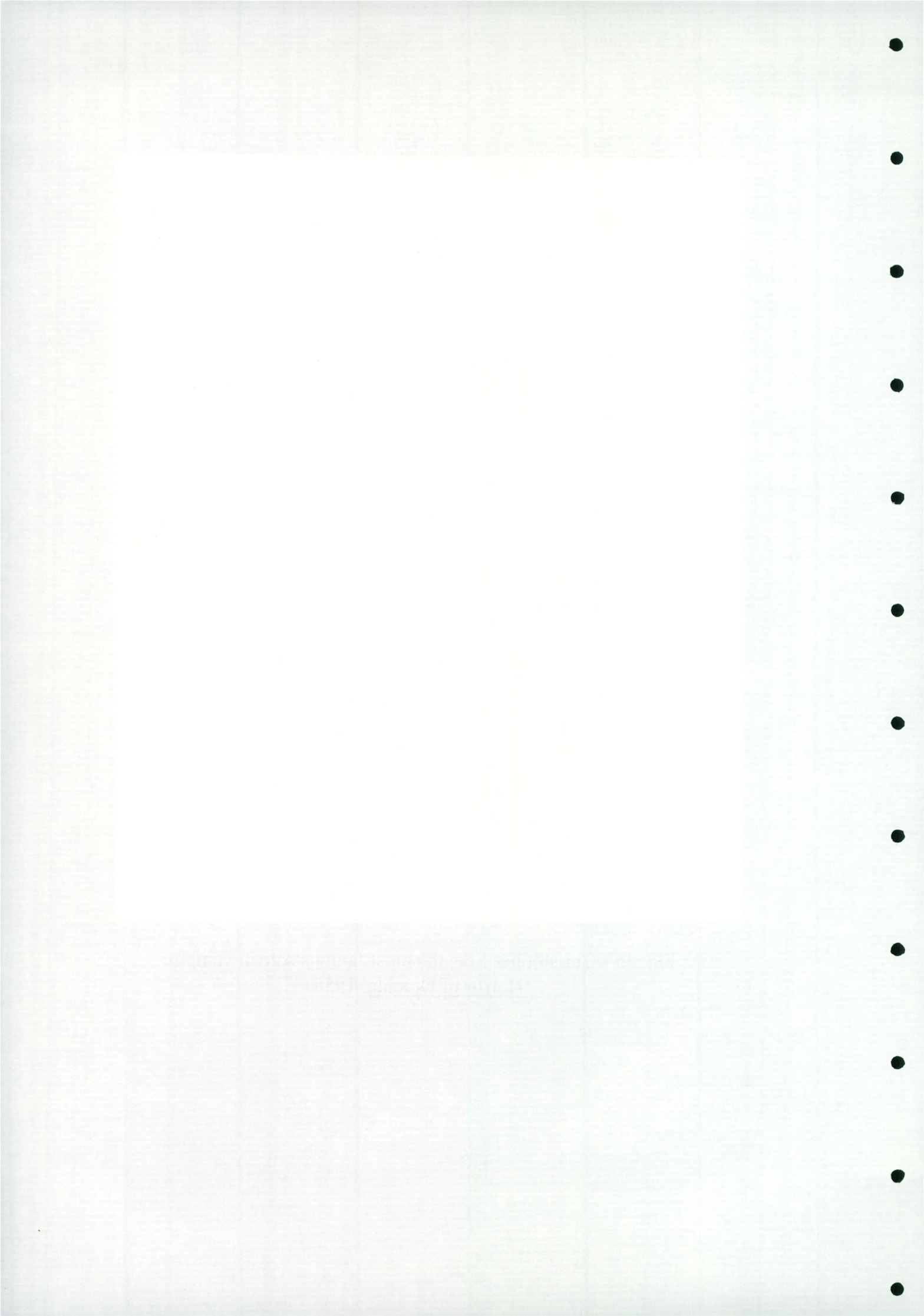


Fig. 45 - Christopher Lee, the most famous screen vampire.
(Horror of Dracula, 1958)



more lavish than one would readily associate with that genre. These films must, therefore, also be examined as examples of period costume drama. Pierre Sorlin has raised the question of whether the historical nature is obvious in itself. That is to say, without commonly apprehended references (such as period costume, or references to historical facts) would it be just another drama, or is its historic setting essential for its plot? (Sorlin, 1980, p. 60). While the costumes in Dracula are not always historically accurate, other elements in the film stress the period setting, including the emphasis on the turn-of-the-century technology, such as the blood transfusion equipment and the Cinematograph visited by Dracula and Mina. The Victorian morality is also evident in the protagonists' reaction to the sexual nature of the attacks. In Interview, it seems more like the period setting was essential only to allow the vampires' existence to continue for several centuries, but any issues raised could as easily have been dealt with in a contemporary setting. (It should be noted here that the original text of Dracula was written as a contemporary account, while that of Interview was written nearly two hundred years after the events were said to have taken place). The costumes in the latter serve to give the film a glamour only found in the historic drama. The vampires' ordinariness is stressed so much, that, in a contemporary setting, they would seem quite unspectacular; so the other-worldliness of their costumes gives them just enough mysticism to carry the fantasy element of the film.

A feature in both of these films, and one which is evident in many of the more recent cinematic horror excursions, is the ambiguity between monster and victim. Owing to the nature of the myth, the vampire's victims are destined to become vampires themselves, which causes some merging of identities. In these two films the presentation of the vampires as heroes rather

than villains furthers this ambiguity. The undead mostly seem to be victims of their condition, rather than cold blooded killers. Costume is largely responsible for this. As I have already discussed, the clothes a character wears determine how the audience feels about them, and by making the vampires sophisticated and attractive through wardrobe and make-up, our sympathy is generated and we are more likely to regard them as deserving of our compassion, an emotion usually reserved for victims.

Bram Stoker's Dracula and Interview With The Vampire, among others, herald the arrival of a new subsection within the horror genre. The successful fusion of terror with the period drama has created a stylish and glamorous horror which, because of its lavish visual appearance falls outside the category of horror in its standard form; but because of its dark gothic theme and its inherent violence doesn't fit the classification of period costume drama as we understand it either. In her essay "Costume and Narrative: How Dress Tells the Woman's Story" (1990), Jane Gaines discusses costume in the Hollywood melodrama of the 1930s and 1940s in such a way that her theories could also apply to the gothic horrors of the 1990s. She asks if "... all apparent excesses (even style extravagances) are not excessive *within* the film, but only in relation to films in other genres?" (Gaines, 1990, p. 211). I believe that this new aspect of the genre, with its combination of bizarre and over-the-top plots, terror and mayhem, romantic historic settings (and the budgets to cope with all this) is the perfect setting for flamboyant costume design.

Both the films discussed in this thesis contain examples of how costume can not only *contribute* to a movie, but at times even *create* many

aspects of it. While costume may not be one of the primary elements of which people are conscious while watching a film, its subliminal impact is often greater than they might imagine.

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