



ALBERT FISH

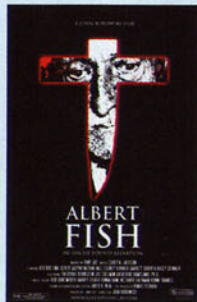
PAEDOPHILE CANNIBAL WHO CHEWED ON CHILDREN

OUT NOW

While downtrodden, Depression-beat New Yorkers were queuing in line for a ladle of dishwater soup, Albert Fish was feasting on the prime rump of Manhattan's child population. In an era without forensics, and primitive understanding of criminal psychology, the elderly serial killer with cannibalistic cravings was finally brought to justice for the murder of 10-year-old Grace Bud in 1934, after a six-year investigation. He'd murdered more than a dozen children and molested countless others.

Filmmaker John Borowski, who was responsible for the award-winning *HH Holmes: America's First Serial Killer*, is further exploring the minds of these strange misfits of society in a brilliantly absorbing, eponymously titled docudrama, *Albert Fish*. Using stock footage, photographs, reenactments and narration taken directly from Fish's own confessions, the film faithfully deconstructs the mind of this mild-mannered maniac. Utilising interviews with artist and Odditorium owner Joe Coleman, and renowned true-crime author Katherine Ramsland, the docudrama builds a convincing portrait of one of the 20th century's most notorious serial killers.

Why did you decide to make a film about Fish? I was repulsed but fascinated by his story. There are so many layers to him: homosexual, serial killer, paedophile. His whole make-up is just this dirty, disgusting person. As the film goes on you think, "Oh, it can't get worse than



this..." But it does. You can't believe what this man was and how he lived his entire life. It seems, oddly, he was quite nice to his own kids. Fish was a regular churchgoer, saying grace at every meal. He treated his children with the utmost affection, never swore at them, never harmed them in any way. The duality of the psychopath is intriguing.

Why did you steer away from overtly graphic depictions of Fish's crimes?

So people wouldn't just feel the pain Fish inflicted on other people, but the pain that he went through. I also wanted to push the boundaries and walk a fine line with this. It's why I created artistic interpretations of Fish's fantasies, like when he believes he's Abraham killing Isaac. When he whips the teenage boy, Fish sees him as a tender lamb given to him by God. Towards the end, you hear bleats coming from his mouth. Now obviously that didn't happen, but I tried to use such artistic representations so the viewer gets to know more of what Fish was.

Why are you so obsessed with serial killers?

I was always into old horror films. Many of those characters were based on real people, like Dracula coming from Vlad the Impaler. I see serial killers as our modern monsters. With werewolves you can go, "Well, that's a fable," but with these people you can't

— it really happened. As a kid, I had a friend

whose father was a detective in Chicago when Jeffrey Dahmer was arrested, and had the file with photos of his victims. I still can't get the awful images of heads with eyes wide open in the sink out of my mind. I'm interested in the psychology of how people can do this and continue to kill again, yet have the duality of leading relatively normal lives. Nobody

had any inkling Holmes and Fish could be doing these things. For me, I'm maybe filling a niche with these documentaries, but people can actually learn from these killers.

Mark Berry

Albert Fish is doing the rounds at various film festivals. Go to these sites for more details:

Albertfishfilm.com

Johnborowski.com

"Serial killers are our modern monsters. But unlike werewolves or vampires, they're real"



DEAD MAN'S CARDS

OUT 15 DECEMBER

Set in the nasty part of Liverpool, this story about a failed boxer-turned-bouncer who gets involved with local gangsters is surprisingly effective. Rather than another *Lock Stock*, we get a realistically messy look at British gang violence which also makes you realise how unusual it is to see a British bloke with a gun: a small pistol in the fist of a Scouse bouncer is far more shocking than any amount of weaponry in a gung-ho American action flick. *Nick Leftley*



FROSTBITE

OUT TBA

Billed as Sweden's first vampire flick, director Anders Banke's reworking of a well-worn genre is also the best of its kind in years. Transposing the action to an almost perpetually night-bound Nordic town, it tells of a crazed individual's quest to breed an unstoppable race of bloodsuckers. The film succeeds with a creative script and an unknown cast that can actually act, cool creatures, and the right balance of laughs and gore. From a gloom-laden Nazi opening to a splatterific finale, this is one hell of a feature debut. *Billy Chainsaw*

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