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The Horror Film Stephen Prince, 2004-02-09 In this volume Stephen Prince has collected essays

reviewing the history of the horror film and the psychological reasons for its persistent appeal as well as discussions of the developmental responses of young adult viewers and children to the genre The book focuses on recent postmodern examples such as *The Blair Witch Project* In a daring move the volume also examines Holocaust films in relation to horror Part One features essays on the silent and classical Hollywood eras Part Two covers the postWorld War II era and discusses the historical aesthetic and psychological characteristics of contemporary horror films In contrast to horror during the classical Hollywood period contemporary horror features more graphic and prolonged visualizations of disturbing and horrific imagery as well as other distinguishing characteristics Princes introduction provides an overview of the genre contextualizing the readings that follow Stephen Prince is professor of communications at Virginia Tech He has written many film books including *Classical Film Violence Designing and Regulating Brutality in Hollywood Cinema 1930-1968* and has edited *Screening Violence* also in the *Depth of Field Series*

Remaking the Frankenstein Myth on Film Caroline Joan S. Picart, 2012-02-01 Focusing on films outside the horror genre this book offers a unique account of the Frankenstein myth's popularity and endurance Although the Frankenstein narrative has been a staple in horror films it has also crossed over into other genres particularly comedy and science fiction resulting in such films as *Abbott and Costello Meet Frankenstein* *Young Frankenstein* *The Rocky Horror Picture Show* *Bladerunner* and the *Alien* and *Terminator* film series In addition to addressing horror's relationship to comedy and science fiction the book also explores the versatility and power of the Frankenstein narrative as a contemporary myth through which our deepest attitudes concerning gender masculine versus feminine race Same versus Other and technology natural versus artificial are both revealed and concealed The book not only examines the films themselves but also explores early drafts of film scripts scenes that were cut from the final releases publicity materials and reviews in order to consider more fully how and why the Frankenstein myth continues to resonate in the popular imagination

Fear Itself Melvin E. Matthews, Jr., 2009-07-15 This book demonstrates how horror films of the 1930s and 1940s reflected specific events and personalities of the era most notably the Great Depression and World War II Beginning with *Dracula* and *Frankenstein* 1931 it relates the many ways that horror films and society intersected Franklin D Roosevelt's skepticism toward conventional wisdom and the public's distrust of experts was mirrored in *Dr Jekyll and Mr Hyde* and *Murders in the Rue Morgue* the freaks in Tod Browning's 1932 film of the same name revolted against the powerful people of the circus much like the Bonus Army protested the sufferings of the Depression King Kong's rampage on New York personified the anti New York sentiment in the nation at large Lon Chaney Jr's *Wolf Man* symbolized the experience of his creator Curt Siodmak as a Jewish refugee from Nazi Germany

The Mummy on Screen Basil Glynn, 2019-11-28 The Mummy is one of the most recognizable figures in horror and is as established in the popular imagination as virtually any other monster yet the Mummy on screen has until now remained a largely overlooked figure in critical analysis of the cinema In this compelling new study Basil Glynn explores the history of the Mummy film uncovering lost and half forgotten movies

along the way revealing the cinematic Mummy to be an astonishingly diverse and protean figure with a myriad of on screen incarnations In the course of investigating the enduring appeal of this most Oriental of monsters Glynn traces the Mummy's development on screen from its roots in popular culture and silent cinema through Universal Studios Mummy movies of the 1930s and 40s to Hammer Horror's reimagining of the figure in the 1950s and beyond The Forrest J Ackerman Oeuvre Christopher M. O'Brien, 2012-09-20 Although he is most remembered for his vast collection of science fiction memorabilia his influential magazine Famous Monsters of Filmland and his frequent sci fi convention appearances Forrest J Ackerman 1916-2008 also left a sizeable body of work in print An introductory biographical section traces Ackerman's early enthusiasm for pulp magazines and film productions of a fantastic nature his rise to prominence in fandom his acquisition of memorabilia his work as a literary agent the founding of his landmark magazine in 1958 and his friendship with a number of performers and personnel from genre films The extensive bibliography includes listings of books published letters articles fiction verse speeches screenplays comics discography liner notes and periodicals edited and published by Ackerman A thorough filmography a selected listing of nationally televised appearances and rare photographs of Ackerman throughout his lifetime complete this definitive catalog of one of science fiction's most interesting personalities **Japanese Horror and the Transnational Cinema of Sensations** Steven T. Brown, 2018-02-05 Japanese Horror and the Transnational Cinema of Sensations undertakes a critical reassessment of Japanese horror cinema by attending to its intermediality and transnational hybridity in relation to world horror cinema Neither a conventional film history nor a thematic survey of Japanese horror cinema this study offers a transnational analysis of selected films from new angles that shed light on previously ignored aspects of the genre including sound design framing techniques and lighting as well as the slow attack and long release times of J horror's slow burn style which have contributed significantly to the development of its dread filled cinema of sensations **Science Fiction and Fantasy Reference Index, 1985-1991** Halbert W. Hall, 1993 *Ex Uno Plura* James T. McHugh, 2003-08-01 Explores the foundations of various state constitutional traditions

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