

Poverty Row Horrors: Monogram, PRC and Republic Horror Films of the Forties

Weaver, Tom

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Poverty Row Horrors Monogram Prc And Republic Horror Films Of The Forties

Malte Hagener, Michael Töteberg



Poverty Row Horrors Monogram Prc And Republic Horror Films Of The Forties:

Poverty Row HORRORS! Tom Weaver, 1993-01-01 Poverty row horror films were usually inexpensively some would say cheaply produced with writing that ranged from bad to atrocious Yet these movies with their all star horror casts Carradine Lugosi Karloff et al and their ape men mad monsters devil bats and white zombies still have a loyal audience 50 years after their release Essays contain full filmographic data on the 31 horror chillers made by the three studios from 1940 through 1946 and are arranged by year of release Each entry includes the date of release length production credits cast credits interview quotes and a plot synopsis with critical commentary Filmographies for prominent horror actors and actresses from John Abbott to George Zucco are provided in the appendices **Recovering 1940s Horror Cinema** Mario

DeGiglio-Bellemare, Charlie Ellb , Kristopher Woofter, 2014-12-11 The 1940s is a lost decade in horror cinema undervalued and written out of most horror scholarship This collection revises reframes and deconstructs persistent critical binaries that have been put in place by scholarly discourse to label 1940s horror as somehow inferior to a classical period or canonical mode of horror in the 1930s especially as represented by the monster films of Universal Studios The book s four sections re evaluate the historical political economic and cultural factors informing 1940s horror cinema to introduce new theoretical frameworks and to open up space for scholarly discussion of 1940s horror genre hybridity periodization and aesthetics Chapters focused on Gothic and Grand Guignol traditions operating in forties horror cinema 1940s proto slasher films the independent horrors of the Poverty Row studios and critical reevaluations of neglected hybrid films such as *The Vampire s Ghost* 1945 and slippery auteurs such as Robert Siodmak and Sam Neufield work to recover a decade of horror that has been framed as having fallen victim to repetition exhaustion and decline *Universal Horrors* Tom Weaver, Michael Brunas, John

Brunas, 2011-12-20 Revised and updated since its first publication in 1990 this acclaimed critical survey covers the classic chillers produced by Universal Studios during the golden age of hollywood horror 1931 through 1946 Trekking boldly through haunts and horrors from *The Frankenstein Monster* *The Wolf Man* *Count Dracula* nd *The Invisible Man* to *The Mummy* *Paula the Ape Woman* *The Creeper* and *The Inner Sanctum* the authors offer a definitive study of the 86 films produced during this era and present a general overview of the period Coverage of the films includes complete cast lists credits storyline behind the scenes information production history critical analysis and commentary from the cast and crew much of it drawn from interviews by Tom Weaver whom USA Today calls the king of the monster hunters Unique to this edition are a new selection of photographs and poster reproductions and an appendix listing additional films of interest

What Ought to Scare You H. Marshall Leicester, 2024-07-09 Using the Hollywood studio system 1931 1960 as a historical center this book performs close readings of classic horror films such as *Frankenstein* and *Cat People* while asking the following three questions What about this movie is weird What does this movie think ought to scare you If there weren t monsters in this movie what would be wrong with these people s lives These questions guide readers toward the uniqueness

of horror films in relation to the way they are classified and the feeling of horror that they offer The horror genre is a collection of culturally shared elements words images or themes used to signify or evoke horror because they have been used that way before Instead of treating movies as examples of the horror genre through how they evoke feelings from viewers this book locates the meaning of horror within individual films and shows how movies make their own genealogies and complicate their own scares in an evolution of the genre It argues that classic horror movies are forms of reception of and resistance to the ideas of horror that were current in their historical period Working historically the author traces movies interactions with their precursors and co conspirators to show how they are the agents of historical changes in the genre and in what we take to be horror

The Zombie Movie Encyclopedia Peter Dendle, 2011-01-12 Zombies are cautionary forms of humankind s most universally cherished ideal life after death Ragged ill spoken rotting zombies or the post dead seem socially awkward beside the more popular and aristocratic undead like Count Dracula The humble zombie remains for the most part unappreciated and unacknowledged until now The first exhaustive historical overview of zombie films this book s lengthy entries evaluate more than 200 movies from 16 countries over a 65 year period from the early 1930s to the late 1990s It covers everything from large studio films to backyard videography and touches on memorable television episodes and miscellaneous shorts An introduction traces the evolution of the genre and interprets the broader significance of the zombie in contemporary Western mythology

Film - An International Bibliography Malte Hagener, Michael Töteberg, 2016-12-16 Kommentierte Bibliografie Sie gibt Wissenschaftlern Studierenden und Journalisten zuverlässig Auskunft über rund 6000 internationale Veröffentlichungen zum Thema Film und Medien Die vorgestellten Rubriken reichen von Nachschlagewerk über Filmgeschichte bis hin zu Fernsehen Video Multimedia

Film Genre Reader IV Barry Keith Grant, 2012-12-01 From reviews of the third edition *Film Genre Reader III* lives up to the high expectations set by its predecessors providing an accessible and relatively comprehensive look at genre studies The anthology s consideration of the advantages and challenges of genre studies as well as its inclusion of various film genres and methodological approaches presents a pedagogically useful overview Scope Since 1986 *Film Genre Reader* has been the standard reference and classroom text for the study of genre in film with more than 25 000 copies sold Barry Keith Grant has again revised and updated the book to reflect the most recent developments in genre study This fourth edition adds new essays on genre definition and cycles action movies science fiction and heritage films along with a comprehensive and updated bibliography The volume includes more than thirty essays by some of film s most distinguished critics and scholars of popular cinema including Charles Ramírez Berg John G. Cawelti Celestino Deleyto David Desser Thomas Elsaesser Steve Neale Thomas Schatz Paul Schrader Vivian Sobchack Janet Staiger Linda Williams and Robin Wood

Planks of Reason Barry Keith Grant, Christopher Sharrett, 2004-09-24 The original edition of *Planks of Reason* was the first academic critical anthology on horror In retrospect it appeared as a kind of homage to the golden age of the American horror film as this genre played an

increasing role in film culture and American life The original material represented the history of the genre through the early 1980s and is a crucial part of the book's value then and now The first edition helped legitimize academic writing on the horror genre by addressing breakthrough works of such directors as John Carpenter Tobe Hooper George Romero David Cronenberg and Wes Craven This revised edition retains the spirit of the original but also offers new takes on rediscovered classics and recent developments in the genre In addition to reprinting 17 essays including Robin Wood's *An Introduction to the American Horror Film* this revised edition features a new essay on the yuppie horror film by editor Barry Keith Grant as well as an updated analysis of *The Texas Chainsaw Massacre* by co-editor Christopher Sharrett Other new essays focus on William Castle's *The Tingler* and Roger Corman's *Pit and the Pendulum* and the recent wave of Japanese horror films Contains more than 60 photos

Lost in the Dark Brad Weismann, 2021-04-22 Two horror films were nominated for the Academy Award for Best Picture in 2018 and one of them *The Shape of Water* won Since 1990 the production of horror films has risen exponentially worldwide and in 2013 horror films earned an estimated 400 million in ticket sales Horror has long been the most popular film genre and more horror movies have been made than any other kind We need them We need to be scared to test ourselves laugh inappropriately scream and flinch We need to get through them and come out blinking still in one piece *Lost in the Dark: A World History of Horror Film* is a straightforward history written for the general reader and student that can serve as a comprehensive reference work The volume provides a general introduction to the genre serves as a guidebook to its film highlights and celebrates its practitioners trends and stories Starting with silent era horror films and ending with 2020's *The Invisible Man* *Lost in the Dark* looks at decades of horror movies Author Brad Weismann covers such topics as the roots of horror in literature and art monster movies B movies the destruction of the American censorship system international horror torture porn zombies horror comedies horror in the new millennium and critical reception of modern horror A sweeping survey that doesn't scrimp on details *Lost in the Dark* is sure to satisfy both the curious and the completist

Interviews with B Science Fiction and Horror Movie Makers Tom Weaver, 2006-10-11 For fans of SF and horror films will there ever be a decade to compare with the 1950s Actors directors producers and crews prevailed over microbudgets and four day shooting schedules to create enduring films This book turns a long overdue spotlight on many who made memorable contributions to that crowded exhilarating filmmaking scene John Agar Beverly Garland Samuel Z Arkoff Gene Corman and two dozen more reminisce about the most popular genre titles of the era Lengthy in depth interviews feature canny questions pointed observations rare photos and good fun

The Films of Joseph H. Lewis Gary D. Rhodes, 2012 Joseph H Lewis enjoyed a monumental career in many genres including film noir and B movies with the *East Side Kids* as well as an extensive and often overlooked TV career In *The Films of Joseph H Lewis* editor Gary D Rhodes PhD gathers notable scholars from around the globe to examine the full range of Lewis's career While some studies analyze Lewis's work in different areas others focus on particular films ranging from poverty row fare to westerns and television films Overall this collection offers

fresh perspectives on Lewis as an auteur a director responsible for individually unique works as well as a sustained and coherent style Essays in part 1 investigate the texts and contexts that were important to Lewis s film and television career as contributors explore his innovative visual style and themes in both mediums Contributors to part 2 present an array of essays on specific films including Lewis s remarkable and prescient Invisible Ghost and other notable films My Name Is Julia Ross So Dark the Night and The Big Combo Part 3 presents an extended case study of Lewis s most famous and arguably most important work Gun Crazy Contributors take three distinct approaches to the film in the context of its genre as film noir and modernist and postmodernist film in its relationship to masculinity and masochism and in terms of ethos and ethics The Films of Joseph H Lewis offers a thorough assessment of Lewis s career and also provides insight into film and television making in the 1930s 40s and 50s Scholars of film and television studies and fans of Lewis s work will appreciate this comprehensive collection

Universal Terrors, 1951-1955 Tom Weaver, David Schecter, Robert J. Kiss, 2017-09-11 Universal Studios created the first cinematic universe of monsters Dracula Frankenstein the Mummy and others became household names during the 1930s and 1940s During the 1950s more modern monsters were created for the Atomic Age including one eyed globs from outer space mutants from the planet Metaluna the Creature from the Black Lagoon and the 100 foot high horror known as Tarantula This over the top history is the definitive retrospective on Universal s horror and science fiction movies of 1951 1955 Standing as a sequel to Tom Weaver Michael Brunas and John Brunas s Universal Horrors Second Edition 2007 it covers eight films The Strange Door The Black Castle It Came from Outer Space Creature from the Black Lagoon This Island Earth Revenge of the Creature Cult of the Cobra and Tarantula Each receives a richly detailed critical analysis day by day production history interviews with filmmakers release information an essay on the score and many photographs including rare behind the scenes shots

Science Fiction Stars and Horror Heroes Tom Weaver, 2006-10-12 Twenty eight terrific interviews with some of the sharpest and most talkative stars and movie makers of the classic and c r a z y SF and horror films of the past Richard Matheson Janet Leigh Acquafredda Hazel Court Kim Hunter and others reminisce at length and with great good humor about their days on the sets of Psycho Planet of the Apes Superman the Poe Hammer and Lewton films and exploitation greats like Attack of the 50 Foot Woman

A Year of Fear Bryan Senn, 2007-08-13 This eclectic overview of horror cinema offers up a collection of horror films for practically any occasion and literally every day of the year For example the author recommends commemorating United Nations Day October 24 with a screening of The Colossus of New York whose startling climax takes place at the U N Building Each day by day entry includes the movie title production year plot summary and critique along with a brief explanation of how the film fits into the history of that particular day and interesting anecdotes on the film s production

I Was a Monster Movie Maker Tom Weaver, 2010-06-21 Phil Brown who played Luke Skywalker s uncle in Star Wars said In my long life in films there are ones I m proud of and those I m not proud of The Jungle Captive and Weird Woman fall into the latter category House of Wax co star Paul Picerni was fired by the film s

director when he refused to put his head in a working guillotine during a climactic fight scene Packed with wonderful tidbits this volume collects 22 interviews with the moviemakers responsible for bringing such films as This Island Earth The Haunting Carnival of Souls Pit and the Pendulum House of Wax Tarzan the Ape Man The Black Cat Them and Invasion of the Body Snatchers to the movie screen Faith Domergue Michael Forest Anne Helm Candace Hilligoss Suzanna Leigh Norman Lloyd Maureen O Sullivan Shirley Ulmer Dana Wynter and many more are interviewed **Of Gods and Monsters** John T. Soister,2015-09-18 While Universal s Dracula and Frankenstein both 1931 have received the most coverage of any of the studio s genre releases it is the lesser known films that have long fascinated fans and historians alike Starting with The Last Warning a 1929 movie released as both a silent and a talkie Universal provided a decade of films that entertained audiences and sometimes frustrated critics Each of Universal s horror science fiction and twisted mystery films receives an in depth essay for each film The focus is first on the background to the making of the movie and its place in the Universal catalog A detailed plot synopsis with critical commentary follows Filmographic data for the film conclude the entry Universal s The Shadow short film series is covered in an appendix Many rare illustrations and movie posters are also included **Attack of the Monster Movie Makers** Tom Weaver,2014-07-22 Twenty horror and science fiction moviemakers both in front of and behind the camera reminisce about some of their great and not so great films Merry Anders Charles Bennett Ben Chapman Herman Cohen Robert Day Val Guest Susan Hart Candace Hilligoss Rose Hobart Betsy Jones Moreland Jacques Marquette Cameron Mitchell Ed Nelson William Phipps Vincent Price Ann Robinson Herbert Rudley Harry Spalding Kenneth Tobey and Lupita Tovar reflect on their work in such movies as Berserk I Was a Teenage Werewolf Cat Women of the Moon and many others The New Historical Dictionary of the American Film Industry Anthony Slide,2014-02-25 The New Historical Dictionary of the American Film Industry is a completely revised and updated edition of Anthony Slide s The American Film Industry originally published in 1986 and recipient of the American Library Association s Outstanding Reference Book award for that year More than 200 new entries have been added and all original entries have been updated each entry is followed by a short bibliography As its predecessor the new dictionary is unique in that it is not a who s who of the industry but rather a what s what a dictionary of producing and releasing companies technical innovations industry terms studios genres color systems institutions and organizations etc More than 800 entries include everything from Academy of Motion Pictures Arts and Sciences to Zoom Lens from Astoria Studios to Zoetrope Outstanding Reference Source American Library Association **It Came from Horrorwood** Tom Weaver,2010-06-28 Tom Weaver s classic fifth volume of interviews is now back in print Originally published as It Came from Weaver Five in 1996 this collection goes behind the scenes with 20 of the most talkative people of Hollywood s horror science fiction and serial films of the 1930s through 1960s Delores Fuller loaned Ed Wood her angora sweater but didn t fully realize he was a transvestite until Glen or Glenda was released Tom Hennesy played the title role in Clint Eastwood s first movie Revenge of the Creature The interviewees include Fuller Hennesy Junior

Coghlan Charlotte Austin Les Baxter John Clifford Mara Corday Kathleen Crowley Michael Fox Anne Gwynne Linda Harrison Michael Pate Gil Perkins Walter Reed Joseph F Robertson Aubrey Schenck Sam Sherman Gloria Stuart Gregory Walcott and Robert Wise Also included is A Salute to Ed Wood with illustrations by Drew Friedman **They Fought in the Creature Features** Tom Weaver,1995-01-01 These men and women saved the planet from aliens behemoths monsters zombies and other bloated stumbling threats in the movies at least and now they tell their stories Julie Adams John Agar Richard Anderson John Archer Jeanne Bates Billy Benedict Turhan Bey Lloyd Bridges Ricou Browning Robert Cornthwaite Louise Currie Richard Denning Anne Francis Mark Goddard June Lockhart Eugene Lourie Jeff Morrow Lori Nelson Rex Reason William Schallert Don Taylor George Wallace and Jane Wyatt give behind the scenes insights into such classic movies as Creature from the Black Lagoon Forbidden Planet Destination Moon and The Beast from 20 000 Fathoms They also discuss the impact monster fighting had on their careers and what they are now doing

Adopting the Song of Phrase: An Psychological Symphony within **Poverty Row Horrors Monogram Prc And Republic Horror Films Of The Forties**

In a world taken by displays and the ceaseless chatter of quick communication, the melodic elegance and mental symphony created by the prepared term frequently diminish in to the backdrop, eclipsed by the relentless sound and disruptions that permeate our lives. However, set within the pages of **Poverty Row Horrors Monogram Prc And Republic Horror Films Of The Forties** a charming literary prize overflowing with natural emotions, lies an immersive symphony waiting to be embraced. Constructed by an elegant composer of language, that captivating masterpiece conducts visitors on an emotional journey, well unraveling the concealed songs and profound impact resonating within each cautiously crafted phrase. Within the depths of the poignant evaluation, we can examine the book is main harmonies, analyze their enthralling publishing type, and surrender ourselves to the profound resonance that echoes in the depths of readers souls.

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