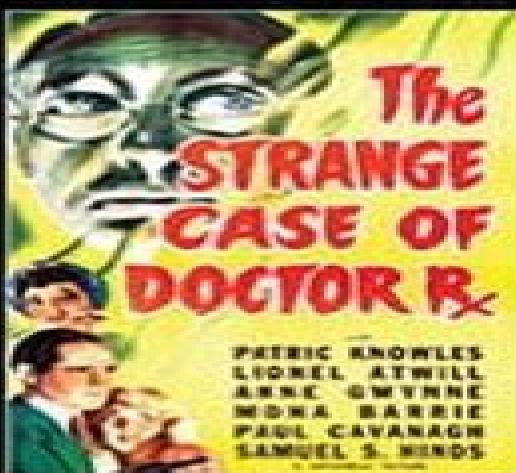
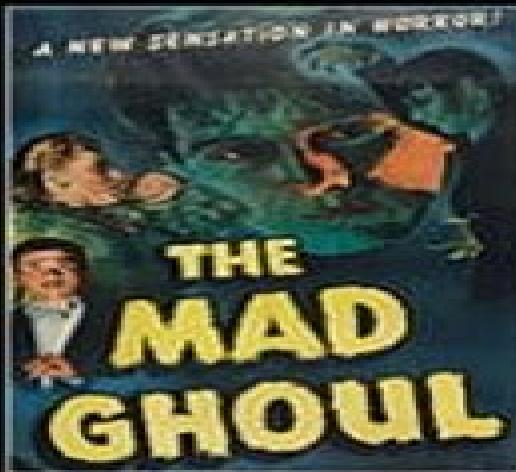
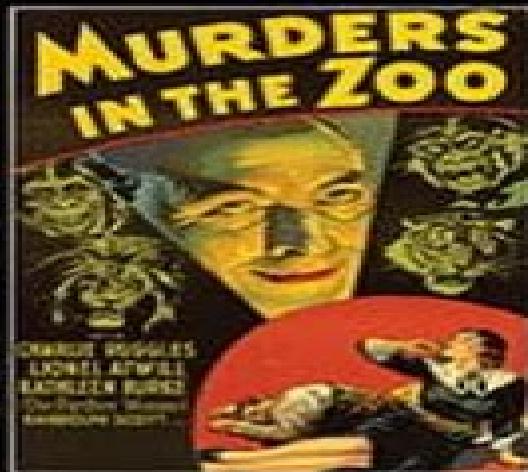


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VOLUME 2

The Horror Factory The Horror Films Of Universal 1931 To 1955

Joacim Rocklöv

The Horror Factory The Horror Films Of Universal 1931 To 1955:

The Horror Factory Bruce Dettman,Michael Bedford,1976 **Uncanny Bodies** Robert Spadoni,2007-09-04 Through meticulous historical research Spadoni in Uncanny Bodies provides a fine understanding of the aesthetic and cultural context in which the original Universal film version of Dracula appeared Through analyses of films that came before and after he successfully restores Dracula's strangeness for a contemporary audience a strangeness that reflects the rapidly evolving conventions of the early sound film A significant contribution to reception studies Uncanny Bodies makes us see why Dracula while holding little terror for subsequent audiences is nevertheless both a foundational work for the horror film and also paradoxically an anomaly one effectively overshadowed by Frankenstein William Paul author of Laughing Screaming Modern Hollywood Horror and Comedy Uncanny Bodies is a pleasure to read I know of no other work that has looked as closely at early sound and horror films to make a persuasive argument about horror's relation to the beginnings of sound film Given the voluminous literature on Universal horror films Spadoni presents some very original ideas and frames his inquiry in an interesting way Jan Christopher Horak editor of Lovers of Cinema The First American Film Avant Garde 1919 1945

American Horrors Gregory Albert Waller,1987 Since the release of Rosemary's Baby in 1968 the American horror film has become one of the most diverse commercially successful widely discussed and culturally significant film genres Drawing on a wide range of critical methods from close textual readings and structuralist genre criticism to psychoanalytical feminist and ideological analyses the authors examine individual films directors and subgenres In this collection of twelve essays Gregory Waller balances detailed studies of both popular films Night of the Living Dead The Exorcist and Halloween and particularly problematic films Don't Look Now and Eyes of Laura Mars with discussions of such central thematic preoccupations as the genre's representation of violence and female victims its reflexivity and playfulness and its ongoing redefinition of the monstrous and the normal In addition American Horrors includes a filmography of movies and telefilms and an annotated bibliography of books and articles about horror since 1968

The Horror Spoofs of Abbott and Costello Jeffrey S. Miller,2004-03-22 While Bud Abbott and Lou Costello are more famously known for their straight comedy routines they did make a number of films in which horror played a crucial role The first part of this critical reference examines the Abbott and Costello Meet the Monsters spoof films Frankenstein The Invisible Man Dr Jekyll and Mr Hyde and The Mummy The second section deals with Abbott and Costello's films with horror elements that do not follow this formula Hold That Ghost The Time of Their Lives and Abbott and Costello Meet the Killer Boris Karloff The plot of each film is examined in detail with special attention paid to the comedians' styles of comedy the effect of the horror scenes and the place of the film in the Abbott and Costello canon The reactions of critics then and now and the influences the films have had on the horror and comedy genres and on pop culture are also discussed A lengthy introduction provides background on the lives of Bud Abbott and Lou Costello and the development of Universal Studios as the premier horror factory

[The Films of](#)

Terence Fisher Wheeler Winston Dixon,2017-10-24 This book traces the entire career of the British director Terence Fisher best known for his Gothic horror films for Hammer such as The Curse of Frankenstein 1957 and Dracula 1958 Wheeler Winston Dixon covers not only his horror films but also his film noirs comedies and early work to create a full picture of Fisher's life and work *Nineteenth-Century American Fiction on Screen* R. Barton Palmer,2007-03-08 The process of translating works of literature to the silver screen is a rich field of study for both students and scholars of literature and cinema The fourteen essays collected in this 2007 volume provide a survey of the important films based on or inspired by nineteenth century American fiction from James Fenimore Cooper's The Last of the Mohicans to Owen Wister's The Virginian Many of the major works of the American canon are included including The Scarlet Letter Moby Dick and Sister Carrie The starting point of each essay is the literary text itself moving on to describe specific aspects of the adaptation process including details of production and reception Written in a lively and accessible style the book includes production stills and full filmographies Together with its companion volume on twentieth century fiction the volume offers a comprehensive account of the rich tradition of American literature on screen *Rock Music in American Popular Culture II* Frank Hoffmann,B Lee Cooper,Wayne S Haney,Beulah B Ramirez,2015-12-22 From Who Put the Bomp in the Bomp Bomp Bomp to a list of all song titles containing the word werewolf Rock Music in American Popular Culture II More Rock n Roll Resources continues where 1995's Volume I left off Using references and illustrations drawn from contemporary lyrics and supported by historical and sociological research on popular cultural subjects this collection of insightful essays and reviews assesses the involvement of musical imagery in personal issues in social and political matters and in key socialization activities From marriage and sex to public schools and youth culture readers discover how popular culture can be used to explore American values As Authors B Lee Cooper and Wayne S Haney prove that integrated popular culture is the product of commercial interaction with public interest and values rather than a random phenomena they entertainingly and knowledgeably cover such topics as answer songs interchanges involving social events and lyrical commentaries as explored in response recordings horror films translations and transformations of literary images and motion picture figures into popular song characters and tales public schools images of formal educational practices and informal learning processes in popular song lyrics sex suggestive tales and censorship challenges within the popular music realm war examinations of persistent military and home front themes featured in wartime recordings Rock Music in American Popular Culture II More Rock n Roll Resources is nontechnical written in a clear and concise fashion and explores each topic thoroughly with ample discographic and bibliographic resources provided for additional research Arranged alphabetically for quick and easy reference to specific topics the book is equally enjoyable to read straight through Rock music fans teachers popular culture professors music instructors public librarians sound recording archivists sociologists social critics and journalists can all learn something as the book shows them the cross pollination of music and social life in the United States **Historical Dictionary of Film**

Noir Andrew Spicer, 2010-03-19 Film noir literally black cinema is the label customarily given to a group of black and white American films mostly crime thrillers made between 1940 and 1959 Today there is considerable dispute about what are the shared features that classify a noir film and therefore which films should be included in this category These problems are partly caused because film noir is a retrospective label that was not used in the 1940s or 1950s by the film industry as a production category and therefore its existence and features cannot be established through reference to trade documents The Historical Dictionary of Film Noir is a comprehensive guide that ranges from 1940 to present day neo noir It consists of a chronology an introductory essay a bibliography a filmography and over 400 cross referenced dictionary entries on every aspect of film noir and neo noir including key films personnel actors cinematographers composers directors producers set designers and writers themes issues influences visual style cycles of films e g amnesiac noirs the representation of the city and gender other forms comics graphic novels television and videogames and noir's presence in world cinema It is an essential reference work for all those interested in this important cultural phenomenon

Film Noir Andrew Spicer, 2018-10-08 Film Noir is an overview of an often celebrated but also contested body of films It discusses film noir as a cultural phenomenon whose history is more extensive and diverse than American black and white crime thrillers of the forties An extended Background Chapter situates film noir within its cultural context describing its origin in German Expressionism French Poetic Realism and in developments within American genres the gangster crime thriller horror and the Gothic romance and its possible relationship to changes in American society Five chapters are devoted to classic film noir 1940-59 chapters explore its contexts of production and reception its visual style and its narrative patterns and themes chapters on character types and star performances elucidate noir's complex construction of gender with its weak ambivalent males and predatory femmes fatales and also provide a detailed analysis of three noir auteurs Anthony Mann Robert Siodmak and Fritz Lang Three chapters investigate neo noir and British film noir chapters trace the complex evolution of neo noir in American cinema from the modernist critiques of *Night Moves* and *Taxi Driver* to the postmodern hybridity of contemporary noir including *Seven Pulp Fiction* and *Memento* the final chapter surveys the development of British film noir a significant and virtually unknown cinema stretching from the thirties to Mike Hodges *Croupier* Films discussed include both little known examples and seminal works such as *Double Indemnity* *Scarlet Street* *Kiss Me Deadly* and *Touch of Evil* A final section provides a guide to further reading an extensive bibliography and a list of over 500 films referred to in the text Lucidly written Film Noir is an accessible informative and stimulating introduction that will have a broad appeal to undergraduates cineastes film teachers and researchers

Every Breath You Take Orit Kamir, 2001 Examines male and female stalkers in history literature and film and their relationship to contemporary legislation

More Things Than are Dreamt of Alain Silver, 1994 *The Quarterly Journal of the Library of Congress*, 1983

Frankenstein - La storia del mostro più famoso attraverso la letteratura, il teatro, cinema e i fumetti. Daniele Della Rocca, 2018-04-20 In occasione dei 200

anni del capolavoro di Mary Shelley il pi importante studio monografico dedicato a FRANKENSTEIN passando attraverso il cinema il teatro la televisione la letteratura fumetti Comprende un elenco delle trame di tutti i lavori pubblicati fino ad oggi e una selezione fotografica relativa alle opere menzionate **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 **Film** Robert Armour,1980-12-11 Product information not available **The Charm of Evil** Wheeler W. Dixon,1991 Terence Fisher brought the modern Gothic horror film to life in the second half of the twentieth century As director John Carpenter Halloween notes in his introduction Terence Fisher and The Curse of Frankenstein was the beginning of it all for the modern horror film **Horror** Georg

Seßlen,Fernand Jung,2010-02-17 In diesem umfangreichenWerk gibt Georg See len einen umfassenden berblick ber das Genre des Horrorfilms Dabei beschr nkt sich seine Untersuchung keineswegs nur auf den klassischen Horrorfilm sondern schlie t auch dessen Vorl ufer den phantastischen Film als ihm verwandtes Genre mit ein Gewalt und Angst kommen seit jeher gesellschaftliche und psychologische Funktionen zu die sich auch die unterhaltenden Medien wie Literatur und Film zu Nutze machen Woher aber kommt die Lust an dieser Angst See len besch ftigt sich eingehend mit dem Ph nomen Horror als Unterhaltungssujet und tut dies unter Einbeziehung unterschiedlicher Gesichtspunkte Ausgehend von den literarischen Wurzeln der Gothic Novels im 19 Jahrhundert erl utert See len einige Angstmuster und deren mediale Umsetzung in Muster der Angsterzeugung Desweiteren ergeben sich in diesem Licht wiederkehrende Figuren Gegenst nde und Handlungsorte die genretypisch sind und fast schon ikonenhafte Z ge tragen Vampire und Wiederg nger die Burg des Schreckens oder Blut sind nur einige davon Das Werk bietet zudem einen umfangreichen chronologischen Abriss der Geschichte des Horrorfilms beginnend beim fr hen deutschen phantastischen Stummfilm der 10er und 20er Jahre und dem klassischen Horrorfilm Hollywoods ber die ab Mitte des Jahrhunderts immer drastischer werdenden Monster Zombie und Teenage Horrorfilmen hin zu den Trash Gore und Splatterfilmen die sich ab den 70 er Jahren im Wesentlichen nur noch auf das genaue Zeigen blutiger Gewalt und wahrer Schlachtszenen spezialisieren Dar ber hinaus gibt Der Horrorfilm einen motivischen Querschnitt durch das Horror Genre der unter anderem wiederkehrende Themen wie Teufel und D monen Tiere als Akteure des Terrors oder die Familie als Ort des Schreckens untersucht Anhand vieler Filmbeispiele verfolgt See len die Zyklen und Wellen des Horror

Genres bis zur Jahrtausendwende
Stefan Keppler, Michael Will, 2006

Quarterly Journal of Current Acquisitions Library of Congress, 1983

Dracula in the Dark James Craig Holte, 1997-05-12 One hundred years after his creation by Bram Stoker Dracula is still fascinating us This study traces the changing nature of film representations of Dracula from the early silent adaptations to recent popular dramas Holte suggests that vampire films and Dracula adaptations have become an independent genre the dark romance with its own set of narrative conventions and audience expectations combining horror and eroticism This engaging study provides readers with a natural history of the vampire an examination of the work of Bram Stoker a history and analysis of many film adaptations of Dracula a survey of contemporary criticism and theory and an extensive annotated bibliography of vampire film fiction and criticism

Der Vampirfilm

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