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that adults whisper about and children cross the street to avoid.
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WES CRAVEN'S THE PEOPLE UNDER THE STAIRS

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The People Under The Stairs

Isabel Cristina Pinedo



The People Under The Stairs:

Wes Craven John Kenneth Muir,1998-01-01 Filmmaker Wes Craven has consistently and imaginatively scared movie audiences since the early 1970s His films encompass a variety of styles elements and themes from the nihilistic existentialism of The Last House on the Left to the successful A Nightmare on Elm Street which sent horror in a bold new direction to the hallucinatory dreamscapes of The Serpent and the Rainbow And in the nineties Craven returned with the Scream films which were simultaneously funny clever and scary films that overturned the horror cliches of the eighties The present work provides a history of Craven s film career since 1972 examining all the themes and techniques the filmmaker explored For each film a synopsis cast and credits historical context and critical commentary are provided Also covered in detail are Craven s forays into television including movies such as Stranger in the House and work on such series as The New Twilight Zone New York Magazine ,1991-11-18 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country With award winning writing and photography covering everything from politics and food to theater and fashion the magazine s consistent mission has been to reflect back to its audience the energy and excitement of the city itself while celebrating New York as both a place and an idea Horror Films of the 1990s John Kenneth Muir,2011-10-06 This filmography covers more than 300 horror films released from 1990 through 1999 The horror genre s trends and cliches are connected to social and cultural phenomena such as Y2K fears and the Los Angeles riots Popular films were about serial killers aliens conspiracies and sinister interlopers new monsters who shambled their way into havoc Each of the films is discussed at length with detailed credits and critical commentary There are six appendices 1990s cliches and conventions 1990s hall of fame memorable ad lines movie references in Scream 1990s horrors vs The X Files and the decade s ten best Fully indexed 224 photographs

New York Magazine ,1991-11-11 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country With award winning writing and photography covering everything from politics and food to theater and fashion the magazine s consistent mission has been to reflect back to its audience the energy and excitement of the city itself while celebrating New York as both a place and an idea **New York Magazine** ,1991-11-18 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country With award winning writing and photography covering everything from politics and food to theater and fashion the magazine s consistent mission has been to reflect back to its audience the energy and excitement of the city itself while celebrating New York as both a place and an idea **New York Magazine** ,1991-11-11 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country With award winning writing and photography covering everything from politics and food to theater and fashion the

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lair an inescapable boiler room that enhances Freddie's powers and makes him invincible. In other scenarios the action may take place in a distant little known country to isolate characters. Roth's *Hostel* films or as a way to mythicize the very origin of evil. Bava's *Black Sunday*. Finally anxieties related to the encroaching presence of technology in our lives may give rise to postmodern narratives of loneliness and disconnect at the crossing between virtual and real places. In Kurosawa's *Pulse* the internet acts as a gateway between the living and spirit worlds creating an oneiric realm where the living vanish and ghosts move to replace them. This suggestive topic begs to be further investigated. This volume represents a crucial addition to the scholarship on horror film culture by adopting a transnational comparative approach to the analysis of formal and narrative concerns specific to the genre by considering some of the most popular titles in horror film culture alongside lesser known works for which this anthology represents the first piece of relevant scholarship. Horror Noire Robin R. Means

Coleman, 2013-03-01. From *King Kong* to *Candyman*, the boundary pushing genre of the horror film has always been a site for provocative explorations of race in American popular culture. In *Horror Noire: Blacks in American Horror Films from 1890's to Present* Robin R. Means Coleman traces the history of notable characterizations of blackness in horror cinema and examines key levels of black participation on screen and behind the camera. She argues that horror offers a representational space for black people to challenge the more negative or racist images seen in other media outlets and to portray greater diversity within the concept of blackness itself. *Horror Noire* presents a unique social history of blacks in America through changing images in horror films. Throughout the text the reader is encouraged to unpack the genre's racialized imagery as well as the narratives that make up popular culture's commentary on race. Offering a comprehensive chronological survey of the genre, this book addresses a full range of black horror films including mainstream Hollywood fare as well as art house films, Blaxploitation films, direct to DVD films, and the emerging U.S. hip hop culture inspired Nigerian Nollywood Black horror films. *Horror Noire* is thus essential reading for anyone seeking to understand how fears and anxieties about race and race relations are made manifest and often challenged on the silver screen. Wes Craven Shannon Blake Skelton, 2019-11-29

With a career spanning four decades, Wes Craven (1939-2015) bridged independent exploitation cinema and Hollywood big budget horror. A pioneer of the modern horror cinema, Craven directed such landmark films as *The Last House on the Left*, *The Hills Have Eyes*, *A Nightmare on Elm Street*, and *Scream*, considered not only classics of the genre but examples of masterful filmmaking. Producing an impressive oeuvre that mixed intellectual concerns and political ideas, Craven utilized high tension suspense, devastating visual brutality, and dark humor to evoke a unique brand of fear. Moreover, his films draw attention to the horror of American society, namely racism, classism, and the traumas often associated with family. This collection of twenty-nine interviews, spanning from 1980 until his final interview in 2015, traces Craven's life and career from his upbringing in a strict religious family and his life as an academic to his years toiling in exploitation cinema. The volume also chronicles Craven's ascendancy as an independent director, his work within the studio system, and his eventual triumph

in mainstream cinema Within the interviews gathered here including three previously unpublished pieces Craven reflects on failed projects and the challenges of working with studios while offering thoughtful meditations on the dynamics and appeal of horror Wes Craven Interviews cements Craven s legacy as a master of horror who left an indelible mark on the genre by forever altering expectations of and approaches to the cinema of fear *Dark Directions* Kendall R. Phillips,2012-02-28 A Nightmare on Elm Street Halloween Night of the Living Dead These films have been indelibly stamped on moviegoers psyches and are now considered seminal works of horror Guiding readers along the twisted paths between audience auteur and cultural history author Kendall R Phillips reveals the macabre visions of these films directors in *Dark Directions* Romero Craven Carpenter and the Modern Horror Film Phillips begins by analyzing the works of George Romero focusing on how the body is used cinematically to reflect the duality between society and chaos concluding that the unconstrained bodies of the Living Dead films act as a critical intervention into social norms Phillips then explores the shadowy worlds of director Wes Craven In his study of the films *The Serpent and the Rainbow* *Deadly Friend* *Swamp Thing* *Red Eye* and *Shocker* Phillips reveals Craven s vision of technology as inherently dangerous in its ability to cross the gossamer thresholds of the gothic Finally the volume traverses the desolate frontiers of iconic director John Carpenter Through an exploration of such works as *Halloween* *The Fog* and *In the Mouth of Madness* Phillips delves into the director s representations of boundaries and the haunting consequences for those who cross them The first volume ever to address these three artists together *Dark Directions* is a spine tingling and thought provoking study of the horror genre In analyzing the individual works of Romero Craven and Carpenter Phillips illuminates some of the darkest minds in horror cinema *A Critical Companion to Wes Craven* John Darowski,Fernando Gabriel Pagnoni Berns,2023-08-08 In *A Critical Companion to Wes Craven* contributors use a variety of theoretical frameworks to analyze distinct areas of Craven s work including ecology auteurism philosophy queer studies and trauma This book covers both the successes and failures contained in Craven s extensive filmography ultimately revealing a variegated portrait of his career Scholars of film studies horror and ecology will find this book particularly interesting *Recreational Terror* Isabel Cristina Pinedo,2016-02-24 In *Recreational Terror* Isabel Cristina Pinedo analyzes how the contemporary horror film produces recreational terror as a pleasurable encounter with violence and danger for female spectators She challenges the conventional wisdom that violent horror films can only degrade women and incite violence and contends instead that the contemporary horror film speaks to the cultural need to express rage and terror in the midst of social upheaval **The Greater Share of Honour** Kim James,2007 Seven men three British three French and one Senegalese born hundreds of miles apart and separated by nationality race religion and class yet all have a unity at the time of their death This is a romantic and fictional account of a true episode from the Second World War **Until the World Shatters** Daniel Combs,2021-03-09 This first in depth piece of reportage about the largest natural resource heist in Asia reveals Myanmar s world of secret keepers and truth tellers In Myanmar where civil war repressive government and the 40

billion a year jade industry have shaped life for decades everyone is fighting for their own version of the truth Until the World Shatters takes us deep into a world in which journalists seek to overcome censorship and intimidation ethnic minorities wage guerilla war against a government they claim refuses to grant basic human rights devout Buddhists launch violent anti Muslim campaigns and artists try to build their own havens of free expression In the bustling city of Yangon we meet Phoe Wa a young photojournalist pursuing his dream at a time when the government is jailing reporters and nationalist voices are on the rise In Myanmar's far north we meet Bum Tsit who is caught between the insurgent army his family supports and the business and military leaders his career depends on His attempt to get rich quickly leads him to Myanmar's biggest worst kept secret the connection between the jade industry and the longest running war in the world Until the World Shatters weaves Phoe Wa and Bum Tsit's stories to reveal a larger portrait of Myanmar's history politics and people in a time and place where public trust has disappeared

New York Magazine, 1991-11-25 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country With award winning writing and photography covering everything from politics and food to theater and fashion the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself while celebrating New York as both a place and an idea

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