

American Horror Film The Genre At The Turn Of The

What's weighing on Americans? Look to horror movies for your answer--they're one of the best measures of the American consciousness. From an early fascination with the Gothic, to the mutant horrors of the Atomic Age and alien enemies of the Cold War, to the inner demons of the psyche and the American Dream turned nightmare, the history of American horror films is a reflection of changing American cultural attitudes and values--and the fears that accompany them. This survey of the pivotal horror films produced in America examines the history of the genre as a reflection of cultural changes in the United States. It begins with an exploration of the origins of the genre, and follows its development until the present, using various films to document the evolution of Hollywood horror flicks and illustrate their cultural significance. The second part focuses on eight pivotal directors whose personal visions helped shape the genre--from early pioneers like Tod Browning and Alfred Hitchcock, to modern masters like John Carpenter and Wes Craven. Instructors considering this book for use in a course may request an examination copy here.

The role of the DVD market in the growth of ultraviolent horror in the 2000s

Hearths of Darkness: The Family in the American Horror Film traces the origins of the 1970s family horror subgenre to certain aspects of American culture and classical Hollywood cinema. Far from being an ephemeral and short-lived genre, horror actually relates to many facets of American history from its beginnings to the present day. Individual chapters examine aspects of the genre, its roots in the Universal horror films of the 1930s, the Val Lewton RKO unit of the 1940s, and the crucial role of Alfred Hitchcock as the father of the modern American horror film. Subsequent chapters investigate the key works of the 1970s by directors such as Larry Cohen, George A. Romero, Brian De Palma, Wes Craven, and Tobe Hooper, revealing the distinctive nature of films such as Bone, It's Alive, God Told Me To, Carrie, The Exorcist, Exorcist 2, The Texas Chainsaw Massacre, as well as the contributions of such writers as Stephen King. Williams also studies the slasher films of the 1980s and 1990s, such as the Friday the 13th series, Halloween, the remake of The Texas Chainsaw Massacre, and Nightmare on Elm Street, exploring their failure to improve on the radical achievements of the films of the 1970s. After covering some post-1970s films, such as The Shining, the book concludes with a new postscript examining neglected films of the twentieth and early twenty-first century. Despite the overall decline in the American horror film, Williams determines that, far from being dead, the family horror film is still with us. Elements of family horror even appear in modern television series such as The Sopranos. This updated edition also includes a new introduction.

How does one make a region horrific? For well over half of a century, the American South has functioned as a site for national anxieties over race and modernization. This study uses an interdisciplinary approach in order to understand the various forces involved in the construction of the South in American horror cinema. Particular attention is paid to the influence that images of the civil rights movement have had on the development and evolution of the South as a horrific and terrifying space for the rest of the nation. It focuses on four main subcategories of the genre: the white degenerate redneck, the Voodoo film, the natural horror film, and the post-modern horror parody. Using the theories of Giorgio Agamben and Julia Kristeva as a foundation, the study also tries to evaluate the processes by which the South is constructed as the nation's monstrous Other. While it is by no means a comprehensive study, this thesis covers some major (and some minor) depictions of the region in the horror genre.

The Highway Horror Film

Gender and Contemporary Horror in Film

Nightmares in Red, White and Blue

A Comparative Study of Film, Fiction, Graphic Novels and Video Games

The Birth of the American Horror Film

Introduction to Japanese Horror Film

The Horror Film is an in-depth exploration of one of the most consistently popular, but also most disreputable, of all the mainstream film genres. Since the early 1930s there has never been a time when horror films were not being produced in substantial numbers somewhere in the world and never a time when they were not being criticised, censored or banned. The Horror Film engages with the key issues raised by this most contentious of genres. It considers the reasons for horror's disreputability and seeks to explain why despite this horror has been so successful. Where precisely does the appeal of horror lie? An extended introductory chapter identifies what it is about horror that makes the genre so difficult to define. The chapter then maps out the historical development of the horror genre, paying particular attention to the international breadth and variety of horror production, with reference to films made in the United States, Britain, Italy, Spain and elsewhere. Subsequent chapters explore: The role of monsters, focusing on the vampire and the serial killer. The usefulness (and limitations) of psychological approaches to horror. The horror audience: what kind of people like horror (and what do other people think of them)? Gender, race and class in horror: how do horror films such as Bride of Frankenstein, The Texas Chainsaw Massacre and Blade relate to the social and political realities within which they are produced? Sound and horror: in what ways has sound contributed to the development of horror? Performance in horror: how have performers conveyed fear and terror throughout horror's history? 1970s horror: was this the golden age of horror production? Slashers and post-slashers: from Halloween to Scream and beyond. The Horror Film throws new light on some well-known horror films but also introduces the reader to examples of noteworthy but more obscure horror work. A final section provides a guide to further reading and an extensive bibliography. Accessibly written, The Horror Film is a lively and informative account of the genre that will appeal to students of cinema, film teachers and researchers, and horror lovers everywhere.

As the first detailed English-language book on the subject, Korean Horror Cinema introduces the cultural specificity of the genre to an international audience, from the iconic monsters of gothic horror, such as the wonhon (vengeful female ghost) and the gumihō (shapeshifting fox), to the avenging killers of Oldboy and Death Bell. Beginning in the 1960s with The Housemaid, it traces a path through the history of Korean horror, offering new interpretations of classic films, demarcating the shifting patterns of production and consumption across the decades, and introducing readers to films rarely seen and discussed outside of Korea. It explores the importance of folklore and myth on horror film narratives, the impact of political and social change upon the genre, and accounts for the transnational triumph of some of Korea's contemporary horror films. While covering some of the most successful recent films such as Thirst, A Tale of Two Sisters, and Phone, the collection also explores the obscure, the arcane and the little-known outside Korea, including detailed analyses of The Devil's Stairway, Woman's Wail and The Fox With Nine Tails. Its exploration and definition of the canon makes it an engaging and essential read for students and scholars in horror film studies and Korean Studies alike.

Throughout the history of cinema, horror has proven to be a genre of consistent popularity, which adapts to different cultural contexts while retaining a recognizable core. Horror Film: A Critical Introduction, the newest in Bloomsbury's Film Genre series, balances the discussions of horror's history, theory, and aesthetics as no introductory book ever has. Featuring studies of films both obscure and famous, Horror Film is international in its scope and chronicles horror from its silent roots until today. As a straightforward and convenient critical introduction to the history and key academic approaches, this book is accessible to the beginner but still of interest to the expert. Critics have traditionally characterized classic horror by its use of shadow and suggestion. Yet the graphic nature of early 1930s films only came to light in the home video/DVD era. Along with gangster movies and "sex pictures," horror films drew audiences during the Great Depression with sensational content. Exploiting a loophole in the Hays Code, which made no provision for on-screen "gruesomeness," studios produced remarkably explicit films that were recut when the Code was more rigidly enforced from 1934. This led to a modern misperception that classic horror was intended to be safe and reassuring to audiences. The author examines the 1931 to 1936 "happy ending" horror in relation to industry practices and censorship. Early works like Murders in the Rue Morgue (1932) and The Raven (1935) may be more akin to The Texas Chain Saw Massacre (1974) and Hostel (2005) than many critics believe.

Gender and Contemporary Horror in Television

The Classical American Horror Film of the 1930s

The South in American Horror Film

The Monster Always Returns

Euro Horror

The Spectacle of Isolation in Horror Films

The Highway Horror Film argues that 'Highway Horror' is a hitherto overlooked sub-genre of the American horror movie. In these films, the American landscape is by its very accessibility rendered terrifyingly hostile, and encounters with other travellers almost always have sinister outcomes.

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.

This edited collection focuses on gender and contemporary horror in film, examining how and if representations of gender in horror have changed.

A thorough study of a movie genre that reached its cultural zenith in the 1970s but remains influential today

Horror Noire

Robin Wood on the Horror Film

Horror Film

Japanese and American Horror

A Critical Introduction

American Horrors

This rigorous re-assessment of 1950s American horror films relates them to the cultural debates of the period and to other examples of the horror genre such as novels and comics, arguing that they critiqued conservatism, conformity and masculinity. Horror fiction is an important part of the popular culture in many modern societies. This book compares and contrasts horror narratives from two distinct cultures--American and Japanese--with a focus on the characteristic mechanisms that make them successful, and on their culturally-specific aspects. Including a number of narratives belonging to film, literature, comics and video games, this book provides a comprehensive perspective of the genre. It sheds light on the differences and similarities in the depiction of fear and horror in America and Japan, while emphasizing narrative patterns in the context of their respective cultures.

In 100 American Horror Films, Barry Keith Grant presents entries on 100 films from one of American cinema's longest-standing, most diverse and most popular genres, representing its rich history from the silent era - D.W. Griffith's The Avenging Conscience of 1915 - to contemporary productions - Jordan Peele's 2017 Get Out. In his introduction, Grant provides an overview of the genre's history, a context for the films addressed in the individual entries, and discusses the specific relations between American culture and horror. All of the entries are informed by the question of what makes the specific film being discussed a horror film,

the importance of its place within the history of the genre, and, where relevant, the film is also contextualized within specifically American culture and history. Each entry also considers the film's most salient textual features, provides important insight into its production, and offers both established and original critical insight and interpretation. The 100 films selected for inclusion represent the broadest historical range, and are drawn from every decade of American film-making, movies from major and minor studios, examples of the different types or subgenres of horror, such as psychological thriller, monster terror, gothic horror, home invasion, torture porn, and parody, as well as the different types of horror monsters, including werewolves, vampires, zombies, mummies, mutants, ghosts, and serial killers.

Essays on the rise of the horror film and on how moviemakers package and promote fright

Post-9/11 Horror in American Cinema

The American Horror Film

Baroque Aesthetics in Contemporary American Horror

A Companion to the Horror Film

Horror after 9/11

Essays on the Television Franchise

Beginning in the 1950s, "Euro Horror" movies materialized in astonishing numbers from Italy, Spain, and France and popped up in the US at rural drive-ins and urban grindhouse theaters such as those that once dotted New York's Times Square. Grier, sexier, and stranger than most American horror films of the time, they were embraced by hardcore fans and denounced by critics as the worst kind of cinematic trash. In this volume, Olney explores some of the most popular genres of Euro Horror cinema—including giallo films, named for the yellow covers of Italian pulp fiction, the S&M horror film, and cannibal and zombie films—and develops a theory that explains their renewed appeal to audiences today.

The Ring (2002)—Hollywood's remake of the Japanese cult success Ringu (1998)—marked the beginning of a significant trend in the late 1990s and early 2000s of American adaptations of Asian horror films. This book explores this complex process of adaptation, paying particular attention to the various transformations that occur when texts cross cultural boundaries. Through close readings of a range of Japanese horror films and their Hollywood remakes, this study addresses the social, cultural, aesthetic and generic features of each national cinema's approach to and representation of horror, within the subgenre of the ghost story, tracing convergences and divergences in the films' narrative trajectories, aesthetic style, thematic focus and ideological content. In comparing contemporary Japanese horror films with their American adaptations, this book advances existing studies of both the Japanese and American cinematic traditions, by: illustrating the ways in which each tradition responds to developments in its social, cultural and ideological milieu; and, examining Japanese horror films and their American remakes through a lens that highlights cross-cultural exchange and bilateral influence. The book will be of interest to scholars of film, media, and cultural studies.

Horror films have traditionally sunk their teeth into straitened times, reflecting, expressing and validating the spirit of the epoch, and capitalising on the political and cultural climate in which they are made. This book shows how the horror genre has adapted itself to the transformation of contemporary American politics and the mutating role of traditional and new media in the era of Donald Trump's Presidency of the United States. Exploring horror's renewed potential for political engagement in a socio-political climate characterised by the angst of civil conflict, the deception of 'alternative facts' and the threat of nuclear or biological conflict and global warming, Make America Hate Again examines the intersection of film, politics, and American culture and society through a bold critical analysis of popular horror (films, television shows, podcasts and online parodies), such as 10 Cloverfield Lane, American Horror Story, Don't Breathe, Get Out, Hotel Transylvania 2, Hush, It, It Comes at Night, South Park, The Babadook, The Walking Dead, The Woman, The Witch and Twin Peaks: The Return. The first major exploration of the horror genre through the lens of the Trump era, it investigates the correlations between recent, culturally meaningful horror texts, and the broader culture within which they have become gravely significant. Offering a rejuvenating, optimistic, and positive perspective on popular culture as a site of cultural politics, Make America Hate Again will appeal to scholars and students of American

studies, film and media studies, and cultural studies.

An overview of the horror movie genre, this book moves from Dracula in 1931 to contemporary films, and treats recurring characters and themes, as well as key directors.

Remaking Horror

American Horror Film

The Horror Film

Japanese Horror Films and their American Remakes

Reading American Horror Story

Essays on the Modern American Horror Film

Although early cinema has long been a key area of research in film studies, the origin and development of the horror film has been a neglected subject for what is arguably one of the world's most popular film genres. Using thousands of primary sources and long-unseen illustrations, *The Birth of the American Horror Film* examines a history that begins in colonial Salem, taking an interdisciplinary approach to explore the influence of horror-themed literature, theatre and visual culture in America, and how that context established an amorphous structural foundation for films produced between 1895 and 1915. Exhaustively researched, bridging scholarship on Horror Studies and Early Cinema, *The Birth of the American Horror Film* is the first major study dedicated to this vital but often overlooked subject.

Go behind the scenes with an insightful look at horror films—and the directors who create them *The Spectacle of Isolation in Horror Films: Dark Parades* examines the work of several of the genre's most influential directors and investigates how traditional themes of isolation, alienation, death, and transformation have helped build the foundation of horror cinema. Authors Carl and Diana Royer examine the techniques used by Alfred Hitchcock that place his work squarely in the horror (rather than suspense) genre, discuss avant-garde cinema's contributions to mainstream horror, explore films that use the apartment setting as the "cell of horror," and analyze how angels and aliens function as the supernatural "Other." A unique resource for film students and film buffs alike, the book also examines Sam Raimi's *Evil Dead* trilogy and the fusion of science, technology, and quasi-religious themes in David Cronenberg's films. Instead of presenting a general overview of the horror genre or an analysis of a specific sub-genre, actor, or director, *The Spectacle of Isolation in Horror Films* offers an imaginative look at classic and contemporary horror cinema. The book examines Surrealist films such as *Un Chien Andalou* and *Freaks*, the connections among the concepts of voyeurism, paranoia, and alienation in films like *Rear Window*, *Rosemary's Baby*, *Blue Velvet*, and *The Blair Witch Project*; the use of otherworldly creatures in films such as *The Prophecy*, *Dogma*, and *The Day The Earth Stood Still*; and the films of directors George Romero, John Waters, and Darren Aronofsky, to name just a few. This unique book also includes an extensive A-to-Z filmography and a bibliography of writings on, and about, horror cinema from filmmakers, film critics, and film historians. *The Spectacle of Isolation in Horror Films* examines: "Body Doubles and Severed Hands"—the common ancestry of avant-garde "art" films and exploitation horror B-movies "And I Brought You Nightmares"—recurring themes of psychological terror in Alfred Hitchcock's films "Horror, Humor, Poetry"—Sam Raimi's transformation of "drive-in" horror cinema "Atheism and 'The Death of Affect'"—David Cronenberg's obsessions, interests, and cautionary messages in films ranging from *Videodrome* to *Dead Ringers* to *eXistenZ* and much more! *The Spectacle of Isolation in Horror Films: Dark Parades* is a unique resource of critical analysis for academics working in film and popular culture, film historians, and anyone interested in horror cinema.

Horror films have exploded in popularity since the tragic events of September 11, 2001, many of them breaking box-office records and generating broad public discourse. These films have attracted A-list talent and earned award nods, while at the same time becoming darker, more disturbing, and increasingly apocalyptic. Why has horror suddenly become more popular, and what does this say about us? What do specific horror films and trends convey about American society in the wake of events so horrific that many pundits initially predicted the death of the genre? How could American audiences, after tasting real horror, want to consume images of violence on screen? Horror after 9/11 represents the first major exploration of the horror genre through the lens of 9/11 and the subsequent transformation of American and global society. Films discussed include the *Twilight* saga; the *Saw* series; *Hostel*; *Cloverfield*; *28 Days Later*; remakes of *The Texas Chainsaw Massacre*, *Dawn of the Dead*, and *The Hills Have Eyes*; and many more. The contributors analyze recent trends in the horror genre, including the rise of 'torture porn,' the big-budget remakes of classic horror films, the reinvention of traditional monsters such as vampires and zombies, and a new awareness of visual technologies as sites of horror in themselves. The essays examine the allegorical role that the horror film has held in the last ten years, and the ways that it has been translating and reinterpreting the discourses and images of terror into its own cinematic language.

"Looming onto the television landscape in 2011, *American Horror Story* gave viewers a weekly dose of psychological unease and gruesome violence. This collection of new essays examines the series' contribution to television horror, focusing on how the show speaks to social concerns, its use of classic horror tropes and its reinvention of the tale of terror"--

Blacks in American Horror Films from the 1890s to Present

100 American Horror Films

The Evolution of the American Horror Film

Dark Parades

The Darker Angels of Our Nature

Essays on the Horror Film

This book examines eleven horror films in-depth and their relationships to Romantic Gothic literary conventions--mainly, but not solely, found in works dating from the eighteenth and nineteenth centuries. To illustrate the use of these conventions in film, Michael Sevastakis analyzes shots from scenes and sequences of all films discussed. Due to the large quantity of horror films produced during this period, the films in this book have been selected on the basis of their supernatural and preternatural content, and upon four conventions predicated on fictional literary models dealing with the villain-hero as Necrophile, Modern Prometheus, Symbol of Destiny, and Tormented Hero. These four sections comprise eleven chapters; in addition, there is an introduction and conclusion. Some of the movies that are discussed include Tod Browning's *Dracula* (1931), and *Devil Doll* (1936), Karl Freund's *The Mummy* (1932), and *Mad Love* (1935), James Whale's *Frankenstein* (1931), and *The Invisible Man* (1933), Erle Kenton's *Island of Lost Souls* (1933), Ruben Mamoulian's *Dr. Jekyll and Mr. Hyde* (1932), and Lambert Hillyer's *Dracula's Daughter* (1936).

Creatively spent and politically irrelevant, the American horror film is a mere ghost of its former self-or so goes the old saw from fans and scholars alike. Taking on this undeserved reputation, the contributors to this collection provide a comprehensive look at a decade of cinematic production, covering a wide variety of material from the last ten years with a clear critical eye. Individual essays profile the work of up-and-coming director Alexandre Aja and reassess William Malone's muchmaligned *FearDotCom* in the light of the torture debate at the end of President George W. Bush's administration. Other essays look at the economic, social, and formal aspects of the genre; the globalization of the U.S. film industry; the alleged escalation of cinematic violence; and the massive commercial popularity of the remake. Some essays examine specific subgenres--from the teenage horror flick to the serial killer film and the spiritual horror film--as well as the continuing relevance of classic directors such as George A. Romero, David Cronenberg, John Landis, and Stuart Gordon. Essays deliberate on the marketing of nostalgia and its concomitant aesthetic, and the curiously schizophrenic perspective of fans who happen to be scholars as well. Taken together, the contributors to this collection make a compelling case that American horror cinema is as vital, creative, and thought-provoking as it ever was.

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 film is meant to end in hope: Regan McNeil can be exorcized. A hydrophobic Roy Scheider can blow up a shark. Buffy can and will slay vampires. Heroic human qualities like love, bravery, resourcefulness, and intelligence will eventually defeat the monster. But, after the 9/11, American horror became much more bleak, with many films ending with the deaths of the entire main cast. Post-9/11 Horror in American Cinema illustrates how contemporary horror films explore visceral and emotional reactions to the attacks and how they underpin audiences' ongoing fears about their safety. It examines how scary movies have changed as a result of 9/11 and, conversely, how horror films construct and give meaning to the event in a way that other genres do not. Considering films such as *Quarantine*, *Cloverfield*, *Hostel* and the *Saw* series, Wetmore examines the transformations in horror cinema since 9/11 and considers not merely how the tropes have changed, but how our understanding of horror itself has changed.

Korean Horror Cinema

Hearths of Darkness

Trump-Era Horror and the Politics of Fear

American Horror in the 1950s

The Turn to Gruesomeness in American Horror Films, 1931–1936

The Genre at the Turn of the Millennium

This book chronicles the American horror film genre in its development of remakes from the 1930s into the 21st century. Gus Van Sant's 1998 remake of Alfred Hitchcock's Psycho (1960) is investigated as the watershed moment when the genre opened its doors to the possibility that any horror movie—classic, modern, B-movie, and more—might be remade for contemporary audiences. Staple horror franchises—Halloween (1978), Friday the 13th (1980), and A Nightmare on Elm Street (1984)—are highlighted along with their remake counterparts in order to illustrate how the genre has embraced a phenomenon of remake productions and what the future of horror holds for American cinema. More than 25 original films, their remakes, and the movies they influenced are presented in detailed discussions throughout the text.

Robin Wood's writing on the horror film, published over five decades, collected in one volume.

This book traces a trend that has emerged in recent years within the modern panorama of American horror film and television, the concurrent—and often overwhelming—use of multiple stock characters, themes and tropes taken from classics of the genre. American Horror Story, Insidious and The Conjuring are examples of a filmic tendency to address a series of topics and themes so vast that at first glance each taken separately would seem to suffice for individual films or shows. This book explores this trend in its visible connections with American Horror, but also with cultural and artistic movements from outside the US, namely Baroque art and architecture, Asian Horror, and European Horror. It analyzes how these hybrid products are constructed and discusses the socio-political issues that they raise. The repeated and excessive barrage of images, tropes and scenarios from distinct subgenres of iconic horror films come together to make up an aesthetic that is referred to in this book as Baroque Horror. In many ways similar to the reactions provoked by the artistic movement of the same name that flourished in the XVII century, these productions induce shock, awe, fear, and surprise. Eljaiek-Rodríguez details how American directors and filmmakers construct these narratives using different and sometimes disparate elements that come together to function as a whole, terrifying the audience through their frenetic accumulation of images, tropes and plot twists. The book also addresses some of the effects that these complex films and series have produced both in the panorama of contemporary horror, as well as in how we understand politics in a divisive world that pushes for ideological homogenizations.

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American Horror Films and Their Remakes

Selling the Splat Pack

World of Fear, Cinema of Terror

Hollywood's New Reliance on Scares of Old

Collected Essays and Reviews

The Family in the American Horror Film

Horror has found a resurgence on television in the post-millennial years. This book will investigate the changing and challenging roles that gender has undergone in TV horror, examining a range of shows, including *Hannibal*, *American Horror Story*, *The Walking Dead*, *Penny Dreadful*, *Supernatural*, *The Exorcist*, *iZombie*, and *Bates Motel*.

This book is a major historical and cultural overview of an increasingly popular genre. Starting with the cultural phenomenon of *Godzilla*, it explores the evolution of Japanese horror from the 1950s through to contemporary classics of Japanese horror cinema such as *Ringu* and *Ju-On: The Grudge*. Divided thematically, the book explores key motifs such as the vengeful virgin, the demonic child, the doomed lovers and the supernatural serial killer, situating them within traditional Japanese mythology and folk-tales. The book also considers the aesthetics of the Japanese horror film, and the mechanisms through which horror is expressed at a visceral level through the use of setting, lighting, music and mise-en-scene. It concludes by considering the impact of Japanese horror on contemporary American cinema by examining the remakes of *Ringu*, *Dark Water* and *Ju-On: The Grudge*. The emphasis is on accessibility, and whilst the book is primarily marketed towards film and media students, it will also be of interest to anyone interested in Japanese horror film, cultural mythology and folk-tales, cinematic aesthetics and film theory.

The monsters of the horror genre never remain dead - they invariably return in new and terrifying shapes for another installment. In this study Christian Knöppler explores the phenomenon of horror film remakes. He argues that even though these derivative films typically earn little praise from critics, their constant refiguration of monsters and horror scenarios serves to access and update otherwise obscure cultural fears. With an in-depth examination of six sample sequences of films and remakes, this book aims to shed new light on a much maligned and often neglected type of film and promises fresh insights to scholars and aficionados alike.

"Offers a critical survey of the art and practice of horror movies covering everything from craft and technique, historical developments, and modern-day trends, to broader topics opening onto the socio-political dimensions of the genre. The volume begins with essays devoted to the theoretical methodologies used to study the genre, from cognitive and philosophical approaches, through audience reception and psychoanalysis, to those approaches that examine gender, sexuality, race, class, and (dis) ability in relation to the horror film. Subsequent sections cover horror film aesthetics, the history of the genre, and specific subjects including distribution and the relationship between horror, art house movies, and the documentary impulse."--Provided by publisher.

Planks of Reason

The Family in the American Horror Film, Updated Edition

Songs of Love and Death

An Introduction

Make America Hate Again

Classic European Horror Cinema in Contemporary American Culture

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.

Rational Fears

Creating and Marketing Fear