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**Fearing the Dark**-Edmund G. Bansak 2003-10-09 Cat People (1942) and I Walked with a Zombie (1943) established Val Lewton's hauntingly graceful style where suggestion was often used in place of explicit violence. His stylish B thrillers were imitated by a generation of filmmakers such as Richard Wallace, William Castle, and even Walt Disney in his animated Adventures of Ichabod and Mr. Toad (1949). Through interviews with many of Lewton's associates (including his wife and son) and extensive research, his life and output are thoroughly examined.

**Fear Itself**-Melvin E. Matthews, Jr. 2009-07-01 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.

**Dark Thoughts**-Steven Jay Schneider 2003 This is a collection of highly engaging and provocative essays by top scholars in the increasingly interrelated fields of Philosophy, Film Studies, and Communication Arts that deal with the epistemology, aesthetics, ethics, metaphysics, and genre dynamics of horror cinema past and present, reveals that our fascination with horror cinema, and the pleasure we take in it, is in the end simply a natural extension of a philosopher's inclination to wonder. Contributors include Curtis Bowman, Noël Carroll, Elizabeth Cowie, Angela Curran, Cynthia Freeland, Michael Grant, Matt Hills, Deborah Knight, George McKnight, Ken Mogg, Aaron Smuts, Robert C. Solomon, and J.P. Telotte.

**British Film Institute Film Classics**-British Film Institute 2003 This illustrated two-volume set is a compendium of more than 50 monographs published by the British Film Institute since 1992. Each entry focuses on a single great film of world cinema, presenting an essay by a prominent critic, novelist, academic, or filmmaker. You will read Camille Paglia on The Birds, Richard Schickel on Double Indemnity, Salman Rushdie on The Wizard of Oz, and many more. Such a spectrum of critics, covering an equally broad selection of films, emphasizes the diversity of ways in which people experience cinema. Film Classics showcases a breadth of styles and approaches to contemporary film criticism, offering informed and lively critiques of some of the most notable works in the history of film.

**Darkness Calls**-Sue Short 2019-09-14 This book examines the contrasting forms neo-noir has taken on screen, asking what prompts our continued interest in tales of criminality and
moral uncertainty. Neo-noir plots are both familiar and diverse, found in a host of media formats today, and now span the globe. Yet despite its apparent prevalence—and increased academic attention—many core questions remain unanswered. What has propelled noir’s appeal, half a century on after its supposed decline? What has led film-makers and series-creators to rework given tropes? What debates continue to divide critics? And why are we, as viewers, so drawn to stories that often show us at our worst? Referencing a range of films and series, citing critical work in the field—while also challenging many of the assumptions made—this book sets out to advance our understanding of a subject that has fascinated audiences and academics alike. Theories relating to gender identity and neo-noir’s tricky generic status are discussed, together with an evaluation of differing comic inflections and socio-political concerns, concluding that, although neo-noir is capable of being both progressive and reactionary, it also mobilises potentially radical questions about who we are and what we might be capable of.

**Subversive Horror Cinema**- Jon Towlson
2014-03-13 Horror cinema flourishes in times of ideological crisis and national trauma—the Great Depression, the Cold War, the Vietnam era, post-9/11—and this critical text argues that a succession of filmmakers working in horror—from James Whale to Jen and Sylvia Soska—have used the genre, and the shock value it affords, to challenge the status quo during these times. Spanning the decades from the 1930s onward it examines the work of producers and directors as varied as George A. Romero, Pete Walker, Michael Reeves, Herman Cohen, Wes Craven and Brian Yuzna and the ways in which films like Frankenstein (1931), Cat People (1942), The Woman (2011) and American Mary (2012) can be considered “subversive.”

**Cat People**- Kim Newman 2019-07-25 Novelist and critic Kim Newman assesses the horror noir Cat People (1943), produced by Val Lewton and directed by Jacques Tourneur. This important and influential film is considered in the light of its place in film history and as a work of ambitious horror. The new edition includes a postscript about the sequel, The Curse of the Cat People.

**Dreams of Darkness**- J. P. Telotte 1985 Analyzes the treatment of dreams, fantasy, and the irrational in the horror movies produced by Val Lewton

**Slow Fade to Black**- Richard B. Jewell
2016-03-22 Slow Fade to Black completes Richard B. Jewell’s richly detailed two-part history of the RKO film studio, which began with RKO Radio Pictures: A Titan Is Born, published in 2012. This second volume charts the studio’s fortunes, which peaked during World War II, declined in the postwar period, and finally collapsed in the 1950s. Drawing on hard-to-access archival materials, Jewell chronicles the period from 1942 to the company’s demise in 1957. Towering figures associated with the studio included Howard Hughes, Orson Welles, Charles Koerner, Val Lewton, Jane Russell, and Robert Mitchum. In addition to featuring an extraordinary cast of characters, the RKO story describes key aspects of entertainment history: Hollywood’s collaboration with Washington, film noir, censorship, HUAC, the rise of independent film production, and the impact of television on film. Taken as a whole, Jewell’s two-volume study represents the most substantial and insightful exploration of the Hollywood studio system to date.

**The Routledge Companion to Gothic**- Catherine Spooner 2007-10-08 In a wide ranging series of introductory essays written by some of the leading figures in the field, this essential guide explores the world of Gothic in all its myriad forms throughout the mid-eighteenth Century to the internet age. The Routledge Companion to Gothic includes discussion on: the history of Gothic throughout the English-speaking world i.e. London and USA as well as the postcolonial landscapes of Australia, Canada and the Indian subcontinent key themes and concepts ranging from hauntings and the uncanny; Gothic femininities and queer Gothic in the modern world, from youth to graphic novels and films. With ideas for further reading, this book is one of the most comprehensive and up-to-date guides on the diverse and murky world of the gothic in literature, film and culture.

**Phantom Ladies**- Tim Snelson 2014-11-15 Defying industry logic and gender expectations,
women started flocking to see horror films in the early 1940s. The departure of the young male audience and the surprise success of the film Cat People convinced studios that there was an untapped female audience for horror movies, and they adjusted their production and marketing strategies accordingly. Phantom Ladies reveals the untold story of how the Hollywood horror film changed dramatically in the early 1940s, including both female heroines and female monsters while incorporating elements of “women’s genres” like the gothic mystery. Drawing from a wealth of newly unearthed archival material, from production records to audience surveys, Tim Snelson challenges long-held assumptions about gender and horror film viewership. Examining a wide range of classic horror movies, Snelson offers us a new appreciation of how dynamic this genre could be, as it underwent seismic shifts in a matter of months. Phantom Ladies, therefore, not only includes horror films made in the early 1940s, but also those produced immediately after the war ended, films in which the female monster was replaced by neurotic, psychotic, or hysterical women who could be cured and domesticated. Phantom Ladies is a spine-tingling, eye-opening read about gender and horror, and the complex relationship between industry and audiences in the classical Hollywood era.

Music, Sound and Filmmakers - James Eugene Wierzbicki 2012 Music, Sound and Filmmakers: Sonic Style in Cinema is a collection of essays that examine the work of filmmakers whose concern is not just for the eye, but also for the ear. The bulk of the text focuses on the work of directors Wes Anderson, Ingmar Bergman, the Coen brothers, Peter Greenaway, Krzysztof Kieslowski, Stanley Kubrick, David Lynch, Quentin Tarantino, Andrey Tarkovsky and Gus Van Sant. Significantly, the anthology includes a discussion of films administratively controlled by such famously sound-conscious producers as David O. Selznick and Val Lewton. Written by the leading film music scholars from Europe, North America, and Australia, Music, Sound and Filmmakers: Sonic Style in Cinema will complement other volumes in Film Music coursework, or stand on its own among a body of research.

Lost Souls of Horror and the Gothic - Elizabeth McCarthy 2016-10-24 In recent years horror and gothic themes have penetrated mainstream popular culture in a manner unseen since the horror boom of the 1970s. Primetime television viewers who before might not have shown interest in such late-night fare now happily settle down after dinner to watch zombie or serial killer shows. This collection of 54 biographical essays examines many overlooked and underrated figures who have played a role in the ever expanding world of horror and gothic entertainment. The contributors push the boundaries of how we define these terms, bringing into the discussion such diverse figures as singer-songwriter Tom Waits, occultist Dion Fortune, author Charles Beaumont, historian and bishop Gregory of Tours and video game designer Shinji Mikami.

Historical Dictionary of Crime Films - Geoff Mayer 2012 The crime film genre consists of detective films, gangster films, suspense thrillers, film noir, and caper films and is produced throughout the world. Crime film was there at the birth of cinema, and it has accompanied cinema over more than a century of history, passing from silent films to talkies, from black-and-white to color. The genre includes such classics as The Maltese Falcon, The Godfather, Gaslight, The French Connection, and Serpico, as well as more recent successes like Seven, Drive, and L.A. Confidential. The Historical Dictionary of Crime Films covers the history of this genre through a chronology, an introductory essay, and an extensive bibliography. The dictionary section has over 300 cross-referenced entries on key films, directors, performers, and studios. This book is an excellent access point for students, researchers, and anyone wanting to know more about crime cinema.

Historical Dictionary of Film Noir - Andrew Spicer 2010-03-19 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.

Recovering 1940s Horror Cinema-Mario DeGiglio-Bellemare 2014-12-11 The 1940s is a lost decade in horror cinema, undervalued and written out of most horror scholarship. This book deconstructs persistent scholarly discourse by re-evaluating the historical, political, economic, and cultural factors of 1940s horror cinema to recover a decade of horror.

The Apartment Complex-Pamela Robertson Wojcik 2018-10-12 From the bachelor pad that Jack Lemmon's C. C. Baxter loans out to his superiors in Billy Wilder's The Apartment (1960) to the crumbling tenement in a dystopian Taipei in Tsai Ming-liang's The Hole (1998), the apartment in films and television series is often more than just a setting: it can motivate or shape the narrative in key ways. Such works belong to a critical genre identified by Pamela Robertson Wojcik as the apartment plot, which comprises specific thematic, visual, and narrative conventions that explore modern urbanism's various forms and possibilities. In The Apartment Complex a diverse group of international scholars discuss the apartment plot in a global context, examining films made both within and beyond the Hollywood studios. The contributors consider the apartment plot's intersections with film noir, horror, comedy, and the musical, addressing how different national or historical contexts modify the apartment plot and how the genre's framework allows us to rethink the work of auteurs and identify productive connections and tensions between otherwise disparate texts. Contributors. Steven Cohan, Michael DeAngelis, Veronica Fitzpatrick, Annamarie Jagose, Paula J. Massood, Joe McElhaney, Merrill Schleier, Lee Wallace, Pamela Robertson Wojcik

I Talked with a Zombie-Tom Weaver 2009-12-11 "I talked with a zombie"—it DOES seem like an odd thing to say! But for more than 25 years, Tom Weaver has been chatting up zombies and many other vintage movie monsters, along with the screenwriters, producers, directors and actors responsible for bringing them to life. In this compilation of interviews, 23 more veterans share their stories—strange, frightening and even a little funny—this time

with an increased emphasis on genre television series courtesy of the stars of The Time Tunnel; Rocky Jones, Space Ranger; Tom Corbett, Space Cadet; Planet of the Apes; and The Wild Wild West. The many other interviewees include Tandra Quinn (Mesa of Lost Women), Eric Braeden (Colossus: The Forbin Project), Ann Carter (The Curse of the Cat People), Laurie Mitchell (Queen of Outer Space) and monster music maestro Hans J. Salter.

Stolen Glimpses, Captive Shadows-Geoffrey O'Brien 2013-06-01 "We watch what is moving fast from a platform that is also moving fast," writes Geoffrey O'Brien in the beginning of Stolen Glimpses, Captive Shadows. This collection—gathering the best of a decade's worth of writing on film by one of our most bracing and imaginative critics—ranges freely over the past, present, and future of the movies, from the primal visual poetry of the silent era to the dizzying permutations of the merging digital age. Here are 38 searching essays on contemporary blockbusters like Spider-Man and Minority Report; recent innovative triumphs like The Tree of Life and Beasts of the Southern Wild; and the intricacies of genre mythmaking from Chinese martial arts films to the horror classics of Val Lewton. O'Brien probes the visionary art of classic filmmakers—von Sternberg, Fod, Cocteau, Kurosawa, Godard—and the implications of such diverse recent work as Farenheit 9/11, The Passion of Christ, and The Sopranos. Each of these pieces is alert to the always-surprising intersections between screen life and real life, and the way that film from the beginning has shaped our sense of memory and history.

Music in the Horror Film-Neil Lerner 2010-04-26 Music in Horror Film is a collection of essays that examine the effects of music and its ability to provoke or intensify fear in this particular genre of film. Frightening images and ideas can be made even more intense when accompanied with frightening musical sounds, and music in horror film frequently makes its audience feel threatened and uncomfortable through its sudden stinger chords and other shock effects. The essays in this collection address the presence of music in horror films and their potency within them. With contributions from scholars across the disciplines of music and film studies, these essays delve into blockbusters
like The Exorcist, The Shining, and The Sixth Sense together with lesser known but still important films like Carnival of Souls and The Last House on the Left. By leading us with the ear to hear these films in new ways, these essays allow us to see horror films with fresh eyes.

**Film Moments** - James Walters 2017-10-07

Film is made of moments. In its earliest form, the cinema was a moment: mere seconds recorded and projected into the darkness. Even as film has developed into today's complex and intricate medium, it is the brief, temporary and transitory that combines to create the whole. Our memories of films are composed of the moments we deem to be crucial: touchstones for our understanding and appreciation. Moments matter. The 38 specially commissioned essays in Film Moments examine a wide selection of key scenes across a broad spectrum of national cinemas, historical periods and genres, featuring films by renowned auteurs including Alfred Hitchcock, Jean Renoir and Vincente Minnelli and important contemporary directors such as Pedro Costa, Zhang Ke Jia and Quentin Tarantino, addressing films including City Lights, Gone with the Wind, The Wizard of Oz, The Night of the Hunter, Wild Strawberries, 8 1/2, Bonnie and Clyde, Star Wars, Conte d’été, United 93 and Lord of the Rings: Return of the King. Film Moments provides both an enlightening introduction for students to the diversity of approaches and concerns in the study of film, and a dynamic and vibrant account of key film sequences for anyone interested in enhancing their understanding of cinema.

**A Companion to Film Noir** - Andre Spicer 2013-06-27

An authoritative companion that offers a wide-ranging thematic survey of this enduringly popular cultural form and includes scholarship from both established and emerging scholars as well as analysis of film noir's influence on other media including television and graphic novels. Covers a wealth of new approaches to film noir and neo-noir that explore issues ranging from conceptualization to cross-media influences Features chapters exploring the wider 'noir mediascape' of television, graphic novels and radio Reflects the historical and geographical reach of film noir, from the 1920s to the present and in a variety of national cinemas Includes contributions from both established and emerging scholars.

**Fifty Key American Films** - John White 2009-03-13

Fifty Key American Films explores and contextualises some of the most important films ever made in the United States. With case studies from the early years of cinema to the present day, this comprehensive Key Guide provides accessible analyses from a range of theoretical perspectives. This chronologically ordered volume includes coverage of: Citizen Kane Casablanca Psycho Taxi Driver Blade Runner Pulp Fiction Amongst a raft of well-known films, the work of some of America’s best known directors, such as Lynch, Scorsese, Coppola and Scott, is discussed. This book is essential reading for students of film, and will be of interest to anyone seeking to explore the impact of American cinema.

**Science Fiction and Fantasy Reference Index, 1992-1995** - Halbert W. Hall 1997

This ambitious work provides single-point, unified access to some of the most significant books, articles, and news reports in the science fiction, fantasy, and horror genres. Entries are arranged in two sections-author (subarranged by title) and subject-and may have up to 50 subject terms assigned. No other reference tool addresses the secondary literature of this fast-growing and dynamic field with such in-depth subject coverage as this work, nor approaches its breadth of coverage. Aimed at academic libraries, large public libraries, some school and medium-sized public libraries, and individual scholars, this index supplements Science Fiction and Fantasy Reference Index: 1985-1991 (Libraries Unlimited, 1993) and Science Fiction and Fantasy Reference Index: 1878-1984 (Gale Research, 1987).


From Destination Tokyo (1943) to The Battle of the Villa Fiorita (1965), Delmer Daves was responsible for a unique body of work, but few filmmakers have been as critically overlooked in existing scholarly literature. Often regarded as an embodiment of the self-effacing craftsmanship of classical and post-War Hollywood, films such as Broken Arrow (1950) and 3:10 to Yuma (1957) reveal a filmmaker concerned with style as much as sociocultural significance. As the first comprehensive study of Daves's career, this...
collection of essays seeks to deepen our understanding of his work, and also to problematize existing conceptions of him as a competent, conventional and even naive studio man.

**Golden Horrors** Bryan Senn 2015-09-03 From the grindhouse oddities to major studio releases, this work details 46 horror films released during the genre’s golden era. Each entry includes cast and credits, a plot synopsis, in-depth critical analysis, contemporary reviews, time of release, brief biographies of the principal cast and crew, and a production history. Apart from the 46 main entries, 71 additional “borderline horrors” are examined and critiqued in an appendix.

**Let Me Tell You How I Really Feel: The Uncensored Book Reviews of Classic Images’ Laura Wagner, 2001-2010** Laura Wagner 2009-11 “This is one of the best and most intelligent pieces of film-writing and criticism that I have had in my hands for years.” - Steve Kaplan, oldies.com Let Me Tell You How I Really Feel: The Uncensored Book Reviews of Classic Images’ Laura Wagner, 2001-2010, gathers together the best of Laura’s monthly book reviews from Classic Images magazine - uncensored, as they were meant to be read in the first place. Also included is some of the hate mail she has received because of her hard-core, take-no-prisoners approach to reviewing. The much-beloved Laura Wagner’s articles have appeared regularly in Classic Images (www.classicimages.com) and Films of the Golden Age (www.filmsofthegoldenage.com) since 1995. She became the book reviewer for Classic Images in 2001. Laura is the co-author of Killer Tomatoes: 15 Tough Film Dames (McFarland) and contributed a short story to the anthology, It’s That Time Again 2!: More New Stories of Old-Time Radio (BearManor Media).

**Hollywood Cauldron** Gregory William Mank 2010-06-21 Thirteen of Hollywood's horror classics in detail: Dr. Jekyll and Mr. Hyde (1931), The Old Dark House(1932), The Mask of Fu Manchu (1932), Mark of the Vampire (1935), Mad Love (1935), The Black Room (1935), The Walking Dead (1936), Cat People (1942), Bluebeard (1944), The Lodger (1944), The Picture of Dorian Gray (1945), Hangover Square (1945) and Bedlam (1946). From original interviews and research, the styles of the various studios (from giant M-G-M to Poverty Row’s PRC), along with the performers, directors, and backstage events, are examined.

**The Quick, the Dead and the Revived** Joseph Maddrey 2016-06-22 For well more than a century, Western films have embodied the United States’ most fundamental doctrine—expansionism—and depicted, in a uniquely American way, the archetypal battle between good and evil. Westerns also depict a country defined and re-defined by complex crises. World War II transformed the genre as well as the nation’s identity. Since then, Hollywood filmmakers have been fighting America’s ideological wars onscreen by translating modern-day politics into the timeless mythology of the Old West. This book surveys the most iconic and influential Westerns, examines Hollywood stars and their political stripes and reveals the familiar Western tropes—which became elements in popular action, science fiction and horror films. This then sets the stage for the Western revival of the 1990s and a period of reinvention in the 21st century. Instructors considering this book for use in a course may request an examination copy here.

**Zombie Cinema** Ian Olney 2017-03-17 It’s official: the zombie apocalypse is here. The living dead have been lurking in popular culture since the 1930s, but they have never been as ubiquitous or as widely-embraced as they are today. Zombie Cinema is a lively and accessible introduction to this massively popular genre. Presenting a historical overview of zombie appearances in cinema and on television, Ian Olney also considers why, more than any other horror movie monster, zombies have captured the imagination of twenty-first-century audiences. Surveying the landmarks of zombie film and TV, from White Zombie to The Walking Dead, the book also offers unique insight into why zombies have gone global, spreading well beyond the borders of American and European cinema to turn up in films from countries as far-flung as Cuba, India, Japan, New Zealand, and Nigeria. Both fun and thought-provoking, Zombie Cinema will give readers a new perspective on our ravenous hunger for the living dead.

**A History of Horror** Wheeler W. Dixon 2010
Ever since horror leapt from popular fiction to the silver screen in the late 1890s, viewers have experienced fear and pleasure in exquisite combination. A History of Horror, with rare stills from classic films, is the only book to offer a comprehensive survey of this ever-popular film genre. Chronologically examining over fifty horror films from key periods, this one-stop sourcebook unearths the historical origins of legendary characters and explores how the genre fits into the Hollywood studio system and how its enormous success in American and European culture expanded globally over time.

The Bloomsbury Introduction to Adaptation Studies-Yvonne Griggs 2016-02-25 From David Lean's big screen Great Expectations to Alejandro Amenábar's reinvention of The Turn of the Screw as The Others, adaptations of literary classics are a constant feature of popular culture today. The Bloomsbury Introduction to Adaptation Studies helps students master the history, theory and practice of analysing literary adaptations. Following an introductory overview of major debates and concepts, each chapter focuses on a canonical text and features: - Case study readings of adaptations in a variety of media, from film to opera, televised drama to animated comedy show, YA fiction to novel/graphic novel. - Coverage of popular appropriations and re-imaginings of the text. - Discussion questions and creative exercises throughout to guide students through their own analyses. - Annotated guides to further reading and viewing plus online resources. - The book also includes chapter overviews and a glossary of critical terms to give students quick access to key information for further study, reference and revision. The Bloomsbury Introduction to Adaptation Studies covers adaptations of: Jane Eyre; Great Expectations; The Turn of the Screw; The Great Gatsby.

Long Past Slavery-Catherine A. Stewart 2016-02-05 From 1936 to 1939, the New Deal's Federal Writers' Project collected life stories from more than 2,300 former African American slaves. These narratives are now widely used as a source to understand the lived experience of those who made the transition from slavery to freedom. But in this examination of the project and its legacy, Catherine A. Stewart shows it was the product of competing visions of the past, as ex-slaves' memories of bondage, emancipation, and life as freedpeople were used to craft arguments for and against full inclusion of African Americans in society. Stewart demonstrates how project administrators, such as the folklorist John Lomax; white and black interviewers, including Zora Neale Hurston; and the ex-slaves themselves fought to shape understandings of black identity. She reveals that some influential project employees were also members of the United Daughters of the Confederacy, intent on memorializing the Old South. Stewart places ex-slaves at the center of debates over black citizenship to illuminate African Americans' struggle to redefine their past as well as their future in the face of formidable opposition. By shedding new light on a critically important episode in the history of race, remembrance, and the legacy of slavery in the United States, Stewart compels readers to rethink a prominent archive used to construct that history.

Character Actors in Horror and Science Fiction Films, 1930-1960-Laurence Raw 2012-06-12 This biographical dictionary presents a stellar lineup of talented, versatile character actors who regularly appeared in horror and science fiction films during Hollywood’s golden age. Many are well known by genre buffs and casual fans—they include Lionel Atwill, John Carradine, Dwight Frye, Rondo Hatton, Dick Miller, J. Carroll Naish, Maria Ouspenskaya, Glenn Strange, Edward Van Sloan, and George Zucco. Some are perhaps not so well known but equally at home in the horror and science fiction films—such as Anthony Carbone, Harry Cording, Rosemary La Planche, Dick Purcell, Elizabeth Russell and Mel Welles. The 96 entries are complete with a biography and in-depth analyses of the actor's best performances—demonstrating how important these personalities were to the success of their genre films.

Nightmares in Red, White and Blue-Joseph Maddrey 2010-07-27 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 Classical Hollywood Reader** - Stephen Neale 2012 'The Classical Hollywood Reader' brings together essential readings to provide a history of Hollywood from the 1910s to the mid 1960s. The reader includes a number of newly researched and written chapters and a series of introductions to each of its parts.

**Film Noir Reader 4** - Alain Silver 2004 This text identifies a handful of plot elements that consistently recur within film noir and analyses in depth the memorable pictures that, while being vivid prototypes of certain cinematics themes, bend and break their moulds to find new ways to enthrall and frighten us.

**Jacques Tourneur** - Chris Fujiwara 2015-05-07 At least three of director Jacques Tourneur’s films—Cat People, I Walked with a Zombie and The Leopard Man—are recognized as horror classics. Yet his contributions to these films are often minimized by scholars, with most of the credit going to the films’ producer, Val Lewton. A detailed examination of the director’s full body of work reveals that those elements most evident in the Tourneur-Lewton collaborations—the lack of monsters and the stylized use of suggested violence—are equally apparent in Tourneur’s films before and after his work with Lewton. Mystery and sensuality were hallmarks of his style, and he possessed a highly artistic visual and aural style. This insightful critical study examines each of Tourneur’s films, as well as his extensive work on MGM shorts (1936-1942) and in television. What emerges is evidence of a highly coherent directorial style that runs throughout Tourneur’s works.

**Bright Darkness** - Jeremy Dyson 1997 With Bright Darkness, Angus Finney provides an exploration of the golden age of the supernatural horror film, placing the genre in the context of the film industry as a whole.

**Showmen, Sell It Hot!** - John McElwee 2015-07-20 A noted Hollywood historian takes a first-ever marketing look at the selling of classic motion pictures generated by Hollywood’s fabled movie factories in this lush coffee-table retrospective. Movie buffs will enjoy seeing the effects of the Depression, censorship, world war, the Cold War, television, and the counter-culture movement on the changing tastes of moviegoers, and the way showmen responded with creative and sometimes zany ad campaigns. Chapters include the sexy and salacious pre-Code pictures; the launch of the new dance team of Fred Astaire and Ginger Rogers in Flying Down to Rio; MGM’s gamble on the Marx Brothers with A Night at the Opera; lavish campaigns for The Wizard of Oz in original release and reissue; creation of a new star, John Wayne, in John Ford’s Stagecoach; Orson Welles’ failed Citizen Kane campaign; Billy Wilder’s unusual and dark Hollywood statement picture, Sunset Boulevard; the selling of Rebel Without a Cause, Giant, and East of Eden following the death of James Dean; Alfred Hitchcock’s personal gamble with Psycho; and much more!