

## Horror Films Current Research On Audience Preferences And Reactions

*The seventies were a decade of groundbreaking horror films: The Exorcist, Carrie, and Halloween were three. This detailed filmography covers these and 225 more. Section One provides an introduction and a brief history of the decade. Beginning with 1970 and proceeding chronologically by year of its release in the United States, Section Two offers an entry for each film. Each entry includes several categories of information: Critical Reception (sampling both '70s and later reviews), Cast and Credits, P.O.V., (quoting a person pertinent to that film's production), Synopsis (summarizing the film's story), Commentary (analyzing the film from Muir's perspective), Legacy (noting the rank of especially worthy '70s films in the horror pantheon of decades following). Section Three contains a conclusion and these five appendices: horror film clichés of the 1970s, frequently appearing performers, memorable movie ads, recommended films that illustrate how 1970s horror films continue to impact the industry, and the 15 best genre films of the decade as chosen by Muir.*

*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.*

*An introduction to the horror film genre.*

*Nightmare Fuel by Nina Nesseth is a pop-science look at fear, how and why horror films get under our skin, and why we keep coming back for more. Do you like scary movies? Have you ever wondered why? Nina Nesseth knows what scares you. She also knows why. In Nightmare Fuel, Nesseth explores the strange and often unexpected science of fear through the lenses of psychology and physiology. How do horror films get under our skin? What about them keeps us up at night, even days later? And why do we keep coming back for more? Horror films promise an experience: fear. From monsters that hide in plain sight to tension-building scores, every aspect of a horror film is crafted to make your skin crawl. But how exactly do filmmakers pull this off? The truth is, there's more to it than just loud noises and creepy images. With the affection of a true horror fan and the critical analysis of a scientist, Nesseth explains how audiences engage horror with both their brains and bodies, and teases apart the elements that make horror films tick. Nightmare Fuel covers everything from jump scares to creature features, serial killers to the undead, and the fears that stick around to those that fade over time. With in-depth discussions and spotlight features of some of horror's most popular films—from classics like The Exorcist to modern hits like Hereditary—and interviews with directors, film editors, composers, and horror academics, Nightmare Fuel is a deep dive into the science of fear, a celebration of the genre, and a survival guide for going to bed after the credits roll. "An invaluable resource, a history of the horror genre, a love letter to the scary movie—it belongs on any horror reader's bookshelf." —Lisa Kröger, Bram Stoker Award-winning author of Monster, She Wrote At the Publisher's request, this title is being sold without Digital Rights Management Software (DRM) applied.*

*A Brief Study on the Dark Pleasures of Screen Artifice*

*Cinematic Emotion In Horror Films and Thrillers*

*A Critical Introduction*

*Singular Moments in the History of the Horror Film*

*Horror and the Horror Film*

*Shock Value*

Provides credits, cast list, background, plot summaries, and an evaluation of fifty horror movies made from 1957 to 1988

Zombies, werewolves and chainsaw-wielding maniacs are tried-and-true staples of horror films. But none can match the visceral dread evoked by a child with an innocent face and a diabolical stare. Cinema's evil children attack our cherished ideas of innocence and our innocent bystander status as the audience. A good horror film is a scary ride—a “devil child” movie is a guilt trip. This book examines 24 international films—with discussions of another 100—that in effect “indict” viewers for crimes of child abuse and abandonment, greed, social and ecological negligence, and political and war crimes, and for persistent denial of responsibility for them all. For 75 years evil children have ritually rebuked audiences and, in playing on our guilt, established a horror subgenre that might be described as a blood-spattered rampage on an ethical mission.

In this volume, Stephen Prince has collected essays reviewing the history of the horror film and the psychological reasons for its persistent appeal, as well as discussions of the developmental responses of young adult viewers and children to the genre. The book focuses on recent postmodern examples such as The Blair Witch Project. In a daring move, the volume also examines Holocaust films in relation to horror. Part One features essays on the silent and classical Hollywood eras. Part Two covers the postWorld War II era and discusses the historical, aesthetic, and psychological characteristics of contemporary horror films. In contrast to horror during the classical Hollywood period, contemporary horror features more graphic and prolonged visualizations of disturbing and horrific imagery, as well as other distinguishing characteristics. Princes introduction provides an overview of the genre, contextualizing the readings that follow. Stephen Prince is professor of communications at Virginia Tech. He has written many film books, including Classical Film Violence: Designing and Regulating Brutality in Hollywood Cinema, 19301968, and has edited Screening Violence, also in the Depth of Field Series.

This cutting-edge collection features original essays by eminent scholars on one of cinema's most dynamic and enduringly popular genres, covering everything from the history of horror movies to the latest critical approaches. Contributors include many of the finest academics working in the field, as well as exciting younger scholars Varied and comprehensive coverage, from the history of horror to broader issues of censorship, gender, and sexuality Covers both English-language and non-English horror film traditions Key topics include horror film aesthetics, theoretical approaches, distribution, art house cinema, ethnographic surrealism, and horror's relation to documentary film practice A thorough treatment of this dynamic film genre suited to scholars and enthusiasts alike

The Aesthetic Paradox of Pleasurable Fear

Animal Horror Movies

The Modern Horror Film

The Genre at the Turn of the Millennium

Current Research on Audience Preferences and Reactions

Analog Nightmares

*"He persuasively demonstrates that horror films are not merely a manifestation of the solitary, unconscious 'I' or cultural abjection. . . . This well-crafted, insightful, and devilishly witty study brings horror out from under the psychoanalytic rock to let it scurry and bleed in the daylight of everyday life. The detailed endnotes are scintillating gems in and of themselves." --Choice "Terror and Everyday Life is an important, well-conceived, and well-executed work. Crane's treatment of the topic is unusual; he clearly positions himself as a fan of the contemporary horror film. Consequently, there are moments that seem to revel in the disgusting details of murder and mayhem. However, this approach is appropriate; as Crane makes perfectly clear, this is what the genre is about, so to ignore it would be to misrepresent its effects and--for horror fans--its pleasures. This is a complex scholarly work, exceptionally original." --Charles R. Acland, Communication Department, The University of Calgary, Alberta, Canada How does horror in film relate to the horror we experience in everyday life? This is one of the key questions addressed in this new examination of the horror film genre. Terror and Everyday Life argues that today's horror films have broken away from the genre's tradition to embrace far more violent imagery, images that are in keeping with the escalating violence in our society. By examining the horror film, its history, and its current trends, Jonathan Lake Crane furthers our understanding of the genre's meaning in today's culture and our fascination with violence. An important supplement for courses in popular culture, media studies, and film; Terror and Everyday Life's unique approach on the nature of horror in our society will also be of interest in a wide range of disciplines.*

*Robin R. Means Coleman traces the history of notable characterizations of blackness in horror cinema, examines key levels of black participation on screen and behind the camera, and unpacks the genre's racialized imagery and narratives that make up popular culture's commentary on race.*

*Why do so many of us enjoy being told frightening stories? What are some of the consequences that result from such exposure? In light of the considerable popularity of horror films over the last three decades, these questions have become the focus of growing attention for many scholars. However, research on audience preferences for, and reactions to, horror films has been performed eclectically by investigators from varied theoretical and methodological backgrounds. As a result, the information has not been effectively integrated. This volume was written to address this problem and to position the study of audience responses to frightening fiction as a significant research topic.*

*Why your worst nightmares about watching horror movies are unfounded Films about chainsaw killers, demonic possession, and ghostly intruders make some of us scream with joy. But while horror fans are attracted to movies designed to scare us, others shudder already at the thought of the sweat-drenched nightmares that terrifying movies often trigger. The fear of sleepless nights and the widespread beliefs that horror movies can have negative psychological effects and display immorality make some of us very, very nervous about them. But should we be concerned? In this book, horror-expert Mathias Clasen delves into the psychological science of horror cinema to bust some of the worst myths and correct the biggest misunderstandings surrounding the genre. In short and highly readable chapters peppered with vivid anecdotes and examples, he addresses the nervous person's most pressing questions: What are the effects of horror films on our mental and physical health? Why do they often cause nightmares? Aren't horror movies immoral and a bad influence on children and adolescents? Shouldn't we be concerned about what the current popularity of horror movies says about society and its values? While media psychologists have demonstrated that horror films indeed have the potential to harm us, Clasen reveals that the scientific evidence also contains a second story that is often overlooked: horror movies can also help us confront and manage fear and often foster prosocial values.*

*Horror Films of the 1970s*

*Hearths of Darkness*

*Homosexuality and the Horror Film*

*Blacks in American Horror Films from the 1890s to Present*

*A Place of Darkness*

*Nightmare Fuel*

What do horror films reveal about social difference in the everyday world? Criticism of the genre often relies on a dichotomy between monstrosity and normality, in which unearthly creatures and deranged killers are metaphors for society’s fear of the “others” that threaten the “normal.” The monstrous other might represent women, Jews, or Blacks, as well as Indigenous, queer, poor, elderly, or disabled people. The horror film’s depiction of such minorities can be sympathetic to their exclusion or complicit in their oppression, but ultimately, these images are understood to stand in for the others that the majority dreads and marginalizes. Adam Lowenstein offers a new account of horror and why it matters for understanding social otherness. He argues that horror films reveal how the category of the other is not fixed. Instead, the genre captures ongoing metamorphoses across “normal” self and “monstrous” other. This “transformative otherness” confronts viewers with the other’s experience—and challenges us to recognize that we are all vulnerable to becoming or being seen as the other. Instead of settling into comforting certainties regarding monstrosity and normality, horror exposes the ongoing struggle to acknowledge self and other as fundamentally intertwined. Horror Film and Otherness features new interpretations of landmark films by directors including Tobe Hooper, George A. Romero, John Carpenter, David Cronenberg, Stephanie Rothman, Jennifer Kent, Marina de Van, and Jordan Peele. Through close analysis of their engagement with different forms of otherness, this book provides new perspectives on horror’s significance for culture, politics, and art. Monster in the Closet is a history of the horrors film that explores the genre’s relationship to the social and cultural history of homosexuality in America. Drawing on a wide variety of films and primary source materials including censorship files, critical reviews, promotional materials, fanzines, men’s magazines, and popular news weeklies, the book examines the historical figure of the movie monster in relation to various medical, psychological, religious and social models of homosexuality. While recent work within gay and lesbian studies has explored how the genetic tropes of the horror film intersect with popular culture’s understanding of queerness, this is the first book to examine how the concept of the monster queer has evolved from era to era. From the gay and lesbian sensibilities encoded into the form and content of the classical Hollywood horror film, to recent films which play upon AIDS-related fears. Monster in the Closet examines how the horror film started and continues, to demonize (or quite literally “monsterize”) queer sexuality, and what the pleasures and “costs” of such representations might be both for individual spectators and culture at large.

The horror film generally presents a situation where normality is threatened by a monster. From this premise, Theatricality in the Horror Film argues that scary movies often create their terrifying effects stylistically and structurally through a radical break with the realism of normality in the form of monstrous theatricality. Theatricality in the horror fi lm expresses itself in many ways. For example, it comes across in the physical performance of monstrosity: the overthe-top performance of a chainsaw-wielding serial killer whose nefarious gestures terrify both his victims within the film and the audience in the cinema. Theatrical artifice can also appear as a stagy cemetery with broken-down tombstones and twisted, gnarly trees, or through the use of violently aberrant filmic techniques, or in the oppressive claustrophobia of a single-room setting reminiscent of classical drama. Any performative element of a film that flaunts its difference from what is deemed realistic or normal on screen might qualify as an instance of theatrical artifice, creating an intense affect in the audience. This book argues that the artificiality of the frightening spectacle is at the heart of the dark pleasures of horror.

Horror is one of the most enduringly popular genres in cinema. The term “horror film” was coined in 1931 between the premiere of Dracula and the release of Frankenstein, but monsters, ghosts, demons, and supernatural and horrific themes have been popular with American audiences since the emergence of novelty kinematographic attractions in the late 1890s. A Place of Darkness illuminates the prehistory of the horror genre by tracing the way horrific elements and stories were portrayed in films prior to the introduction of the term “horror film.” Using a rhetorical approach that examines not only early films but also the promotional materials for them and critical responses to them, Kendall R. Phillips argues that the portrayal of horrific elements was enmeshed in broader social tensions around the emergence of American identity and, in turn, American cinema. He shows how early cinema linked monsters, ghosts, witches, and magicians with Old World superstitions and beliefs, in contrast to an American way of thinking that was pragmatic, reasonable, scientific, and progressive. Throughout the teens and twenties, Phillips finds, supernatural elements were almost always explained away as some hysterical mistake, humorous prank, or nefarious plot. The Great Depression of the 1930s, however, constituted a substantial upheaval in the system of American certainty and opened a space for the reemergence of Old World gothic within American popular discourse in the form of the horror genre, which has terrified and thrilled fans ever since.

Horror Noire

American Horror Films and Their Remakes

Terror and Everyday Life

Gender and Contemporary Horror in Film

The Family in the American Horror Film, Updated Edition

50 Contemporary Classics from "The Curse of Frankenstein" to "The Lair of the White Worm"

An enormously entertaining account of the gifted and eccentric directors who gave us the golden age of modern horror in the 1970s, bringing a new brand of politics and gritty realism to the genre. Much has been written about the storied New Hollywood of the 1970s, but at the same time as Martin Scorsese, Steven Spielberg, and Francis Ford Coppola were making their first classic movies, a parallel universe of directors gave birth to the modern horror film-aggressive, raw, and utterly original. Based on unprecedented access to the genre's major players, The New York Times's critic Jason Zinoman's Shock Value delivers the first definitive account of horro's golden age. By the late 1960s, horror was stuck in the past, confined mostly to drive-in theaters and exploitation houses, and shunned by critics. Shock Value tells the unlikely story of how the much-disparaged horror film became an ambitious art form while also conquering the multiplex. Directors such as Wes Craven, Roman Polanski, John Carpenter, and Brian De Palma- counterculture types operating largely outside the confines of Hollywood-revolutionized the genre, exploding taboos and bringing a gritty aesthetic, confrontational style, and political edge to horror. Zinoman recounts how these directors produced such classics as Rosemary's Baby, Carrie, The Texas Chainsaw Massacre, and Halloween, creating a template for horror that has been imitated relentlessly but whose originality has rarely been matched. This new kind of film dispensed with the old vampires and werewolves and instead assaulted audiences with portraits of serial killers, the dark side of suburbia, and a brand of nihilistic violence that had never been seen before. Shock Value tells the improbable stories behind the making of these movies, which were often directed by obsessive and insecure young men working on shoestring budgets, were funded by sketchy investors, and starred porn stars. But once The Exorcist became the highest grossing film in America, Hollywood took notice. The classic horror films of the 1970s have now spawned a billion-dollar industry, but they have also penetrated deep into the American consciousness. Quite literally, Zinoman reveals, these movies have taught us what to be afraid of. Drawing on interviews with hundreds of the most important artists in horror, Shock Value is an enthralling and personality-driven account of an overlooked but hugely influential golden age in American film.

This anthology comprises essays that study the form, aesthetics and representations of LGBTQ+ identities in an emerging sub-genre of film and television termed "New Queer Horror". This sub-genre designates horror crafted by directors/producers who identify as gay, bi, queer or transgendered, or works like Jeepers Creepers (2001), Let the Right One In (2008), Hannibal (2013)15), or American Horror Story: Coven (2013)14), which feature homoerotic or explicitly homosexual narratives with "out" LGBTQ+ characters. Unlike other studies, this anthology argues that New Queer Horror projects contemporary anxieties within LGBTQ+ subcultures onto its characters and into its narratives, building upon the previously figurative role of Queer monstrosity in the moving image. New Queer Horror thus highlights the limits of a metaphorical understanding of queerness in the horror film, in an age where its presence has become unambiguous. Ultimately, this anthology aims to show that in recent years New Queer Horror has turned the focus of fear on itself, on its own communities and subcultures.

Why do humans feel the need to scream at horror films? In Why Horror Seduces, author Matthias Clasen looks to evolutionary social science to show how the horror genre is a product of human nature

This book brings together various theoretical approaches to Horror that have received consistent academic attention since the 1990s " abjection, disgust, cognition, phenomenology, pain studies " to make a significant contribution to the study of fictional moving images of mutilation and the ways in which human bodies are affected by those on the screen on three levels: representationally, emotionally and somatically. Aldana Reyes reads Horror viewership as eminently carnal, and seeks to articulate the need for an alternative model that understands the experience of feeling under corporeal threat as the genre's main descriptor. Using recent, post-millennial examples throughout, the book also offers case studies of key films such as Hostel, [REC], Martyrs or Ginger Snaps, and considers contemporary Horror strands such as found footage or 3D Horror.

Horror Film

The Horror Genre

Current Research in Film

American Horror Film

Shocking Representation

The Rhetoric of Horror in Early American Cinema

**More horror movies are produced and released each year than any other film genre. While horror enjoys broad popularity, many hardcore fans voraciously consume films from their favorite subgenres while avoiding others entirely. This says something interesting about the films and their audiences. This primer and reference guide defines and explores 75 alphabetically listed subgenres of horror film, from Abduction to Witchcraft and two Zombie subgenres. Each sizeable entry provides a critical survey of the subgenre, a detailed examination of its characteristic elements and themes, and a discussion of three or four exemplary titles as well as other titles of interest.**

**Considers how dangerous beasts in horror films illuminate the human-animal relationship. It's always been a wild world, with humans telling stories of killer animals as soon as they could tell stories at all. Movies are an especially popular vehicle for our fascination with fierce creatures. In Brute Force, Dominic Lennard takes a close look at a range of cinematic animal attackers, including killer gorillas, sharks, snakes, bears, wolves, spiders, and even a few dinosaurs. Lennard argues that animal horror is not so much a focused genre as it is an impulse, tapping into age-old fears of becoming prey. At the same time, these films expose conflicts and uncertainties in our current relationship with animals. Movies considered include King Kong, Jaws, The Grey, The Grey, Them!, Arachnophobia, Jurassic Park, Snakes on a Plane, An American Werewolf in London, and many more. Drawing on insights from film studies, art history, cognitive science, and evolutionary psychology, Brute Force is an engaging critical exploration—and appreciation—of cinema's many bad beasts. Dominic Lennard is Associate Lecturer at the University of Tasmania and the author of Bad Seeds and Holy Terrors: The Child Villains of Horror Film, also published by SUNY Press.**

**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.**

**Horror films can be profound fables of human nature and important works of art, yet many people dismiss them out of hand. 'Horror and the Horror Film' conveys a mature appreciation for horror films along with a comprehensive view of their narrative strategies, their relations to reality and fantasy and their cinematic power. The volume covers the horror film and its subgenres - such as the vampire movie - from 1896 to the present. It covers the entire genre by considering every kind of monster in it, including the human.**

**The Horror Film**

**From Beelzebub to Blair Witch**

**The Science of Horror Films**

**Little Horrors**

**Spanish Horror Film**

### How a Few Eccentric Outsiders Gave Us Nightmares, Conquered Hollywood, and Inven ted Modern Horror

*A comprehensive introduction to the history and key themes of the genre. The main issues and debates raised by horror, and the approaches and theories that have been applied to horror texts are all featured. In addressing the evolution of the horror film in social and historical context, Paul Wells explores how it has reflected and commented upon particular historical periods, and asks how it may respond to the new millennium by citing recent innovations in the genre's development, such as the "urban myth" narrative underpinning Candyman and The Blair Witch Project. Over 300 films are treated, all of which are featured in the filmography.*

*"Films about chainsaw killers, demonic possession, and ghostly intruders. Screaming audiences with sleepless nights or sweat-drenched nightmares in their immediate future. What's going on here? Presumably, almost everybody has experience with horror films. Almost everybody has sat through a terrifying motion picture and suffered the after-effects, such as hypervigilance and sleep disturbances. Some people would even characterize themselves as horror fans. But what about the others-the ones who are curious about horror films, but also very, very nervous about them? This book delves into the science of horror cinema in an attempt to address common concerns about the genre. Why is the jump scare so effective, and so dreaded? What are the effects of horror films on mental and physical health? Why do horror films so often cause nightmares? Aren't horror films immoral ... and stupid, too? Are horror films bad for children and adolescents? What does the current profusion of horror films say about our society? Should we be concerned? Or can horror films be a force for good-do horror films have health benefits, can they be aesthetically and morally valuable, and might they even have therapeutic psychological and cultural effects? The book addresses these questions in short, readable chapters, peppered with vivid anecdotes and examples and supported by scientific findings. It notes that while horror films can have negative effects, they can also help people confront and manage fear"--*

*Over the past decade, Japan has become a key player on the contemporary horror scene, producing some of the most influential and critically respected genre movies of recent years. Whether it's the subtle chills of Ring, the graphic brutality of Audition or the zombie-fuelled mayhem of Versus, leading Japanese horror has had a major impact throughout the world. From its origins in the mid-80s to the multi-million dollar franchises of today, Flowers from Hell traces the evolution of this consistently inventive and influential horror phenomenon. 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.*

*A Companion to the Horror Film*

*Theatricality in the Horror Film*

*Flowers from Hell*

*Monsters in the Closet*

*A Viewer's Guide*

*Horror Films by Subgenre*

A comprehensive analysis and overview of the state of horror cinema at the start of the 21st Century. Axelle Carolyn discusses and dissects films from the Asian remake trend of The Ring and The Grudge to the so-called torture porn of the Saw and Hostel series, taking in independents and foreign productions as well as the blockbusters. Illustrated in full colour, with numerous photos from the films discussed, It Lives Again! is your definitive guide to modern cinematic horror. Foreword by Neil Marshall and Introduction by Mick Garris. Winner of the Silver Award for Best Performing Arts book in ForeWord Magazine's Book Of The Year Awards 2009.

Focusing on recent postmodern examples, this is a collection of essays reviewing the history of the horror film and the psychological reasons for its persistent appeal.

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

In what is becoming a series of annual volumes, researchers contribute to the study of cinema and mass communication by considering three nontraditional aspects of the industry. Among the 12 articles are discussions of the effect of horror movies on violence against women, the production of culture

New Queer Horror Film and Television

Why Horror Seduces

Horror Films

The Shot on Video Horror Films Of 1982-1995

Horror Movies in the New Millennium

**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 much-maligned Feardotcomin 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 US 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 on 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.**

**Hanich looks at fear at the movies - its aesthetics, its experience and its pleasures--in this thought-provoking study. Looking at over 150 different films including Seven, Rosemary's Baby, and Silence of the Lambs, Hanich attempts to answer the paradox of why we enjoy films that thrill us, that scare us, that threaten us, that shock us -affects that we otherwise desperately wish to avoid.**

**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.**

**The most comprehensive, all-inclusive look at the history and evolution of shot on video horror films. In 1982, "Boardinghouse" became the first shot on video feature-length horror film ever made.**

**Totally lensed on videotape, the film was later transferred to 16mm and blown-up to 35mm for theatrical exhibition. In 1983, David A. Prior shot "Sledgehammer" on video and eventually released the film on videotape. For the first time, analog video became the format used in motion picture productions. It was smeary, messy and it wasn't film... but it was cheap. In 1985, United Home Video boldly released "Blood Cult" with the claim it was "the first movie made for the home video market." The booming popularity of video stores coupled with a never-satisfied demand for content ensured these films longevity. Soon hundreds of titles followed, all video-created features by independent unknowns. They weren't from Hollywood. They weren't trained. But they had a lot of heart and a love for horror. And they made their own movies against the odds. For the first time EVER - "ANALOG NIGHTMARES" has brought these films together. Everything from "Boardinghouse" to "Zombie Holocaust" individually reviewed, categorized and presented chronologically by production year. Over 260 films! Featuring in-depth interviews with the filmmakers themselves - some speaking for the very first time! TIM BOGGS! MARK POLONIA! DONALD FARMER! TIM RITTER! JOEL D. WYNKOOP! DOUG STONE! ANDREA ADAMS! GARY WHITSON! DAVE CASTIGLIONE! PHIL HERMAN! ERIC STANZE! JAMES L. EDWARDS! WALTER RUETHER! TODD JASON COOK! NICK MILLARD! DAVID "THE ROCK" NELSON! RON BONK!**

**Historical Trauma, National Cinema, and the Modern Horror Film**

**It Lives Again**

**Brute Force**

**Horror Film and Otherness**

**A Very Nervous Person's Guide to Horror Movies**

**Horror Film and Affect**

*Spanish Horror Film is the first in-depth exploration of the genre in Spain from the 'horror boom' of the late 1960s and early 1970s to the most recent production in the current renaissance of Spanish genre cinema, through a study of its production, circulation, regulation and consumption. The examination of this rich cinematic tradition is firmly located in relation to broader historical and cultural shifts in recent Spanish history and as an important part of the European horror film tradition and the global culture of psychotronia.*

*Horror FilmsCurrent Research on Audience Preferences and ReactionsRoutledge*

*In this imaginative new work, Adam Lowenstein explores the ways in which a group of groundbreaking horror films engaged the haunting social conflicts left in the wake of World War II, Hiroshima, and the Vietnam War. Lowenstein centers Shocking Representation around readings of films by Georges Franju, Michael Powell, Shindo Kaneto, Wes Craven, and David Cronenberg. He shows that through allegorical representations these directors' films confronted and challenged comforting historical narratives and notions of national identity intended to soothe public anxieties in the aftermath of national traumas. Borrowing elements from art cinema and the horror genre, these directors disrupted the boundaries between high and low cinema. Lowenstein contrasts their works, often dismissed by contemporary critics, with the films of acclaimed "New Wave" directors in France, England, Japan, and the United States. He argues that these "New Wave" films, which were embraced as both art and national cinema, often upheld conventional ideas of nation, history, gender, and class questioned by the horror films. By fusing film studies with the emerging field of trauma studies, and drawing on the work of Walter Benjamin, Adam Lowenstein offers a bold reassessment of the modern horror film and the idea of national cinema.*

*Audiences, Economics, and Law*

*Towards a Corporeal Model of Viewership*

*How Cinema's Evil Children Play on Our Guilt*

*The Monster Always Returns*