Horror

Stephen Jones

Horror and the Horror Film Bruce F. Kawin,2012 'Horror and the Horror Film' is a vivid, compelling, insightful and well-written study of the horror film and its subgenres from 1896 to the present, concentrating on the nature of horror in reality and on film.

The Book of Horror Matt Glasby,2020-09-22 "Glasby anatomizes horror's scare tactics with keen, lucid clarity across 34 carefully selected main films—classic and pleasingly obscure. 4 Stars." —Total Film? Horror movies have never been more critically or commercially successful, but there's only one metric that matters: are they scary? The Book of Horror focuses on the most frightening films of the post-war era—from Psycho (1960) to It Chapter Two (2019)—examining exactly how they scare us across a series of key categories. Each chapter explores a seminal horror film in depth, charting its scariest moments with infographics and identifying the related works you need to see. Including references to more than one hundred classic and contemporary horror films from around the globe, and striking illustrations from Barney Bodoano, this is a rich and compelling guide to the scariest films ever made. "This is the definitive guide to what properly messes us up." —SFX Magazine The films: Psycho (1960), The Innocents (1961), The Haunting (1963), Don't Look Now (1973), The Exorcist (1973), The Texas Chain Saw Massacre (1974), Who Can Kill a Child? (1976), Suspiria (1977), Halloween (1978), The Shining (1980), The Entity (1982), Angst (1983), Henry: Portrait of a Serial Killer (1990), Ring (1998), The Blair Witch Project (1999), The Others (2001), The Eye (2002), Ju-On: The Grudge (2002), Shutter (2004), The Descent (2005), Wolf Creek (2005), The Orphanage (2007), [Rec] (2007), The Strangers (2008), Lake Mungo (2008), Martyrs (2008), The Innkeepers (2011), Banshee Chapter (2013), Oculus (2013), The Babadook (2014), It Follows (2015), Terrified (2017), Hereditary (2018), It Chapter Two (2019)

The Horror Film Stephen Prince,2004-02-09 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.

Paperbacks from Hell Grady Hendrix,2017-09-19 An affectionate, nostalgic, and unflinchingly funny celebration of the horror fiction boom of the 1970s and '80s Take a tour through the horror paperback novels of two iconic decades . . . if you dare. Page through dozens and dozens of amazing book covers featuring well-dressed skeletons, evil dolls, and knife-wielding killer crabs! Read shocking plot summaries that invoke devil worship, satanic children, and haunted real estate! Horror author and vintage paperback book collector Grady Hendrix offers killer commentary and witty insight on these trashy thrillers that tried so hard to be the next Exorcist or Rosemary's Baby. Complete with story summaries and artist and author profiles, this unforgettable volume dishes on familiar authors like V. C. Andrews and R. L. Stine, plus many more who've faded into obscurity. Also included are recommendations for which of these

forgotten treasures are well worth your reading time and which should stay buried.

Horror Movie a Day Brian Collins,2016-03-31 For over six years, Brian Collins watched and reviewed a different horror movie every single day. Most of them stunk. With over 2500 reviews on the Horror Movie A Day website, finding the worthwhile ones can be a chore, so Collins has curated a selection of choice films - 365 of them in fact, one for every day of the year. Each month has a different theme and offers a variety of films within that theme for your viewing enjoyment. And they're not the ones you've seen already - most of the book's selections are obscure, indie, or foreign titles that a casual horror fan hasn't seen yet. Every movie is someone's favorite movie - perhaps this book will introduce you to yours.

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.

Horror Brigid Cherry,2009-02-09 Horror cinema is a hugely successful, but at the same time culturally illicit genre that spans the history of cinema. It continues to flourish with recent cycles of supernatural horror and torture porn that span the full range of horror styles and aesthetics. It is enjoyed by audiences everywhere, but also seen as a malign influence by others. In this Routledge Film Guidebook, audience researcher and film scholar Brigid Cherry provides a comprehensive overview of the horror film and explores how the genre works. Examining the way horror films create images of gore and the uncanny through film technology and effects, Cherry provides an account of the way cinematic and stylistic devices create responses of terror and disgust in the viewer. Horror examines the way these films construct psychological and cognitive responses and how they speak to audiences on an intimate personal level, addressing their innermost fears and desires. Cherry further explores the role of horror cinema in society and culture, looking at how it represents various identity groups and engages with social anxieties, and examining the way horror sees, and is seen by, society.

My Favorite Horror Movie Christian Ackerman,2018-05-22 My Favorite Horror Movie is a ghoulish celebration of how a singular horror film can inspire someone to find their identity and artistic spirit.Featuring legends of horror with some of the most prolific and unique new voices in the genre such as Felissa Rose, Cerina Vincent, Tony Timpone, Jeffrey Reddick, Dave Parker, Rolfe Kanefsky, Ryan Lambert and Michael Gingold, My Favorite Horror Movie is an intimate glimpse into the development of their horror-obsessed minds.

The Best Horror of the Year Ellen Datlow,2019-09-03 For more than three decades, Ellen Datlow has been at the center of horror. Bringing you the most frightening and terrifying stories, Datlow always has her finger on the pulse of what horror readers crave. Now, with the eleventh volume of the series, Datlow is back again to bring you the stories that will keep you up at night. Encompassed in the pages of The Best Horror of the Year have been such illustrious writers as: Neil Gaiman Kim Stanley Robinson Stephen King Linda Nagata Laird Barron Margo Lanagan And many others With each passing year, science, technology, and the march of time shine light into the craggy corners of the universe, making the fears of an earlier generation seem quaint. But this light creates its own shadows. The Best Horror of the Year chronicles these shifting shadows. It is a catalog of terror, fear, and unpleasantness as articulated by today's most challenging and exciting writers.

Behind the Horror Dr. Lee Mellor,2020-07-28 Uncover the twisted tales that inspired the big screen's greatest screams. Which case

of demonic possession inspired The Exorcist? What horrifying front-page story generated the idea for A Nightmare on Elm Street? Which film was based on the infamous skin-wearing murderer Ed Gein? Unearth the terrifying and true tales behind some of the scariest Horror movies to ever haunt our screens, including the Enfield poltergeist case that was retold in The Conjuring 2 and the serial killers who inspired Hannibal Lecter in The Silence of the Lambs. Behind the Horror dissects these and other bizarre tales to reveal haunting real-life stories of abduction, disappearance, murder, and exorcism.

Horror Film Murray Leeder,2018-01-25 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.

100 American Horror Films Barry Keith Grant,2022-03-24 [A] well-plotted survey. Total Film 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.

Sleeping With the Lights On Darryl Jones,2018-10-04 Four o'clock in the morning, and the lights are on and still there's no way we're going to sleep, not after the film we just saw. The book we just read. Fear is one of the most primal human emotions, and one of the hardest to reason with and dispel. So why do we scare ourselves? It seems almost mad that we would frighten ourselves for fun, and yet there are thousands of books, films, games, and other forms of entertainment designed to do exactly that. As Darryl Jones shows, the horror genre is huge. Ranging from vampires, ghosts, and werewolves to mad scientists, Satanists, and deranged serial killers, the cathartic release of scaring ourselves has made its appearance in everything from Shakespearean tragedies to internet memes. Exploring the key tropes of the genre, including its monsters, its psychological chills, and its love affair with the macabre, Darryl Jones discusses why horror stories disturb us, and how society responds to literary and film representations of the gruesome and taboo. Should the enjoyment of horror be regarded with suspicion? Are there different levels of the horrific, and should we distinguish between the commonly reviled carnage of contemporary torture porn and the culturally acceptable bloodbaths of ancient Greek tragedies? Analysing the way in which horror manifests multiple personalities, and has been used throughout history to articulate the fears and

taboos of the current generation, Jones considers the continuing evolution of the genre today. As horror is mass marketed to mainstream society in the form of romantic vampires and blockbuster hits, it also continues to maintain its former shadowy presence on the edges of respectability, as banned films and violent internet phenomena push us to question both our own preconceptions and the terrifying capacity of human nature.

The Horror Film Peter Hutchings,2014-09-11 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 Book of Lists: Horror Amy Wallace,Del Howison,Scott Bradley,2009-10-06 The phenomenally popular Book of Lists series has sold millions of copies from coast to coast, enthralling trivia aficionados with fascinating infobits about simply everything! Now the latest edition turns an evil eye toward the strange, the blood-curdling, and the macabre with spine-tingling fun facts from the dark side of entertainment. Chock-full of creepy information from the netherworlds of movies, TV, literature, video games, comic books, and graphic novels, The Book of Lists: Horror offers a blood-feast of forbidden knowledge that horror fans are hungry to devour, including: Stephen King's Ten Favorite Horror Novels or Short Stories—learn what scares the master! Top Six Grossing Horror Movies of All Time in the United States— which big shocks translated into big bucks? Top Ten Horror-Themed Rock 'n' Roll Songs—maybe it is 'devil's music' after all! And much, much more! Drawing on its authors' extensive knowledge and contributions from the (living) legends and greatest names in the horror and dark fantasy genres, The Book of Lists: Horror is a scream—an irresistible compendium of all things mysterious, terrifying, and gory . . . and so entertaining, it's scary!

The Black Guy Dies First Robin R. Means Coleman,Mark H. Harris,2023-02-07 An exploration of the history of Black horror films. Delves into the themes, tropes, and traits that have come to characterize Black roles in horror since 1968, a year in which race made national headlines

The Art of Horror Stephen Jones,2015 THE ART OF HORROR: AN ILLUSTRATED HISTORY

Terrifying Texts Cynthia J. Miller,A. Bowdoin Van Riper,2018-08-28 From Faust (1926) to The Babadook (2014), books have been featured in horror films as warnings, gateways, prisons and manifestations of the monstrous. Ancient grimoires such as the Necronomicon serve as timeless vessels of knowledge beyond human comprehension, while runes, summoning diaries, and spell books offer their readers access to the powers of the supernatural—but at what cost? This collection of new essays examines nearly a century of genre horror in which on-screen texts drive and shape their narratives, sometimes unnoticed. The contributors explore American films like The Evil Dead (1981), The Prophecy (1995) and It Follows (2014), as well as such international films as Eric Valette's Malefique (2002), Paco Cabeza's The Appeared (2007) and Lucio Fulci's The Beyond (1981).

Horror Films of the 1980s John Kenneth Muir,2010-07-28 John Kenneth Muir is back! This time, the author of the acclaimed Horror Films of the 1970s turns his attention to 300 films from the 1980s. From horror franchises like Friday the 13th and Hellraiser to obscurities like The Children and The Boogens, Muir is our informative guide. Muir introduces the scope of the decade's horrors, and offers a history that draws parallels between current events and the nightmares unfolding on cinema screens. Each of the 300 films is discussed with detailed credits, a brief synopsis, a critical commentary, and where applicable, notes on the film's legacy beyond the 80s. Also included is the author's ranking of the 15 best horror films of the 80s.

Classics of the Horror Film William K. Everson,1990 Critical reviews of classic and otherwise noteworthy horror movies are organized according to single film and recurrent motif or theme

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