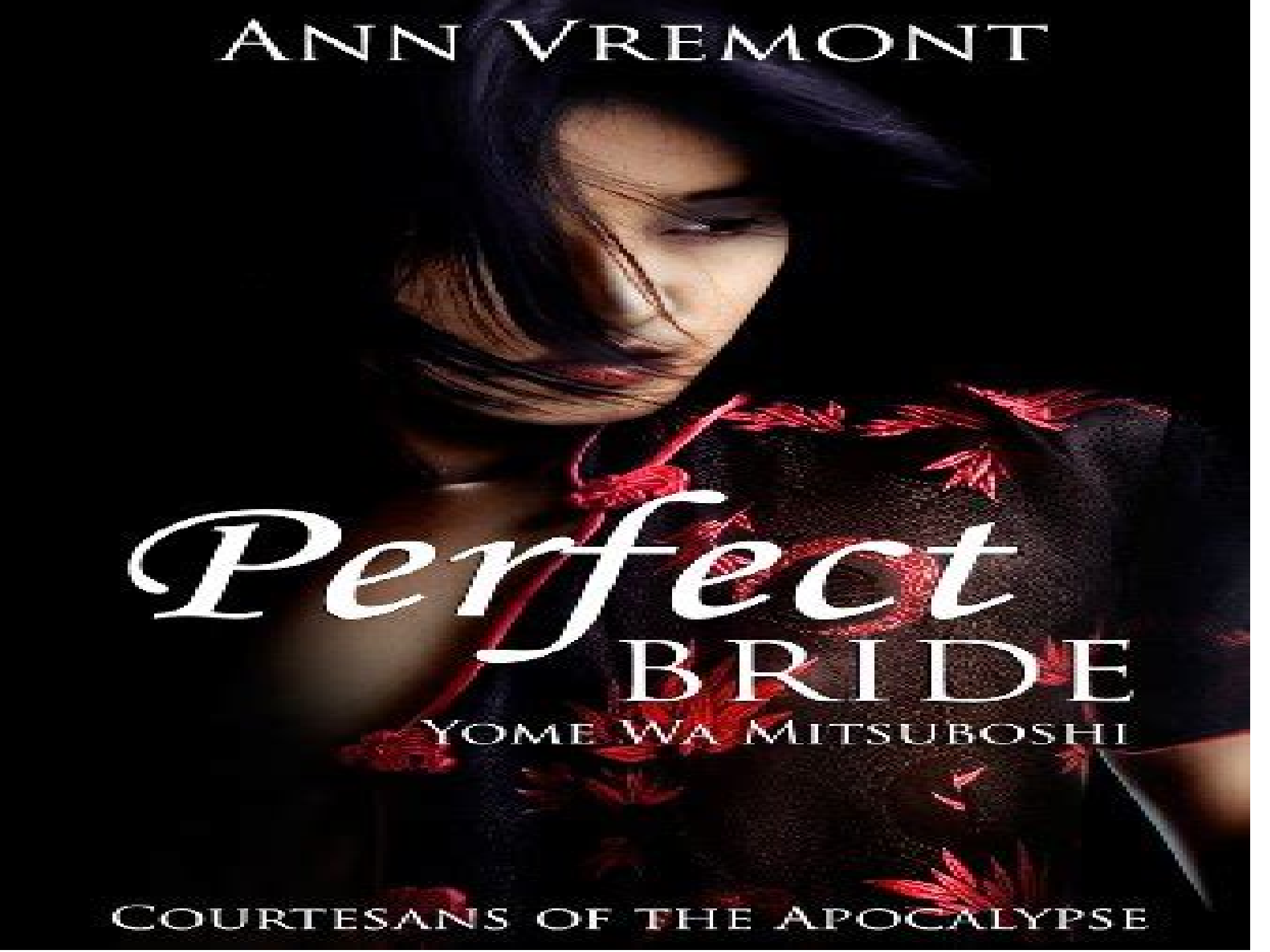




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The Encyclopedia of Science Fiction Peter Nicholls, 1979 Science Fiction, Fantasy & Horror, 1991 A comprehensive bibliography of books and short fiction published in the English language **Character Actors in Horror and Science Fiction Films, 1930-1960** Laurence Raw, 2014-01-10 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.

The A to Z of Fantasy Literature Brian Stableford, 2009-08-13 Once upon a time all literature was fantasy, set in a mythical past when magic existed, animals talked, and the gods took an active hand in earthly affairs. As the mythical past was displaced in Western estimation by the historical past, and novelists became increasingly preoccupied with the present, fantasy was temporarily marginalized until the late 20th century when it enjoyed a spectacular resurgence in every stratum of the literary marketplace. Stableford provides an invaluable guide to this sequence of events and to the current state of the field. The chronology tracks the evolution of fantasy from the origins of literature to the 21st century. The introduction explains the nature of the impulses creating and shaping fantasy literature, the problems of its definition, and the reasons for its changing historical fortunes. The dictionary includes cross-referenced entries on more than 700 authors ranging across the entire historical spectrum, while more than 200 other entries describe the fantasy subgenres, key images in fantasy literature, technical terms used in fantasy criticism, and the intimately convoluted relationship between literary fantasies, scholarly fantasies, and lifestyle fantasies. The book concludes with an extensive bibliography that ranges from general textbooks and specialized accounts of the history and scholarship of fantasy literature through bibliographies and accounts of the fantasy literature of different nations to individual author studies and useful websites. *Androids, Humanoids, and Other Folklore Monsters* Per Schelde, 1993-10-01 Science fiction films from the original *Frankenstein* and *The Fly* to *Blade Runner* and *The Terminator* traditionally have been filled with aliens, spaceships, androids, cyborgs, and all sorts of robotic creatures along with their various creators. The popular appeal of these characters is undeniable, but what is the meaning of this generation of creatures? What is the relationship of mad scientist to subject of human to android of creature to creator? *Androids, Humanoids, and Other Folklore Monsters* is a profound investigation of this popular cultural form. Starting his discussion with the possible source of these creatures, anthropologist and writer Per Schelde identifies the origin of these critters in the folklore of past generations. Continuing in the tradition of ancient folklore, contends Schelde, science fiction film is a fictional account

of the ongoing battle between nature and culture. With the advance of science, the trolls, dwarves, pixies, nixies, and huldres that represented the unknown natural forces of the world were virtually killed off by ever increasing knowledge and technology. The natural forces of the past that provided a threat to humans were replaced by the danger of unknown scientific experiments and disasters as represented by their offspring, science fiction monsters. As the development of genetics, biomedical engineering, and artificial intelligence blur the lines between human and machine in the real world, thus invading the natural landscape with the products of man's techno culture, the representation of this development poses interesting questions. As Per Schelde shows, it becomes increasingly difficult in science fiction film to define the humans from their creations and thus increasingly difficult to identify the monster. Unlike science fiction literature, science fiction film has until now been largely neglected as a genre worthy of study and scholarship. *Androids, Humanoids, and Other Folklore: Monsters* explores science fiction sf film as the modern incarnation of folklore emblematic of the struggle between nature and culture, but with a new twist. Schelde explains how, as science conquered the forests and mountains of the wild, the mythic creatures of these realms, trolls, elves, and ogres, were relegated to cartoons and children's stories. Technology and outer space came to represent the modern wild, and this new unknown came alive in the popular imagination with the embodiments of our fears of that unknown: androids, cyborgs, genetics, and artificial intelligence gone awry. Implicit in all of these is a fear and an indictment of the power of science to invade our minds and bodies, replacing the individual soul with a mechanical machine made one. Focusing his analysis on sixty-five popular films from *Frankenstein* and *Metropolis* to *Invasion of the Body Snatchers*, *The Terminator*, and *Blade Runner*, Per Schelde brings his command of traditional folklore to this serious but eminently readable look at SF movies, decoding their curious and often terrifying images as expressions of modern man's angst in the face of a rapidly advancing culture he cannot control. Anyone with an interest in popular culture, folklore, film studies, or science fiction will enjoy this original and comprehensive study.

The Palgrave Handbook of Gothic Origins

Clive Bloom, 2022-01-01. This handbook provides a comprehensive overview of research on the Gothic Revival. The Gothic Revival was based on emotion rather than reason, and when Horace Walpole created Strawberry Hill House, a gleaming white castle on the banks of the Thames, he had to create new words to describe the experience of gothic lifestyle. Nevertheless, Walpole's house produced nightmares, and his book *The Castle of Otranto* was the first truly gothic novel, with supernatural, sensational, and Shakespearean elements challenging the emergent fiction of social relationships. The novel's themes of violence, tragedy, death, imprisonment, castle battlements, dungeons, fair maidens, secrets, ghosts, and prophecies led to a new genre encompassing prose, theatre, poetry, and painting, whilst opening up a whole world of imagination for entrepreneurial female writers such as Mary Shelley, Joanna Baillie, and Ann Radcliffe, whose immensely popular books led to the intense inner landscapes of the Brontë sisters. Matthew Lewis's *The Monk* created a new gothic, atheistic, decadent, perverse, necrophilic, and hellish. The social upheaval of the French Revolution and the emergence of the Romantic movement with its more intense

and often atheistic self absorption led the gothic into darker corners of human experience with a greater emphasis on the inner life hallucination delusion drug addiction mental instability perversion and death and the emerging science of psychology The intensity of the German experience led to an emphasis on doubles and schizophrenic behaviour ghosts spirits mesmerism the occult and hell This volume charts the origins of this major shift in social perceptions and completes a trilogy of Palgrave Handbooks on the Gothic combined they provide an exhaustive survey of current research in Gothic studies a go to for students and researchers alike

Sixties Shockers Mark Clark, Bryan Senn, 2025-01-31 This comprehensive filmography provides critical analyses and behind the scenes stories for 600 horror science fiction and fantasy films from the 1960s During those tumultuous years horror cinema flourished proving as innovative and unpredictable as the decade itself Representative titles include Night of the Living Dead The Haunting Carnival of Souls Repulsion The Masque of the Red Death Targets and The Conqueror Worm An historical overview chronicles the explosive growth of horror films during this era as well as the emergence of such dynamic directorial talents as Roman Polanski George Romero Francis Ford Coppola and Peter Bogdanovich

Apoca Lips Piers Anthony, 2023-02-28 No one's safe when a pandemic spreads through the land of Xanth in this madcap adventure from the New York Times bestselling author What's a single prince to do when confronted with the baton of protagonism Why become the hero of his own story of course And in Xanth that usually means embarking on a quest For Prince Nolan Naga there's only one thing missing from his life a wife He needs a royal match by the time he assumes the throne But to make sure he lands the right spouse he must consult with the Good Magician After completing the three challenges necessary to see the Good Magician Nolan learns that the ideal bride for him does exist She is Apoca of the Lips Tribe From the Queendom of Thanx a matriarchy that is the opposite of Xanth she is a formidable woman one whose very kiss can seduce a man into love slavery But before a happily ever after they'll have to team up to put an end to a curse that's causing every baby in Xanth to be born with the same magical talent all while navigating through a realm plagued by endless puns It could be the end of the world as we know it Praise for Piers Anthony Piers Anthony is one of those authors who can perform magic with the ordinary He is a craftsman A Reader's Guide to Science Fiction Anthony's unflagging sparkle verve and wordplay spin everyday trials of Mundane life into storytelling gold Publishers Weekly

Actor & Avatar Dieter Mersch, Anton Rey, Thomas Grunwald, Jörg Sternagel, Lorena Kegel, Miriam Laura Loertscher, 2023-07-06 What kind of relationship do we have with artificial beings avatars puppets robots etc What does it mean to mirror ourselves in them to perform them or to play trial identity games with them Actor Avatar addresses these questions from artistic and scholarly angles Contributions on the making of technical others and philosophical reflections on artificial alterity are flanked by neuroscientific studies on different ways of perceiving living persons and artificial counterparts The contributors have achieved a successful artistic scientific collaboration with extensive visual material

Desire After Dark Andrew J. Owens, 2021-03-02 Since the 1960s the occult in film and television has responded to and reflected society's crises

surrounding gender and sexuality In *Desire After Dark* Andrew J Owens explores media where figures such as vampires and witches make use of their supernatural knowledge in order to queer what otherwise appears to be a normative world Beginning with the global sexual revolutions of the 60s and moving decade by decade through Euro sleaze cinema and theatrical hardcore pornography the HIV AIDS crisis the popularity of New Age religions and witchcraft and finally the increasingly explicit sexualization of American cable television Owens contends that occult media has risen to prominence during the past 60 years as a way of exposing and working through cultural crises about queerness Through the use of historiography and textual analyses of media from *Bewitched* to *The Hunger* Owens reveals that the various players in occult media have always been well aware that non normative sexuality constitutes the heart of horror s enduring appeal By investigating vampirism witchcraft and other manifestations of the supernatural in media *Desire After Dark* confirms how the queer has been integral to the evolution of the horror genre and its persistent popularity as both a subcultural and mainstream media form

New York Magazine ,1994-10-03 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country With award winning writing and photography covering everything from politics and food to theater and fashion the magazine s consistent mission has been to reflect back to its audience the energy and excitement of the city itself while celebrating New York as both a place and an idea

New York Magazine ,1974-05-27 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country With award winning writing and photography covering everything from politics and food to theater and fashion the magazine s consistent mission has been to reflect back to its audience the energy and excitement of the city itself while celebrating New York as both a place and an idea

Proceedings Society for Psychical Research,1913 **Proceedings of the Society for Psychical Research** Society for Psychical Research (London, England),1913 **Science Fiction in Print** Charles N. Brown,William Contento,1986 The Pilgrim Soul Elana Gomel,2009 One of the most astounding aftershocks of the collapse of the Soviet Union was the massive immigration of Russian Jews to Israel Today Russian speakers constitute one sixth of Israel s total population No other country in the world has absorbed such a prodigious number of immigrants in such a short period The implications of this phenomenon are immense both locally given the geopolitical situation in the Middle East and globally as multicultural and multiethnic states become the rule rather than the exception For a growing number of immigrants worldwide the experience of living across different cultures speaking different languages and accommodating different and often incompatible identities is a daily reality This reality is a challenge to the scholar striving to understand the origin and nature of cultural identity Languages can be learned economic constraints overcome social mores assimilated But identity persists through generations setting immigrants and their children apart from their adoptive country The story of the former Russians in Israel is an illuminating example of this global trend The Russian Jews who came

to Israel were initially welcomed as prodigal sons coming home. Their connection to their historical motherland was seemingly cemented not only by their Jewish ethnicity but also by a potent Russian influence upon Zionism. The first Zionist settlers in Palestine were mostly from Russia and Poland, and Russian literature, music, and sensibility had had a profound effect upon the emerging Hebrew culture. Thus it seemed that while facing the usual economic challenges of immigrations, the Russians, as they came to be known, would have little problem acclimatizing in Israel. The reality has been quite different, marked by mutual incomprehension and cultural mistranslation. While achieving a prominent place in Israeli economy, the Russians in Israel have faced discrimination and stereotyping. And their own response to Israeli culture and society has largely been one of rejection and disdain. If Israel has failed to integrate the newcomers, the newcomers have shown little interest in being integrated. Thus the story of the post-Soviet Jews in Israel illustrates a general phenomenon of cultural divergence in which history carves different identities out of common stock. Besides marking a turning point in the development of Israel, it belongs to the larger picture of the contemporary world profoundly marked by the collapse of the catastrophic utopias of Nazism and Communism. And yet this story has not adequately been dealt with by the academy. There have been relatively few studies of the Russian immigration to Israel, and none that situates the phenomenon in a cultural rather than purely sociological context. Elana Gomel's book *The Pilgrim Soul: Being Russian in Israel* is an original and exciting investigation of the Russian community in Israel. It analyzes the narratives through which Russian Jewry defines itself and connects them to the legacy of Soviet history. It engages with such key elements of the Russian-Israeli identity as the aversion from organized religion, the challenge of bilingualism, the cult of romantic passion, and even the singular fondness for science fiction. It provides factual information on the social, economic, and political situation of the Russians in Israel but relates the data to an overall interpretation of the community's cultural history. At the same time, the book goes beyond the specificity of its subject by focusing on the theoretical issues of identity formation, historical trauma, and utopian disillusionment. *The Pilgrim Soul* is an important book for all collections in cultural studies, ethnic and immigrant studies, Israeli studies, and Soviet studies. It will appeal to a variety of readers interested in the issues of immigration, multiculturalism, and identity formation.

After the Orgy Dominic Pettman, 2012-02-01 Applying Jean Baudrillard's question "What are you doing after the orgy" to the postmillennial climate that informs our contemporary cultural moment, this book argues that the imagination of apocalyptic endings has been an obsessive theme in post-Enlightenment culture. Dominic Pettman identifies and examines the dynamic tensions of various apocalyptic discourses from the *fin de siècle* decadents of the 1890s to the *fin de millénium* cyberpunks of the 1990s in order to highlight the complex constellation of exhaustion, anticipation, panic, and ecstasy in contemporary culture. Through analyses of rapturous cults, cyberpunk literature, post-apocalyptic cinema, techno-paganism, death fashion, and the Y2K prophecy, *After the Orgy* explores why the twentieth century swung so violently between the poles of anticipation and anticlimax. In the process, the book raises pressing questions concerning the relevance of such

ideas in our new millennium and points out alternatives to the monotonous horror of traditional narratives **World**

Cinema through Global Genres William V. Costanzo, 2014-01-28 *World Cinema through Global Genres* introduces the complex forces of global filmmaking using the popular concept of film genre. The cluster-based organization allows students to acquire a clear understanding of core issues that apply to all films around the world. Innovative pedagogical approach that uses genres to teach the more unfamiliar subject of world cinema. A cluster-based organization provides a solid framework for students to acquire a sharper understanding of core issues that apply to all films around the world. A deep focus section in each chapter gives students information and insights about important regions of filmmaking: India, China, Japan, and Latin America that tend to be underrepresented in world cinema classes. Case studies allow students to focus on important and accessible individual films that exemplify significant traditions and trends. A strong foundation chapter reviews key concepts and vocabulary for understanding film as an art form, a technology, a business, an index of culture, a social barometer, and a political force. The engaging style and organization of the book make it a compelling text for both world cinema and film genre courses. *Dvd Savant* Glenn Erickson, 2004-11-01 A compilation of selected review essays from Erickson's DVD Savant internet column.

Vampira W. Scott Poole, 2014-08-18 This whip-smart piece of pop culture details the life of the cult horror figure as well as the much wider story of 1950s America: its treatment of women and sex and a fascinating swath of Hollywood history. In *Vampira*, Poole gives us the eclectic life of the dancer, stripper, actress, and artist Maila Nurmi, who would reinvent herself as Vampira during the backdrop of 1950s America, an era of both chilling conformity and the nascent rumblings of the countercultural response that led from the Beats and free jazz to the stirring of the LGBT movement and the hardcore punk scene in the bohemian enclave along Melrose Avenue. A veteran of the New York stage and late nights at Hollywood's hipster hangouts, Nurmi would eventually be linked to Elvis, Orson Welles, and James Dean, as well as stylist and photographer Rudi Gernreich, founder of the Mattachine Society and designer of the thong. Thanks to rumors of a romance between Vampira and James Dean, his tragic death inspired the circulation of stories that she had cursed him and better yet had access to his dead body for use in her dark arts. In Poole's expert hands, *Vampira* is more than the story of a highly creative artist continually reinventing herself; but a parable of the runaway housewife bursting the bounds of our straight-laced conventions with an exuberant display of camp, sex, and creative individuality that owed something to the morbid New Yorker cartoons of Charles Addams, the evil queen from Disney's *Snow White*, and the popular underground bondage magazine *Bizarre*, and forward to the staged excesses of Madonna and Lady Gaga. *Vampira* is a wildly compelling tour through a forgotten piece of pop cultural history, one with both cultish and literary merit, sure to capture the imagination of Vampira fans new and old.

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