

RECOVERING 1940S HORROR CINEMA

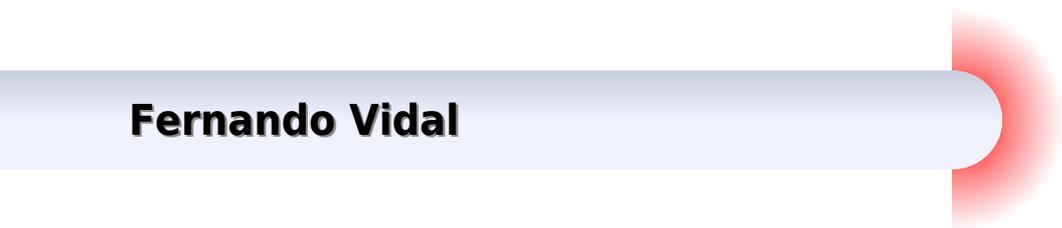
TRACES OF A LOST DECADE



EDITED BY
MARIO DEGIGLIO-BELLEMARE, CHARLIE ELLBÉ,
AND KRISTOPHER WOOFER

Recovering 1940s Horror Cinema Traces Of A Lost Decade

Fernando Vidal



Recovering 1940s Horror Cinema Traces Of A Lost Decade:

Recovering 1940s Horror Cinema Mario DeGiglio-Bellemare, Charlie Ellbé, Kristopher Woofter, 2014-12-11 The 1940s is a lost decade in horror cinema undervalued and written out of most horror scholarship This collection revises reframes and deconstructs persistent critical binaries that have been put in place by scholarly discourse to label 1940s horror as somehow inferior to a classical period or canonical mode of horror in the 1930s especially as represented by the monster films of Universal Studios The book s four sections re evaluate the historical political economic and cultural factors informing 1940s horror cinema to introduce new theoretical frameworks and to open up space for scholarly discussion of 1940s horror genre hybridity periodization and aesthetics Chapters focused on Gothic and Grand Guignol traditions operating in forties horror cinema 1940s proto slasher films the independent horrors of the Poverty Row studios and critical reevaluations of neglected hybrid films such as The Vampire s Ghost 1945 and slippery auteurs such as Robert Siodmak and Sam Neufield work to recover a decade of horror that has been framed as having fallen victim to repetition exhaustion and decline

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Sound in the American Horror Film Jeffrey Bullins, 2024-07-22 The crack of thunder a blood curdling scream creaking doors or maybe complete silence Sounds such as these have helped frighten and startle horror movie audiences for close to a century Listen to a Universal classic like Dracula or Frankenstein and you will hear a very different soundtrack from contemporary horror films So how did we get from there to here What scared audiences then compared to now This examination of the horror film s soundtrack builds on film sound and genre scholarship to demonstrate how horror perhaps more than any other genre utilizes sound to manipulate audience response Beginning with the Universal pictures of the early 1930s and moving through the next nine decades it explores connections and contrasts throughout the genre s technical and creative evolution New enthusiasts or veteran fans of such varied films as The Mummy Cat People The Day the Earth Stood Still Psycho Halloween A Nightmare on Elm Street Scream The Conjuring Paranormal Activity and A Quiet Place will find plenty to explore and

perhaps a new sonic appreciation within these pages

The Laughing Dead Cynthia J. Miller, A. Bowdoin Van Riper, 2016-05-20 Hybrid films that straddle more than one genre are not unusual. But when seemingly incongruous genres are mashed together such as horror and comedy, filmmakers often have to tread carefully to produce a cohesive, satisfying work. Though they date as far back as James Whale's *Bride of Frankenstein* (1935), horror comedies have only recently become popular attractions for moviegoers. In *The Laughing Dead: The Horror Comedy Film*, from *Bride of Frankenstein* to *Zombieland*, editors Cynthia J. Miller and A. Bowdoin Van Riper have compiled essays on the comic undead that look at the subgenre from a variety of perspectives. Spanning virtually the entire sound era, this collection considers everything from classics like *The Canterville Ghost* to modern cult favorites like *Shaun of the Dead*. Other films discussed include *Abbott and Costello Meet Frankenstein*, *Beetlejuice*, *Ghostbusters*, *House on Haunted Hill*, *ParaNorman*, *Scream*, *Vampire's Kiss*, and *Zombieland*. Contributors in this volume consider a wide array of comedic monster films, from heartwarming *The Book of Life* to pitch-dark *The Fearless Vampire Killers*, and even grotesque *Frankenhooker*. *The Laughing Dead* will be of interest to scholars and fans of both horror and comedy films, as well as those interested in film history and, of course, the proliferation of the undead in popular culture.

[Grand-Guignol Cinema and the Horror Genre](#) Mario DeGiglio-Bellemare, 2023-02-14 *Grand-Guignol Cinema and the Horror Genre* traces important contributions of the Parisian Grand Guignol theatre's Golden Age as theoretical considerations of embodiment and affect in the development of horror cinema in the twentieth century. This study traces key components of the Grand Guignol stage as a means to explore the immersive and corporeal aspects of horror cinema from the sound period to today. The book is a means to explore the Grand Guignol not only as a historical place and genre but also theoretically as a conceptual framework that opens up an affective mapping of Grand Guignol attractions in cinema. This study's restoration of a long Grand Guignol tradition in cinema makes it a significant contribution to new theorizations of horror. It brings seemingly disparate traditions into conversation as American, Canadian, French, and Italian cinema are all important sites for thinking through cinematic embodiment. These four countries have developed their own important genres and movements of Grand Guignol cinema: the slasher, the French Films of Sensation, Canadian body horror, and the giallo. The Grand Guignol famously operated in a dead end of Chaptal Street in the Pigalle district of Paris; this study offers affective and corporeal readings that open up new byways beyond the dead end of psychoanalytic readings that continues to be dominant in horror genre scholarship.

[Re-envisaging the First Age of Cinematic Horror, 1896-1934](#) David Annwn Jones, 2018-11-14 This study is an exciting and new look at and expansion of our sense of horror films. *Re-envisaging the First Age of Cinematic Horror* covers horror films which have never been discussed before. It includes an interesting and accessible discussion of Early and Silent Film.

I Walked With a Zombie Clive Dawson, 2023-07-15 *I Walked with a Zombie* (1943) Val Lewton's second feature for RKO Radio Pictures was described by critic Robin Wood as perhaps the most delicate poetic fantasy in the American Cinema. Following immediately in the wake of the groundbreaking *Cat People* (1942), *Zombie*

pioneered an even more radical narrative approach yet proved to be the critical and commercial equal of its predecessor cementing the reputation of both Lewton and his director Jacques Tourneur Despite the lurid studio imposed title *I Walked with a Zombie* is a subtle and ambiguous visual poem that advanced a daring condemnation of slavery and colonialism at a time when such themes were being actively suppressed by government censors Clive Dawson charts the complex development and production of the project essential to understanding the concerns of the filmmakers in the context of wartime Hollywood then analyses the film in detail referencing a broad range of academic studies of the audio visual text and distilling new insight into its layers of meaning Finally he explores the film s reception and the influence it exerted on the horror genre and beyond Extensive primary research has uncovered a wealth of previously unpublished new material that solves many unanswered questions and dispels various myths about this utterly unique film *The Horror Film* Rick Worland,2024-09-16 A lively and reliable narrative account of the horror genre featuring new and revised material throughout *The Horror Film An Introduction* surveys the history development and social impact of the genre Covering American horror cinema from its earliest period to the present this reader friendly volume explores the many ways horror movies have been received by filmmakers critics and general audiences throughout the decades Concise easily accessible chapters describe historical instances of the genre s social reception based on primary research analyze landmark films such as *Frankenstein* *Invasion of the Body Snatchers* and *The Texas Chain Saw Massacre* and more Incorporating recent scholarship on the genre the second edition of *The Horror Film* contains new discussion and context for Hollywood horror films in the 1980s and 1990s as well as notable developments in the genre such as torture porn found footage horror remakes and reboots of past horror films zombies and the elevated horror debate This edition explores the rise of new filmmakers such as Ari Aster Robert Eggers and Jordan Peele surveys horror films made by women and African American filmmakers and investigates contemporary issues in the production and consumption of horror films Combining historical narrative with close readings of significant works *The Horror Film* Covers major works in the genre such as *Cat People* *Halloween* and *Bram Stoker s Dracula* Examines important antecedents including gothic literature and the Grand Guignol Theater Offers thorough analyses of the style context and themes of specific horror milestones Provides examples of close analysis that can be applied to a wide range of other horror films Discusses important representative titles across the genre s evolution including more recent films such as 2017 s *Get Out* *The Horror Film An Introduction Second Edition* is an ideal textbook for undergraduate surveys of the horror genre and other courses in American film history and an invaluable resource for scholars lecturers and general readers with an interest in the subject **The Mummy on Screen** Basil Glynn,2019-11-28 *The Mummy* is one of the most recognizable figures in horror and is as established in the popular imagination as virtually any other monster yet the *Mummy on screen* has until now remained a largely overlooked figure in critical analysis of the cinema In this compelling new study Basil Glynn explores the history of the *Mummy* film uncovering

lost and half forgotten movies along the way revealing the cinematic Mummy to be an astonishingly diverse and protean figure with a myriad of on screen incarnations In the course of investigating the enduring appeal of this most Oriental of monsters Glynn traces the Mummy s development on screen from its roots in popular culture and silent cinema through Universal Studios Mummy movies of the 1930s and 40s to Hammer Horror s re imagining of the figure in the 1950s and beyond

The Films of Jess Franco Antonio Lázaro-Reboll,Ian Olney,2018-08-20 The Films of Jess Franco seeks to address the scholarly neglect of this legendary cult director and to broaden the conversation around the director s work in ways that will be of interest to fans and academics alike

Joss Whedon vs. the Horror Tradition Kristopher Karl Woofter,Lorna Jowett,2018-11-29 Although ostensibly presented as light entertainment the work of writer director producer Joss Whedon takes much dark inspiration from the horror genre to create a unique aesthetic and perform a cultural critique Featuring monsters the undead as well as drawing upon folklore and fairy tales his many productions both celebrate and masterfully repurpose the traditions of horror for their own means Woofter and Jowett s collection looks at how Whedon revisits existing feminist tropes in the 70s and 80s slasher craze via Buffy the Vampire Slayer to create a feminist saga the innovative use of silent cinema tropes to produce a new fear laden film television intertext postmodernist reflexivity in Cabin in the Woods as well as exploring new concepts on cosmic dread and the sublime for a richer understanding of programmes Dollhouse and Firefly Chapters provide the historical context of horror as well as the particular production backgrounds that by turns support constrain or transform this mode of filmmaking Informed by a wide range of theory from within philosophy film studies queer studies psychoanalysis feminism and other fields the expert contributions to this volume prove the enduring relevance of Whedon s genre based universe to the study of film television popular culture and beyond

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 *Performing Brains on Screen* Fernando Vidal,2025-10-01 *Performing Brains on Screen* deals with film enactments and representations of the belief that human beings are essentially their brains a belief that embodies one of the most influential modern ways of understanding the human Films have performed brains in two chief ways by turning physical brains into protagonists as in the brain movies of the 1950s which show terrestrial or extra terrestrial disembodied brains carrying out their evil intentions or by giving brains that remain unseen inside someone s head an explicitly major role as in brain transplantation films or their successors since the 1980s in which brain contents are transferred and manipulated by means of information technology Through an analysis of filmic genres and particular movies *Performing Brains on Screen* documents this neglected filmic universe and demonstrates how the cinema has functioned as a cultural space where a core notion of the contemporary world has been rehearsed and problematized **The History of French Literature on Film** Kate Griffiths,Andrew Watts,2020-12-24 French novels plays poems and short stories however temporally or culturally distant from us continue to be incarnated and reincarnated on cinema screens across the world From the silent films of Georges M li s to the Hollywood production of Gustave Flaubert s *Madame Bovary* directed by Sophie Barthes *The History of French Literature on Film* explores the key films directors and movements that have shaped the adaptation of works by French authors since the end of the 19th century Across six chapters Griffiths and Watts examine the factors that have driven this vibrant adaptive industry as filmmakers have turned to literature in search of commercial profits cultural legitimacy and stories rich in dramatic potential The volume also explains how the work of theorists from a variety of disciplines literary theory translation theory adaptation theory can help to deepen both our understanding and our appreciation of literary adaptation as a creative practice Finally this volume seeks to make clear that adaptation is never a simple transcription of an earlier literary work It is always simultaneously an adaptation of the society and era for which it is created Adaptations of French literature are thus not only valuable artistic artefacts in their own right so too are they important historical documents which testify to the values and tastes of their own time *American Twilight* Kristopher Woofert,Will Dodson,2021-06-01 A master of gritty horror Tobe Hooper captured on screen an America in constant crisis and upended myths of prosperity to reveal the country s internal decay Tobe Hooper s productions which often trespassed upon the safety of the family unit cast a critical eye toward an America in crisis Often dismissed by scholars and critics as a one hit wonder thanks to his 1974 horror classic *The Texas Chain Saw Massacre* Hooper nevertheless was instrumental in the development of a robust and deeply political horror genre from the 1960s until his death in 2017 In *American Twilight* the authors assert that the director was an auteur whose works featured complex monsters and disrupted America s sacrosanct perceptions of prosperity and domestic security *American Twilight* focuses on the skepticism toward American institutions and media and the articulation of uncanny spaces so integral to Hooper s vast array of feature and documentary films made for television movies television episodes and music videos From *Egg Shells* 1969 to *Poltergeist* 1982 *Djinn* 2013 and even

Billy Idol's music video for *Dancing with Myself* (1985) by Tobe Hooper provided a singular directorial vision that investigated masculine anxiety and subverted the idea of American exceptionalism

Movie Comics Blair Davis, 2017-01-03 As Christopher Nolan's Batman films and releases from the Marvel Cinematic Universe have regularly topped the box office charts, fans and critics alike might assume that the comic book movie is a distinctly twenty-first-century form. Yet adaptations of comics have been an integral part of American cinema from its very inception, with comics characters regularly leaping from the page to the screen and cinematic icons spawning comics of their own. *Movie Comics* is the first book to study the long history of both comics to film and film to comics adaptations, covering everything from silent films starring Happy Hooligan to sound films and serials featuring Dick Tracy and Superman to comic books starring John Wayne, Gene Autry, Bob Hope, Abbott Costello, Alan Ladd, and Dean Martin, and Jerry Lewis. With a special focus on the Classical Hollywood era, Blair Davis investigates the factors that spurred this media convergence as the film and comics industries joined forces to expand the reach of their various brands. While analyzing this production history, he also tracks the artistic coevolution of films and comics, considering the many formal elements that each medium adopted and adapted from the other. As it explores our abiding desire to experience the same characters and stories in multiple forms, *Movie Comics* gives readers a new appreciation for the unique qualities of the illustrated page and the cinematic moving image.

Psychology in Edgar Allan Poe Gerardo Del Guercio, 2019-08-20 This collection offers six critical essays on the topic of psychology in Edgar Allan Poe. It came together as a response to a visible absence of this subject in recent scholarship. The volume presents Edgar Allan Poe as one of the pioneers in psychology who often anticipated major theoretical trends and ideas in psychology in his incessant explorations of the relationship between behavior and the psyche. Scrutinizing serial killer narratives, obsessive narratives through Jungian unconscious, Lacanian *Das Ding*, *doppelgänger* intersubjectivity, and the interrelationship between the material world and imaginative faculties, the essays reveal the richness and the complexity of Poe's work and its pertinence to contemporary culture. With contributions by Gerardo Del Guercio, Phillip Grayson, Sean J. Kelly, Rachel McCoppin, Tatiana Prorokova, and Karen J. Renner.

Neglected Scorsese Phillip Sipiora, Gary D. Rhodes, 2025-09-18 This collection examines over a dozen of Martin Scorsese's most overlooked works, including the television shows, music videos, television commercials, and feature films that have been largely ignored by film critics and/or the moviegoing public. From *After Hours* (1985) and *New York Stories* (1989) to *Il Mio Viaggio* (1999), *The Age of Innocence* (1993), and *The Aviator* (2004), *Neglected Scorsese* reclaims the director's less appreciated works, giving them the respect and attention they deserve. Scorsese is one of the finest directors in film history. Of all New Hollywood directors, he remains the most active, the most indispensable, the most new, not only changing with the times but changing the times through the magnitude of his work. Without Scorsese's gangster films, the global gangster genre would not be the same, nor anywhere near as accomplished, and without his filmography, the entirety of American cinema would be greatly diminished. The purpose of this book is not about bringing more attention to Scorsese, the

director or to his most notable films Rather it argues that Scorsese's lengthy career has produced individual works that have been neglected even while others have been lauded Neglected in this collection is defined as those Scorsese films that were underappreciated by mainstream critics by mainstream audiences by scholars or by any combination of the three Further the book's focus goes beyond feature films as Scorsese has directed shorts music videos television programs and TV commercials There is intrinsic value in these film forms just as there is value in the analysis of those Scorsese directed **Moral Panics, Mental Illness Stigma, and the Deinstitutionalization Movement in American Popular Culture** Anthony Carlton Cooke,2017-10-03 This book argues that cultural fascination with the madperson stems from the contemporaneous increase of chronically mentally ill persons in public life due to deinstitutionalization the mental health reform movement leading to the closure of many asylums in favor of outpatient care Anthony Carlton Cooke explores the reciprocal spheres of influence between deinstitutionalization representations of the murderous mentally ill individual in the horror crime and thriller genres and the growth of public associations of violent crime with mental illness Holy Monsters, Sacred Grotesques Michael E. Heyes,2018-08-10 Holy Monsters Sacred Grotesques examines the intersection of religion and monstrosity in a variety of different time periods in the hopes of addressing two gaps in scholarship within the field of monster studies The first part of the volume running from the medieval to the Early Modern period focuses upon the view of the monster through non majority voices and accounts from those who were themselves branded as monsters Overlapping partially with the Early Modern and proceeding to the present day the contributions of the second part of the volume attempt to problematize the dichotomy of secular religious through a close look at the monsters this period has wrought

Unveiling the Energy of Verbal Beauty: An Emotional Sojourn through **Recovering 1940s Horror Cinema Traces Of A Lost Decade**

In a world inundated with screens and the cacophony of immediate conversation, the profound energy and psychological resonance of verbal artistry frequently fade in to obscurity, eclipsed by the regular barrage of noise and distractions. Yet, nestled within the musical pages of **Recovering 1940s Horror Cinema Traces Of A Lost Decade**, a charming function of fictional brilliance that pulses with natural feelings, lies an remarkable journey waiting to be embarked upon. Composed by way of a virtuoso wordsmith, this interesting opus guides viewers on a mental odyssey, softly exposing the latent possible and profound impact embedded within the complex web of language. Within the heart-wrenching expanse of the evocative examination, we can embark upon an introspective exploration of the book is key styles, dissect their charming writing fashion, and immerse ourselves in the indelible impact it leaves upon the depths of readers souls.

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