Vs Us Vs Uk Horror | 00110f9e95e1666765656df91b87050d

Gender and Contemporary Horror in Television

Atomic Age Cinema: The Offbeat, the Classic and the Obscure

For nearly twenty-five years The Mammoth Book of Best New Horror has been the world's leading annual anthology dedicated solely to showcasing the best in contemporary horror fiction. Comprising the most outstanding new short fiction by both contemporary masters of horror and exciting newcomers, this multiple award-winning series also offers an overview of the year in horror, a comprehensive necrology of recent obituaries, and an indispensable directory of contact details for dedicated horror fans and writers. The Mammoth Book of Best New Horror remains the world's leading annual anthology dedicated solely to presenting the best in contemporary horror fiction. Praise for previous Mammoth Books of Best New Horror: 'Stephen Jones . . . has a better sense of the genre than almost anyone in this country.' Lisa Tuttle, The Times. 'The best horror anthologist in the business is, of course, Stephen Jones, whose Mammoth Book of Best New Horror is one of the major bargains of this as of any other year.' Roz Kavaney. 'An essential volume for horror readers.' Locus

American Silent Horror, Science Fiction and Fantasy Feature Films, 1913–1929

Transnationalism and Genre Hybridity in New British Horror Cinema

2017 is the 60th anniversary of the release of Hammer's first Gothic horror film and the birth of the British horror genre: The Curse of Frankenstein. A complete guide to a perennially and hugely popular British movie genre. An ideal read for anyone from the interested newcomer to the experienced film buff. Features popular British stars such as Boris Karloff, Sir Christopher Lee, Peter Cushing and Simon Pegg. When Hammer broke box office records in 1957 with The Curse of Frankenstein, the company not only resurrected the Gothic horror film, but created a particularly British-flavoured form of horror that swept the world. The British Horror Film from the Silent to the Multiplex is your guide to the films, actors and filmmakers who have thrilled and terrified generations of movie fans. In one book, you will find the literary and cinematic roots of the genre to the British films made by film legends such as Bela Lugosi and Boris Karloff to Hammer's triumphs starring Christopher Lee and Peter Cushing, and the post-Hammer horrors such as Peter Walker's Frightmare and huge British-made successes, including Alien and the zombie craze of the 21st century. The history, films, stars, directors and studios, all in one fascinating, fun and fact-filled volume. Whether you are an absolute beginner or a seasoned gorehound, you will find everything you ever wanted to know about the British horror movie, but were too bone-chillingly afraid to ask.

Horror and the Horror Film

Beginning in the 1950s, "Euro Horror" movies materialized in astonishing numbers from Italy, Spain, and France and popped up in the US at rural drive-ins and urban grindhouse theaters such as those that once dotted New York's Times Square. Gorier, sexier, and stranger than most American horror films of the time, they were embraced by hardcore fans and denounced by critics as the worst kind of cinematic trash. In this volume, Olney explores some of the most popular genres of Euro Horror cinema—including giallo films, named for the yellow covers of Italian pulp fiction, the S&M horror film, and...
cannibal and zombie films—and develops a theory that explains their renewed appeal to audiences today.

The Year's Best Fantasy and Horror Seventh Annual Collection

The Best New Horror has established itself as the world's premier annual, showcasing the talents of the very best writers working in the horror and dark fantasy field today. In this latest volume, the multi-award winning editor has once again chosen more than twenty terrifying tales of supernatural fear and psychological dread by some of the most acclaimed authors working in the genre. Along with the most comprehensive review of the year and a fascinating necrology, this is the book no horror fan can afford to miss.

Make America Hate Again

The World Fantasy Award-winning anthology series reaches its twelfth spectacular volume. Collecting around a quarter of a million words by some of the biggest names and rising stars of the genre, this latest annual showcase of all things dark and deadly includes stories and novellas by Ramsey Campbell, Dennis Etchison, Terry Lamsley, Tim Lebbon, Paul J. McAuley, Kim Newman, Michael Marshall Smith and Hollywood director Mick Garris. Also featuring the most comprehensive overview of the year, a fascinating necrology and a list of useful contacts, this is the one book that all lovers of the supernatural and psychological terror will want on their shelves.

The Mammoth Book of Best New Horror 13

Film Review

For a quarter of a century, this multiple award-winning annual selection has showcased some of the very best, and most disturbing, short stories and novellas of horror and the supernatural. As always, this landmark volume features superior fiction from such masters of the genre and newcomers in contemporary horror as Michael Chislett; Thana Niveau; Reggie Oliver; Tanith Lee; Neil Gaiman; Robert Shearman; Simon Strantzlas; Lavie Tidhar; Simon Kurt Unsworth and Halli Villegas. With an in-depth introduction covering the year in horror, a fascinating necrology and a unique contact directory, The Mammoth Book of Best New Horror remains the world's leading anthology dedicated solely to presenting the very best in modern horror.

Year's Best Hardcore Horror Volume 3

The latest edition of the world's foremost annual showcase of horror and dark fantasy fiction. Here are some of the very best short stories and novellas by today's finest exponents of horror fiction - including Kim Newman, Neil Gaiman, China Miéville, Paul McAuley, Glen Hirshberg, Ramsey Campbell and Tanith Lee. The Mammoth Book of Best New Horror 16 also contains the most comprehensive overview of horror around the world during the year, lists of useful contact addresses and a fascinating necrology. It is the one book that is required reading for every fan of macabre fiction.

Euro Horror

The year's best, and darkest, tales of terror, showcasing the most outstanding new short stories and novellas by both contemporary masters of the macabre and exciting newcomers. As ever, this acclaimed anthology also offers the most comprehensive annual overview of horror around the world in all its incarnations; a comprehensive necrology of famous names; and a list of indispensable contact addresses for the dedicated horror fan and writer alike. The Mammoth Book of Best New Horror remains the world's leading annual anthology dedicated solely to presenting the best in contemporary horror fiction.

Paradoxical Japaneseness

Horror films have traditionally sunk their teeth into straitened times, reflecting, expressing and validating the spirit of the epoch, and capitalising on the political and cultural climate in which they are made. This book shows how the horror genre has adapted itself to the transformation of contemporary American politics and the mutating role of traditional and new media in the era of Donald Trump's Presidency of the United States. Exploring horror's renewed potential for political engagement in a socio-political climate characterised by the angst of civil conflict, the deception of 'alternative facts' and the threat of nuclear or biological conflict and global warming, Make America Hate Again examines the intersection of film, politics, and American culture and society through a bold critical analysis of popular horror (films, television shows, podcasts and online parodies), such as 10 Cloverfield Lane, American Horror Story, Don't Breathe, Get Out, Hotel Transylvania 2, Hush, It, It Comes at Night, South Park, The Babadook, The Walking Dead, The Woman, The Witch and Twin Peaks: The Return. The first major exploration of the horror genre through the lens of the Trump era, it investigates the correlations between recent, culturally meaningful horror texts, and the broader culture within which they have become gravely
significant. Offering a rejuvenating, optimistic, and positive perspective on popular culture as a site of cultural politics, Make America Hate Again will appeal to scholars and students of American studies, film and media studies, and cultural studies.

Contemporary British Horror Cinema

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.

The Horror Genre

This book investigates the philosophical, socio-cultural, and artistic world of Japanese horror through a varied range of case studies, including video games (Rule of Rose), manga (Uzumaki), and anime (the classic Devilman). Film is represented with well-known works such as Ringu and overlooked filmmakers like Mari Asato.

Writing the Horror Movie

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 Mammoth Book of Best New Horror 12

From the Slick horror of Alien, Scream and The Ring and the cult classics Dracula, Frankenstein and The Mummy to the slasher icons Jason, Freddy and Leatherface, horror just won't stay dead. The genre has earned its place in the moviegoing psyche, with many of the key films spawning numerous copycats. But what are the 20 most influential horror films of all time? And what made them so important? James Marriott give an incisive account of the definitive works (and the most influential directors) of the genre over the last 80 years – from silent Expressionist classics to Japanese wraiths. The book reveals the inspiration behind each film and examines the choice of director, cast, soundtrack and marketing. Marriott analyzes the critical reception of each film and examines the subsequent impact on the industry and the public worldwide.

Digital Horror

In 1896, French magician and filmmaker George Méliès brought forth the first celluloid vampire in his film Le manoir du diable. The vampire continues to be one of film’s most popular gothic monsters and in fact, today more people become acquainted with the vampire through film than through literature, such as Bram Stoker’s classic Dracula. How has this long legacy of celluloid vampires affected our understanding of vampire mythology? And how has the vampire morphed from its folkloric and literary origins? In this entertaining and absorbing work, Stacey Abbott challenges the conventional interpretation of vampire mythology and argues that the medium of film has completely reinvented the vampire archetype. Rather than representing the primitive and folkloric, the vampire has come to embody the very experience of modernity. No longer in a cape and coffin, today’s vampire resides in major cities, listens to punk music, embraces technology, and adapts to any situation. Sometimes she’s even female. With case studies of vampire classics such as Nosferatu, Martin, Blade, and Habit, the author traces the evolution of the American vampire film, arguing that vampires are more than just blood-drinking monsters; they reflect the cultural and social climate of the societies that produce them, especially during times of intense change and modernization. Abbott also explores how independent filmmaking techniques, special effects makeup, and the stunning and ultramodern computer-generated effects of recent films have affected the representation of the vampire in film.

Celluloid Vampires

A BATTLE ROYALE OF US AND UK INDIE HORROR HEAVYWEIGHTS! All proceeds from the purchase of this book will be donated to the Second Chance Center for Animals (US) and the West Wales Poundsies Dog Rescue (UK) charities. Who writes the best horror: the US or the UK? Find out for yourself in VS: US vs UK, a competition anthology featuring some of the year's best horror, judged by horror enthusiasts and you: the readers. Featuring Pre-Fight Hype from The Ginger Nuts of Horror and The Eyes of Madness! The Contenders Duncan Ralston vs Rich Hawkins James Ward Kirk vs Kit Power Glenn Rolfe vs Lex H. Jones Tim Miller vs Daniel I. Russel John Ledger vs Daniel Marc Chant Thomas S. Flowers vs Kyle M. Scott Jonathan Ondrashevs vs David Owain Hughes T.S. Woolard vs Toneye Eyenot Michael Noe vs Dani Brown Sisters of Slaughter vs Matt Hickman Salome Jones vs Kitty Kane Peter Oliver Wonder vs Kevin J Kennedy

The Pleasures of Horror
Pleasures of Horror is a stimulating and insightful exploration of horror fictions—literary, cinematic and televisual—and the emotions they engender in their audiences. The text is divided into three sections. The first examines how horror is valued and devalued in different cultural fields; the second investigates the cultural politics of the contemporary horror film; while the final part considers horror fandom in relation to its embodied practices (film festivals), its "reading formations" (commercial fan magazines and fanzines) and the role of special effects. Pleasures of Horror combines a wide range of media and textual examples with highly detailed and closely focused exposition of theory. It is a fascinating and engaging look at responses to a hugely popular genre and an invaluable resource for students of media, cultural and film studies and fans of horror.

American International Pictures

American International Pictures was in many ways the "missing link" between big-budget Hollywood studios, "poverty-row" B-movie factories and low-rent exploitation movie distributors. AIP first targeted teen audiences with science fiction, horror and fantasy, but soon grew to encompass many genres and demographics—at times, it was indistinguishable from many of the "major" studios. From Abby to Zontar, this filmography lists more than 800 feature films, television series and TV specials by AIP and its partners and subsidiaries. Special attention is given to American International Television (the TV arm of AIP) and an appendix lists the complete AITV catalog. The author also discusses films produced by founders James H. Nicholson and Samuel Z. Arkoff after they left the company.

Vs

As usual, acclaimed horror anthologist Stephen Jones has chosen the finest short stories and novellas of supernatural and psychological fiction. With the most comprehensive review of the year, useful contact lists, and a fascinating necrology as a bonus, this is one book that every horror fan must have.

The Mammoth Book of Best New Horror 11

Comet Press is extremely proud to present its third annual anthology featuring this year's hardcore corps of authors with the best extreme horror fiction of 2017 that breaks boundaries and trashes taboos. It was a killer year for horror fiction of the harder kind. Authors, editors and publishers presented readers with some startling works of horrific imagination, stories graphic in the extreme yet with subtleties suggesting larger meanings, tales that explore humanity by plumbing depths of soulless inhumanity and, in some cases, outright depravity. The stories here represent the best of them, disturbing tales that dig deep and take you into the dark heart of horror itself, unrelenting and unapologetic. “So Sings The Siren” by Annie Neugebauer takes us onto a Dark Fantasy stage for a one-night-only performance of mythological torture. Then Ryan Harding’s “Junk” gets right to the hardcore stuff with the ultimate dick-pic horror tale. Robert Levy’s “The Cenacle” is a literary cemetery feast you may have a hard time stomaching (Tums won’t save you). Nathan Ballingrud’s “The Maw” treads surefootedly on Sci-Fi ground, right up to the edge of the Maw itself in a tale of stunning originality. Luciano Marano made his first pro sell when he sold “Burnt” to DOA III, certainly one of the year’s best anthologies, and the tale has it own fiery felsitic twist. “The Better Part of Drowning” by Octavia Cade treads waters of both science fiction and fantasy but it’s pure horror at its biting depths. Tim Waggoner’s “Til Death” is Lovecraftian Post-Apocalypse horror at its absolute best. “Letter From Hell” comes with that special delivery you only get from Matt Shaw. Dani Brown gets down and very dirty in “West of Matamoros, North of Hell.” This story is a masterpiece of suspense, a grueling experience that may well leave you exhausted by the end. You might even feel like a vacation afterward, but we’re betting it won’t be to Matamoros. Bracken MacLeod’s “Reprising Her Role” takes us behind the scenes of a porno snuff film for a gut-wrenching reprisal and unexpected bonus footage. A real-life death threat inspired Doug Ford’s “The Watcher” and we think it shows. “Scratching From The Outer Darkness” showcases Tim Curran’s descriptive prowess and gives you a tale of hardcore Cthulhu Mythos. Brace yourself when Adam Howe’s “Foreign Bodies” takes you deep into the bowels of a nasty abyss—which might make a good echo chamber for the laughter Adam’s patented black humor is likely to elicit. Sean Patrick Hazlett introduces us to “Adramelech,” an ancient demon with a taste for broiled children. Daniel Marc Chant’s “ULTRA” jacks into a popular VR game called Slut Slayer. But what if it’s more than a game? Nathan Robinson takes us into the trees with a group of militant environmentalists who will discover a tree hugger of the deadly sort, entirely alien to their experience. Scott Smith (A Simple Plan and The Ruins) wraps up this year’s fat package of the hard stuff in a big bloody bow with “The Dogs.” The canines in this tale are not Man’s Best Friend variety, nor are they Woman’s Besties, as you will see. Thanks for coming along into this year’s heart of hardcore darkness. We hope to see you on the other side.

The Mammoth Book of Best New Horror 20

Sequel to the hugely popular VS, VS: X brings together Extreme Horror heavyweights in a head-to-head battle for world domination. Who writes the best Extreme Horror: the US or the UK? Judged by horror enthusiasts and you: the reader. The contenders: Jonathan Edward Ondreshek vs Matt Hickman Michael Bray vs Duncan Ralston Graeme Reynolds vs William Malmborg T.S. Woolard vs Dani Brown David Owain Hughes vs John Ledger Essel Pratt vs Duncan P Bradshaw Michael Noe vs Toneye Eyenot Chad Lutzke vs Rich Hawkins Jaime Johnesee vs J.L. Lane Glenn Rolfe vs Kit Power Wrath James White vs Jasper Bark Jack Ketchum vs Jim Goforth Featuring pre-fight hype from Jeff Strand and Daniel Marc Chant!
American Horror Fiction and Class

During the Silent Era, when most films dealt with dramatic or comedic takes on the “boy meets girl, boy loses girl” theme, other motion pictures dared to tackle such topics as rejuvenation, revivification, mesmerism, the supernatural and the grotesque. A Daughter of the Gods (1916), The Phantom of the Opera (1925), The Magician (1926) and Seven Footprints to Satan (1929) were among the unusual and startling films containing story elements that went far beyond the realm of “highly unlikely.” Using surviving documentation and their combined expertise, the authors catalog and discuss these departures from the norm in this encyclopedic guide to American horror, science fiction and fantasy in the years from 1913 through 1929.

The Best New Horror 7

The Shrieking Sixties sets out to document and comment upon the British horror boom of the 1960s. Edited by Darrell Buxton (U.K. horror expert and critic whose work has appeared in publications including Samhain, Creeping Flesh and Giallo Page) and written by a variety of contributors, including Mike Hodges (Fangoria), Steven West (Is It Uncut?) and Christopher Wood (British Horror Films website), the book features informative and lively reviews of 150 creepy, macabre and downright scary movies. Additional appendices cover the short films of the era, borderline titles and a study of how the censors handled an onslaught of on-screen shudders. From Hammer's Brides of Dracula and Plague of the Zombies, to cult classics like Witchfinder General and Scream and Scream Again, The Shrieking Sixties runs the gruesome gamut. Of particular note is the book's coverage of Lindsay Shonteff's 1969 shocker Night, After Night, After Night, revealing daring new information about this ahead-of-its-time proto-slasher, and the rarely seen and even more rarely discussed The Return of Dracula, a specialist vampire movie presented in British Sign Language. In the tradition of recent successful publications such as English Gothic, Fragments of Fear and Ten Years of Terror, The Shrieking Sixties seems set to become a vital, essential addition to any fright film fan's library.

The Mammoth Book of Best New Horror 16

Number 13 - lucky for horror fans! This award-winning anthology series has now reached its thirteenth spectacular volume and to mark the event, Steve Jones has chosen only the very best short stories and novellas by today’s finest exponents of the horror genre. Contributors to this volume include: Gala Blau, Ramsey Campbell, Dennis Etchison, Charles Grant, Glen Hirshberg, Chico Kidd, Nancy Kilpatrick, Paul J. McAuley, Conrad Williams. Also featuring the most comprehensive overview of the year, a fascinating necrology and a list of useful contacts, this is the one book that all lovers of the supernatural and psychological terror will want on their shelves.

Transnationalism and Genre Hybridity in New British Horror Cinema

In recent years, the ways in which digital technologies have come to shape our experience of the world has been an immensely popular subject in the horror film genre. Contemporary horror cinema reflects and exploits the anxieties of our age in its increasing use of hand-held techniques and in its motifs of surveillance, found footage (fictional films that appear ‘real’: comprising discovered video recordings left behind by victims/protagonists) and ‘digital haunting’ (when ghosts inhabit digital technologies). This book offers an exploration of the digital horror film phenomenon, across different national cultures and historic periods, examining the sub-genres of CCTV horror, technological haunting, snuff films, found footage and torture porn. Digital horror, it demonstrates, is a product of the post 9/11 neo-liberal world view - characterised by security paranoia, constant surveillance and social alienation. Digital horror screens its subjects via the transnational technologies of our age, such as the camcorder and CCTV, and records them in secret footage that may, one day, be found.

Japanese Horror

The chapters in The Oxford Handbook of Canadian Cinema present a rich, diverse overview of Canadian cinema. Responding to the latest developments in Canadian film studies, this volume takes into account the variety of artistic voices, media technologies, and places which have marked cinema in Canada throughout its history. Drawing on a range of established and emerging scholars from a range of disciplines, this volume will be useful to teachers, scholars, and to a general readership interested in cinema in Canada. Moving beyond the director-focused approach of much previous scholarship, this book is concerned with communities, institutions, and audiences for Canadian cinema at both national and international levels. The choice of subjects covered ranges from popular, genre cinema to the most experimental of artistic interventions. Canadian cinema is seen in its interaction with other forms of art-making and media production in Canada and at the international level. Particular attention has been paid to the work of Indigenous filmmakers, members of diasporic communities and feminist and LGBTQ artists. The result is a book attentive to the complex social and institutional contexts in which Canadian cinema is made and consumed.

Vs

In this book, Simmons argues that class, as much as race and gender, played a significant role in the development of Gothic and Horror fiction in a national context. From the classic texts of Edgar Allen Poe and Nathaniel Hawthorne right through to contemporary examples, such as the novels of Stephen King and Stephenie Meyer's Twilight Series, class remains an ever present though understudied element. This study will appeal to scholars of American Studies, English...
literature, Media and Cultural Studies interested in class representations in the horror genre from the nineteenth century to the present day.

The wounds of nations

The year’s best, and darkest, tales of terror, showcasing the most outstanding new short stories and novellas by contemporary masters of the macabre, including the likes of Ramsey Campbell, Neil Gaiman, Brian Keene, Tanith Lee, Elizabeth Massie, Kim Newman, Michael Marshall Smith, and Gene Wolfe. The Mammoth Book of Best New Horror also includes a comprehensive annual overview of horror around the world in all its incarnations; an impressively researched necrology; and a list of indispensable contact addresses for the dedicated horror fan and aspiring writer alike. It is required reading for every fan of macabre fiction.

The Mammoth Book of Best New Horror 22

This book offers insightful analysis of cultural representation in Japanese cinema of the early 21st century. The impact of transnational production practices on films such as Dolls (2002), Sukiyaki Western Django (2007), Tetsuo: The Bullet Man (2009), and 13 Assassins (2010) is considered through textual and empirical analysis. The author discusses contradictory forms of cultural representation – cultural concealment and cultural performance – and their relationship to both changing practices in the Japanese film industry and the global film market. Case studies take into account popular genres such as J Horror and jidaigeki period films, as well as the work of renowned filmakers Takeshi Kitano, Takashi Miike, Shinya Tsukamoto and Kiyoshi Kurosawa.

The Mammoth Book of Best New Horror 25


The Mammoth Book of Best New Horror 24

As an intervention in conversations on transnationalism, film culture and genre theory, this book theorises transnational genre hybridity – combining tropes from foreign and domestic genres – as a way to think about films through a global and local framework. Taking the British horror resurgence of the 2000s as case study, genre studies are here combined with close formal analysis to argue that embracing transnational genre hybridity enabled the boom; starting in 2002, the resurgence saw British horror film production outpace the golden age of British horror. Yet, resurgence films like 28 Days Later and Shaun of the Dead had to reckon with horror’s vilified status in the UK, a continuation of attitudes perpetuated by middle-brow film critics who coded horror as dangerous and Americanised. Moving beyond British cinema studies’ focus on the national, this book also presents a fresh take on long-standing issues in British cinema, including genre and film culture.

Moon Books Horror Anthology - IV

Women occupy a privileged place in horror film. Horror is a space of entertainment and excitement, of terror and dread, and one that relishes the complexities that arise when boundaries – of taste, of bodies, of reason – are blurred and dismantled. It is also a site of expression and exploration that leverages the narrative and aesthetic horrors of the reproductive, the maternal and the sexual to expose the underpinnings of the social, political and philosophical othering of women. This book offers an in-depth analysis of women in horror films through an exploration of ‘gynaehorror’: films concerned with all aspects of female reproductive horror, from reproductive and sexual organs, to virginity, pregnancy, birth, motherhood and finally to menopause. Some of the themes explored include: the intersection of horror, monstrosity and sexual difference; the relationships between normative female (hetero)sexuality and the twin figures of the chaste virgin and the voracious vagina dentata; embodiment and subjectivity in horror films about pregnancy and abortion; reproductive technologies, monstrosity and ‘mad science’; the discursive construction and interrogation of monstrous motherhood; and the relationships between menstruation, menstruation, hagisploration and ‘abject barren’ bodies in horror. The book not only offers a feminist interrogation of gynaehorror, but also a counter-reading of the gynaehorrific, that both accounts for and opens up new spaces of productive, radical and subversive monstrosity within a mode of representation and expression that has often been accused of being misogynistic. It therefore makes a unique contribution to the study of women in horror film specifically, while also providing new insights in the broader area of popular culture, gender and film philosophy.

The Oxford Handbook of Canadian Cinema

Combining industrial research and primary interview material with detailed textual analysis, Contemporary British Horror Cinema looks beyond the dominant paradigms which have explained away British horror in the past, and sheds light on one of the most dynamic and distinctive ‘quote; yet scarcely talked about ‘quote; areas of contemporary British film production. Considering high-profile theatrical releases, including The Descent, Shaun of the Dead and The Woman in Black, as well as more obscure films such as The Devil’s Chair, Resurrecting the Street Walker and Cherry Tree Lane, Contemporary British Horror Cinema provides a thorough examination of British horror film production in the twenty-first century.
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The Shrieking Sixties British Horror Films 1960 to 1969

Emerging from depths comes a series of papers dealing with one of the most significant creations that reflects on and critiques human existence. Both a warning and a demonstration, the monster as myth and metaphor provides an articulation of human imagination that toys with the permissible and impermissible. Monsters from zombies to cuddly cartoon characters, emerging from sewers, from pages of literature, propaganda posters, movies and heavy metal, all are covered in this challenging, scholarly collection. This volume the third in the series presents a marvellous collection of studies on the metaphor of the monster in literature, cinema, music, culture, philosophy, history and politics. Both historical reflection and concerns of our time are addressed with clarity and written in an accessible manner providing appeal for the scholar and lay reader alike. This eclectic collection will be of interest to academics and students working in a range of disciplines, such as cultural studies, film studies, political theory, philosophy and literature studies.

The British Horror Film

Horror has found a resurgence on television in the post-millennial years. This book will investigate the changing and challenging roles that gender has undergone in TV horror, examining a range of shows, including Hannibal, American Horror Story, The Walking Dead, Penny Dreadful, Supernatural, The Exorcist, iZombie, and Bates Motel.

Monsters and the Monstrous

Collects fantasy, horror, fairy tales, and gothic stories chosen from the past year, including works by Ursula K. LeGuin, Neil Gaiman, and Bill Lewis.

Horror Films - Virgin Film

As an intervention in conversations on transnationalism, film culture and genre theory, this book theorises transnational genre hybridity – combining tropes from foreign and domestic genres – as a way to think about films through a global and local framework. Taking the British horror resurgence of the 2000s as case study, genre studies are here combined with close formal analysis to argue that embracing transnational genre hybridity enabled the boom; starting in 2002, the resurgence saw British horror film production outpace the golden age of British horror. Yet, resurgence films like 28 Days Later and Shaun of the Dead had to reckon with horror’s vilified status in the UK, a continuation of attitudes perpetuated by middle-brow film critics who coded horror as dangerous and Americanised. Moving beyond British cinema studies’ focus on the national, this book also presents a fresh take on long-standing issues in British cinema, including genre and film culture.

Women, Monstrosity and Horror Film

The wounds of nations: Horror cinema, historical trauma and national identity explores the ways in which the unashamedly disturbing conventions of international horror cinema allow audiences to engage with the traumatic legacy of the recent past in a manner that has serious implications for the ways in which we conceive of ourselves both as gendered individuals and as members of a particular nation-state. Exploring a wide range of stylistically distinctive and generically diverse film texts, its analysis ranges from the body horror of the American 1970s to the avant-garde proclivities of German Reunification horror, from the vengeful supernaturalism of recent Japanese chillers and their American remakes to the post-Thatcherite masculinity horror of the UK and the resurgence of ‘hillbilly’ horror in the period following September 11th 2001. In each case, it is argued, horror cinema forces us to look again at the wounds inflicted on individuals, families, communities and nations by traumatic events such as genocide and war, terrorist outrage and seismic political change, wounds that are all too often concealed beneath ideologically expedient discourses of national cohesion. By proffering a radical critique of the nation-state and the ideologies of identity it promulgates, horror cinema is seen to offer us a disturbing, yet perversely life affirming, means of working through the traumatic legacy of recent times.

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