

Monsters And Mad Scientists A Cultural History Of The Horror Movie

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The Routledge Companion to Religion and Film - John Lyden 2009

The Routledge Companion to Religion and Film brings together a lively and experienced team of contributors to investigate the ways in which this exciting discipline is developing.

Science, Culture and Society - Mark Erickson 2005-09-23

In this easily accessible text, Mark Erickson explains what science is and how it is carried out, the nature of the relationship between science and society, the representation of science in contemporary culture, and how scientific institutions are structured.

The Monster Always Returns - Christian Knöppler 2017-02-28

The monsters of the horror genre never remain dead - they invariably return in new and terrifying shapes for another installment. In this study Christian Knöppler explores the phenomenon of horror film remakes. He argues that even though these derivative films typically earn little praise from critics, their constant refiguration of monsters and horror scenarios serves to access and update otherwise obscure cultural fears. With an in-depth examination of six sample sequences of films and remakes, this book aims to shed new light on a much maligned and often neglected type of film and promises fresh insights to scholars and aficionados alike.

Phases of the Moon - Craig Ian Mann 2020-09-21

Provides the first academic monograph dedicated to developing a cultural understanding of the werewolf film.

Mental Illness in Popular Culture - Sharon Packer MD 2017-05-24

"Being crazy" is generally a negative characterization today, yet many celebrated artists, leaders, and successful individuals have achieved greatness despite suffering from mental illness. This book explores the many different representations of mental illness that exist—and sometimes persist—in both traditional and new media across eras. • Showcases a wide variety of media representations of mental illness and enables readers choose which views they accept • Documents how the work of "classic" authors who wrote about or experienced mental illness—such as Poe or Lovecraft—remain relevant today • Spotlights examples of how popular culture such as comedies mirror changing attitudes toward mental illness and are helping pave the path to greater acceptance

The Scientist in Popular Culture - Rebecca Janicker 2022-04-14

This collection examines how scientists are represented in popular screen media, from blockbuster films and biopics to television drama. Contributors argue that across horror, science fiction, crime drama, and comedy, these fictional scientists embody the hopes and fears associated with real-life science.

Stories About Science in Law - David S. Caudill 2016-04-01

Presenting examples of how literary accounts can provide a supplement to our understanding of science in law, this book challenges the view that law and science are completely different. It

focuses on stories which explore the relationship between law and science, especially cultural images of science that prevail in legal contexts. Contrasting with other studies of the transfer and construction of expertise in legal settings, this book considers the intersection of three interdisciplinary projects: law and science, law and literature, and literature and science. Looking at the appropriation of scientific expertise into law from these perspectives, this book presents an original introduction into how we can gain insight into the use of science in the courtroom and in policy and regulatory settings through literary sources.

American Science Fiction Film and Television - Lincoln Geraghty 2009-10-01

American Science Fiction Film and Television presents a critical history of late 20th Century SF together with an analysis of the cultural and thematic concerns of this popular genre. Science fiction film and television were initially inspired by the classic literature of HG Wells and Jules Verne. The potential and fears born with the Atomic age fuelled the popularity of the genre, upping the stakes for both technology and apocalypse. From the Cold War through to America's current War on Terror, science fiction has proved a subtle vehicle for the hopes, fears and preoccupations of a nation at war. The definitive introduction to American science fiction, this is also the first study to analyse SF across both film and TV. Throughout, the discussion is illustrated with critical case studies of key films and television series, including *The Day the Earth Stood Still*, *Planet of the Apes*, *Star Trek: The Next Generation*, *The X-Files*, and *Battlestar Galactica*.

A History of Evil in Popular Culture: What Hannibal Lecter, Stephen King, and Vampires Reveal About America [2 volumes]

- Sharon Packer MD 2014-07-15

Evil isn't simply an abstract theological or philosophical talking point. In our society, the idea of evil feeds entertainment, manifests in all sorts of media, and is a root concept in our collective psyche. This accessible and appealing book examines what evil means to us. • Includes the insights of scholars from widely different academic fields to inspect evil from various points of view, giving readers a broader perspective on the topic • Compiles expert

opinions from American, American expatriate, European, Asian, and Middle Eastern contributors • Covers the portrayal of evil in many different forms of media—film, television, music, art, video games, literature, poetry—as well as in politics, current events, and the legal arena

Monsters in America - W. Scott Poole
2018-07-15

Monsters are here to stay.--Christopher James Blythe "Journal of Religion and Popular Culture"
Horror Stories - Darryl Jones 2014-10-09
The modern horror story grew and developed across the nineteenth century, embracing categories as diverse as ghost stories, the supernatural and psychological horror, medical and scientific horror, colonial horror, and tales of the uncanny and precognition. This anthology brings together twenty-nine of the greatest horror stories of the period, from 1816 to 1912, from the British, Irish, American, and European traditions. It ranges widely across the sub-genres to encompass authors whose terror-inducing powers remain unsurpassed. The book includes stories by some of the best writers of the century — Hoffmann, Poe, Balzac, Dickens, Hawthorne, Melville, and Zola — as well as established genre classics from M. R. James, Arthur Machen, Bram Stoker, Algernon Blackwood, Charlotte Perkins Gilman, and others. It includes rare and little-known pieces by writers such as William Maginn, Francis Marion Crawford, W. F. Harvey, and William Hope Hodgson, and shows the important role played by periodicals in popularizing the horror story. Wherever possible, stories are reprinted in their first published form, with background information about their authors and helpful, contextualizing annotation. Darryl Jones's lively introduction discusses horror's literary evolution and its articulation of cultural preoccupations and anxieties. These are stories guaranteed to freeze the blood, revolt the senses, and keep you awake at night: prepare to be terrified!

Masculinities, Violence and Culture - Suzanne Hatty 2000-05-11

In essence, the book focuses on violence as a gendered activity - specifically, a masculine activity.--BOOK JACKET.

All Around Monstrous: Monster Media in Their Historical Contexts - Verena Bernardi

2019-10-31

We know all kinds of monsters. Vampires who suck human blood, werewolves who harass tourists in London or Paris, zombies who long to feast on our brains, or Godzilla, who is famous in and outside of Japan for destroying whole cities at once. Regardless of their monstrosity, all of these creatures are figments of the human mind and as real as they may seem, monsters are and always have been constructed by human beings. In other words, they are imagined. How they are imagined, however, depends on many different aspects and changes throughout history. The present volume provides an insight into the construction of monstrosity in different kinds of media, including literature, film, and TV series. It will show how and by whom monsters are really created, how time changes the perception of monsters and what characterizes specific monstrosities in their specific historical contexts. The book will provide valuable insights for scholars in different fields, whose interest focuses on either media studies or history. Godzilla on My Mind - William M. Tsutsui 2017-01-16

This year, to mark the fiftieth anniversary of his first appearance on the screen, the original, uncut version of Godzilla was released in American theaters to the delight of Sci-Fi and B-Movie fans everywhere. Ever since Godzilla (or, Gojira, as he is known in Japan) crawled out of his radioactive birthplace to cut a swath of destruction through Tokyo, he has claimed a place alongside King Kong and others in the movie monster pantheon. He is the third most recognizable Japanese celebrity in the United States, and his fan base continues to grow as children today prove his enduring appeal. Now, Bill Tsutsui, a life-long fan and historian, takes a light-hearted look at the big, green, radioactive lizard, revealing how he was born and how he became a megastar. With humorous anecdotes, Godzilla on My Mind explores his lasting cultural impact on the world. This book is sure to be welcomed by pop culture enthusiasts, fans, and historians alike.

Phantom Ladies - Tim Snelson 2014-11-15

Defying industry logic and gender expectations, women started flocking to see horror films in the early 1940s. The departure of the young male audience and the surprise success of the film *Cat*

People convinced studios that there was an untapped female audience for horror movies, and they adjusted their production and marketing strategies accordingly. *Phantom Ladies* reveals the untold story of how the Hollywood horror film changed dramatically in the early 1940s, including both female heroines and female monsters while incorporating elements of "women's genres" like the gothic mystery. Drawing from a wealth of newly unearthed archival material, from production records to audience surveys, Tim Snelson challenges long-held assumptions about gender and horror film viewership. Examining a wide range of classic horror movies, Snelson offers us a new appreciation of how dynamic this genre could be, as it underwent seismic shifts in a matter of months. *Phantom Ladies*, therefore, not only includes horror films made in the early 1940s, but also those produced immediately after the war ended, films in which the female monster was replaced by neurotic, psychotic, or hysterical women who could be cured and domesticated. *Phantom Ladies* is a spine-tingling, eye-opening read about gender and horror, and the complex relationship between industry and audiences in the classical Hollywood era.

From Madman to Crime Fighter - Roslynn D. Haynes 2017-09-13

Introduction -- Evil alchemists and Doctor Faustus -- Bacon's new scientists -- Foolish virtuosi -- Newton: a scientist for God -- Arrogant and godless: scientists in eighteenth-century satire -- Inhuman scientists: the romantic perception -- Frankenstein and the creature -- Victorian scientists: doubt and struggle -- The scientist as adventurer -- Efficiency and power: the scientist under scrutiny -- The scientist as hero -- Mad, bad, and dangerous to know: reality overtakes fiction -- The impersonal scientist -- *Scientia gratia scientiae*: the amoral scientist -- Pandora's box -- Robots, cyborgs, androids and clones: who is in control? -- The scientist as woman -- Idealism and conscience -- Watershed: the new scientists

Monsters and Mad Scientists - Andrew Tudor 1991-01-08

Little Horrors - T.S. Kord 2016-07-25

Zombies, werewolves and chainsaw-wielding

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

The Monster Hunter in Modern Popular Culture - Heather L. Duda 2014-01-10

As monsters in popular media have evolved and grown more complex, so have those who take on the job of stalking and staking them. This book examines the evolution of the contemporary monster hunter from Bram Stoker's Abraham Van Helsing to today's non-traditional monster hunters such as Blade, Buffy the Vampire Slayer, and Watchmen. Critically surveying a diverse range of books, films, television shows, and graphic novels, this study reveals how the monster hunter began as a white, upper-class, educated male and became everything from a vampire to a teenage girl with supernatural powers. Now often resembling the monsters they've vowed to conquer, modern characters occupy a gray area where the battle is often with their own inner natures as much as with the "evil" they fight.

Technoscience in Contemporary Film - Aylish Wood 2002

This analysis of images of science and technology from popular films of the 1980s and 1990s argues that films as diverse as the science fiction film Jurassic Park contribute to popular understandings of science and technology.

The Methods of Breaking Bad - Jacob Blevins 2014-12-19

Vince Gilligan's Breaking Bad is a central work in the recent renaissance in television-making. The visionary scope and complexity of the series demand rigorous critical analysis. This collection

of new essays focuses on a variety of themes. Walter White is discussed as father, psychopath and scientist and as an example of masculinity. The essayists examine the series in terms of gender, neo-liberal politics and health care reform, as well as the more traditional aesthetic categories of narrative construction, experimentation, allusion and genre. With television the dominant artistic medium of early 21st century America, Breaking Bad should be viewed as a superbly designed work reflecting widespread cultural concerns.

Music and Mythmaking in Film - Timothy E. Scheurer 2007-11-21

This work studies the conventions of music scoring in major film genres (e.g., science fiction, hardboiled detective, horror, historical romance, western), focusing on the artistic and technical methods that modern composers employ to underscore and accompany the visual events. Each chapter begins with an analysis of the major narrative and scoring conventions of a particular genre and concludes with an in-depth analysis of two film examples from different time periods. Several photographic stills and sheet music excerpts are included throughout the work, along with a select bibliography and discography.

The Turn to Gruesomeness in American Horror Films, 1931-1936 - Jon Towlson 2016-09-16

Critics have traditionally characterized classic horror by its use of shadow and suggestion. Yet the graphic nature of early 1930s films only came to light in the home video/DVD era. Along with gangster movies and "sex pictures," horror films drew audiences during the Great Depression with sensational content. Exploiting a loophole in the Hays Code, which made no provision for on-screen "gruesomeness," studios produced remarkably explicit films that were recut when the Code was more rigidly enforced from 1934. This led to a modern misperception that classic horror was intended to be safe and reassuring to audiences. The author examines the 1931 to 1936 "happy ending" horror in relation to industry practices and censorship. Early works like Murders in the Rue Morgue (1932) and The Raven (1935) may be more akin to The Texas Chain Saw Massacre (1974) and Hostel (2005) than many critics believe.

Neuroscience in Science Fiction Films - Sharon

Packer, M.D. 2014-11-06

As the gap between science fiction and science fact has narrowed, films that were intended as pure fantasy at the time of their premier have taken on deeper meaning. This volume explores neuroscience in science fiction films, focusing on neuroscience and psychiatry as running themes in SF and finding correlations between turning points in "neuroscience fiction" and advances in the scientific field. The films covered include *The Strange Case of Dr. Jekyll and Mr. Hyde*, *The Island of Dr. Moreau*, *Robocop*, *The Stepford Wives*, *The Mind Snatchers* and iconic franchises like *Terminator*, *Ironman* and *Planet of the Apes*. Examining the parallel histories of psychiatry, neuroscience and cinema, this book shows how science fiction films offer insightful commentary on the scientific and philosophical developments of their times.

The Dread of Difference - Barry Keith Grant
2015-04-01

"The Dread of Difference is a classic. Few film studies texts have been so widely read and so influential. It's rarely on the shelf at my university library, so continuously does it circulate. Now this new edition expands the already comprehensive coverage of gender in the horror film with new essays on recent developments such as the *Hostel* series and torture porn. Informative and enlightening, this updated classic is an essential reference for fans and students of horror movies."—Stephen Prince, editor of *The Horror Film* and author of *Digital Visual Effects in Cinema: The Seduction of Reality* "An impressive array of distinguished scholars . . . gazes deeply into the darkness and then forms a Dionysian chorus reaffirming that sexuality and the monstrous are indeed mated in many horror films."—Choice "An extremely useful introduction to recent thinking about gender issues within this genre."—*Film Theory*

Excellence - Kurt Heller 2011

This book is dedicated to the scholar and academic teacher Kurt A. Heller, who is considered internationally to be one of the most brilliant excellence researchers. The wide spectrum of his writings and activities is reflected in the number of renowned international writers and scholars who contributed to this unique collection of essays on excellence. (Series: *Talentforderung* -

Expertiseentwicklung -

Leistungsexzellenz/Talent - Expertise - Excellence - Vol. 10)

Monster Cinema - Barry Keith Grant
2018-04-16

Monster Cinema introduces readers to a vast menagerie of movie monsters. Some are gigantic, like King Kong or the kaiju in *Pacific Rim*, while others are microscopic. Some monsters appear uncannily human, from serial killers like Norman Bates to the pod people in *Invasion of the Body Snatchers*. And of course, other movie monsters like demons, ghosts, vampires, and witches emerge from long folklore traditions. Film expert Barry Keith Grant considers what each type of movie monster reveals about what it means to be human and how we regard the world. Armed with an encyclopedic knowledge of film history, Grant presents us with an eclectic array of monster movies, from *Nosferatu* to *Get Out*. As he discovers, although monster movies might claim to be about Them!, they are really about the capacity for horror that lurks within each of us.

[The Literary Monster on Film](#) - Abigail Burnham
Bloom 2014-01-10

Many monsters in Victorian British novels were intimately connected with the protagonists, and representative of both the personal failings of a character and the failings of the society in which he or she lived. By contrast, more recent film adaptations of these novels depict the creatures as arbitrarily engaging in senseless violence, and suggest a modern fear of the uncontrollable. This work analyzes the dichotomy through examinations of Shelley's *Frankenstein*, Stoker's *Dracula*, H. Rider Haggard's *She*, Stevenson's *Strange Case of Dr. Jekyll and Mr. Hyde* and Wells's *The Island of Dr. Moreau*, and consideration of the 20th century film adaptations of the works.

Monster Science - Helaine Becker 2016-09-06

Are monsters really out there in the big, wide world? *Frankenstein*, vampires, bigfoot, zombies, werewolves, sea monsters — they're not real, right? But what if they were? How would science explain their existence? In this totally original book, these mythical creatures are put under the microscope, one by one, and the scientific principles that prove or disprove their plausibility are explained. How does

electricity work, and can it ever wake the dead? What's in our blood, and do real-life bloodsuckers exist? Find out what's true — and what's just legend! With frightful fun and just enough ick, the scariest monsters on earth will engage kids so thoroughly in the world of science, they're sure to be screaming for more!

Science Fiction Cinema and 1950s Britain - Matthew Jones 2017-11-30

For the last sixty years discussion of 1950s science fiction cinema has been dominated by claims that the genre reflected US paranoia about Soviet brainwashing and the nuclear bomb. However, classic films, such as *Invasion of the Body Snatchers* (1956) and *It Came from Outer Space* (1953), and less familiar productions, such as *It! The Terror from Beyond Space* (1958), were regularly exported to countries across the world. The histories of their encounters with foreign audiences have not yet been told. *Science Fiction Cinema and 1950s Britain* begins this task by recounting the story of 1950s British cinema-goers and the aliens and monsters they watched on the silver screen.

Drawing on extensive archival research, Matthew Jones makes an exciting and important intervention by locating American science fiction films alongside their domestic counterparts in their British contexts of release and reception. He offers a radical reassessment of the genre, demonstrating for the first time that in Britain, which was a significant market for and producer of science fiction, these films gave voice to different fears than they did in America. While Americans experienced an economic boom, low immigration and the conferring of statehood on Alaska and Hawaii, Britons worried about economic uncertainty, mass immigration and the dissolution of the Empire. *Science Fiction Cinema and 1950s Britain* uses these and other differences between the British and American experiences of the 1950s to tell a new history of the decade's science fiction cinema, exploring for the first time the ways in which the genre came to mean something unique to Britons.

Screams of Reason - David J. Skal 1998

Traces the history of the mad scientist character in novels, films, and popular culture, and describes how this figure reflects anxieties about scientific and technological change

The Public Image of Chemistry - Joachim

Schummer 2007

Stem cells have the ability to differentiate into cells that are found throughout the body. This fundamental property of stem cells suggests that they can potentially be used to replace degenerative cells within the body, and regenerate the functional capacity of organ systems that have deteriorated because of disease or aging. This authoritative textbook provides an overview of the latest advances in the field of stem cell biology, spanning topics that include nuclear reprogramming, somatic cell cloning, and determinants of cell fate; embryonic stem cells for hematopoietic and pancreatic repair; adult stem cells for cardiovascular, neural, renal, and hepatic repair; and manufacturing of stem cells for clinical use.

Frankenstein - Susan Tyler Hitchcock 2007-10-30

A lighthearted history of the Frankenstein myth traces its origins, evaluates the shifts in period morality and science that shaped the story and its various interpretations, and considers the invocations of the tale in various formats.

Nazisploitation! - Daniel H. Magilow 2011-11-24

Nazisploitation! examines past intersections of National Socialism and popular cinema and the recent reemergence of this imagery in contemporary visual culture. In the late 1960s and early 1970s, films such as *Love Camp 7* and *Ilsa, She-Wolf of the SS* introduced and reinforced the image of Nazis as master paradigms of evil in what film theorists deem the 'sleaze' film. More recently, Tarantino's *Inglourious Basterds*, as well as video games such as *Call of Duty: World at War*, have reinvented this iconography for new audiences. In these works, the violent Nazi becomes the hyperbolic caricature of the "monstrous feminine" or the masculine sadist. Power-hungry scientists seek to clone the Führer, and Nazi zombies rise from the grave. The history, aesthetic strategies, and political implications of such translations of National Socialism into the realm of commercial, low brow, and 'sleaze' visual culture are the focus of this book. The contributors examine when and why the *Nazisploitation* genre emerged as it did, how it establishes and violates taboos, and why this iconography resonates with contemporary audiences.

Genre and Contemporary Hollywood - Steve Neale 2019-07-25

This wide-ranging text is one of the first to look in detail at some of the principal genres, cycles and trends in Hollywood's output during the last two decades. It includes analysis of such films as *Sense and Sensibility*, *Grifters*, *The Mask*, *When Harry Met Sally*, *Pocahontas*, *Titanic*, *Basic Instinct*, Coppola's *Dracula*, and *Malcolm X*.

Celluloid Mushroom Clouds - Joyce Evans 2018-03-05

Celluloid Mushroom Clouds is a historical account of how the movie industry responded to specific economic and political forces over the postwar years. Joyce Evans investigates the transformation of the imagery associated with atomic technology found in Hollywood film produced and distributed between 1947 and 1964. Incorporating qualitative and quantitative research methods, over 90 films are analyzed in terms of their historical context and the context of film production and distribution. The industry-focused approach presented in the book views cultural production as a material process unfolding under specific economic, political, and cultural conditions and emphasizes the pressures and limits of production that are inscribed in cinematic texts. The study illustrates in concrete detail how the cinematic texts negotiated by audiences are produced in highly concentrated industries and are constructed as a result of often contradictory determinants. These determinants work to shape the texts produced by encouraging, for example, the production of particular genres and by privileging a specific set of images over others. Evans argues that through these images, Hollywood articulated a limited critique of the Cold War ideology, which it also helped to create. She concludes that Hollywood's overall ideological effect has been to restrict the discursive means available for defining social reality.

Mad, Bad and Dangerous? - Christopher Frayling 2013-06-01

From Victor Frankenstein to Dr. Moreau to Doc Brown in *Back to the Future*, the scientist has been a puzzling, fascinating, and threatening presence in popular culture. From films we have learned that scientists are either evil maniacal geniuses or bumbling saviors of society. *Mad,*

Bad and Dangerous? puts this dichotomy to the test, offering a wholly engaging yet not uncritical history of the cinematic portrayal of scientists. Christopher Frayling traces the genealogy of the scientist in film, showing how the scientist has often embodied the predominant anxieties of a particular historical moment. The fear of nuclear holocaust in the 1950s gave rise to a rash of radioactive-mutant horror movies, while the possible dangers of cloning and biotechnology in the 1990s manifested themselves in *Jurassic Park*. During these eras, the scientist's actions have been viewed through a lens of fascination and fear. In the past few decades, with increased public awareness of environmental issues and of the impact of technology on nature, the scientist has been transformed once again—into a villainous agent of money-hungry corporate powers. *Mad, Bad and Dangerous?* also examines biographical depictions of actual scientists, illuminating how they are often portrayed as social misfits willing to sacrifice everything to the interests of science. Drawing on such classic and familiar films as *Frankenstein*, *Metropolis*, and *The Wizard of Oz*, Frayling brings social and film history together to paint a much larger picture of the evolving value of science and technology to society. A fascinating study of American culture and film, *Mad, Bad and Dangerous?* resurrects the scientists of late night movies and drive-in theaters and gives them new life as cultural talismans.

Science Fiction Film - J. P. Telotte 2001-09-24
Examines one of the most enduring genres of Hollywood cinema: the science fiction film.

Louis and Bebe Barron's Forbidden Planet - James Wierzbicki 2005-06-30

James Wierzbicki's book on the score for *Forbidden Planet* deals with the composers' backgrounds; the composers' studio techniques; the critical context of 1950's American science-fiction films and a summary of critical readings of *Forbidden Planet*; an analysis of the decontextualized music as presented on the 1977 "original soundtrack album"; and a cue-by-cue analysis of the Barrons' music as it is actually used in the film. With numerous transcriptions and graphs to illustrate various aspects of musical structure, this study blazes a much-needed trail in the study of electronic

music.

Projected Fears: Horror Films and American Culture - Kendall R. Phillips 2005-04-30

Movie audiences seem drawn, almost compelled, toward tales of the horrific and the repulsive. Partly because horror continues to evolve radically—every time the genre is deemed dead, it seems to come up with another twist—it has been one of the most often-dissected genres. Here, author Kendall Phillips selects ten of the most popular and influential horror films—including *Dracula*, *Night of the Living Dead*, *Halloween*, *The Silence of the Lambs*, and

Scream, each of which has become a film landmark and spawned countless imitators, and all having implications that transcend their cinematic influence and achievement. By tracing the production history, contemporary audience response, and lasting cultural influence of each picture, Phillips offers a unique new approach to thinking about the popular attraction to horror films, and the ways in which they reflect both cultural and individual fears. Though stylistically and thematically very different, all of these movies have scared millions of eager moviegoers. This book tries to figure out why.