

The Cinema Of Tod Browning Essays Of The Macabre And Grotesque By Bernd Herzogenrath 2008 09 08

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Screening Disability Christopher R. Smit 2001
Films include: The hunchback of Notre Dame (various versions based on the novel 'Notre Dame de Paris' by Victor Hugo), Freaks (directed by Tod Browning), Ordinary people, Smoke (Wayne Wang), the films of John Woo, Crash (David Cronenberg).

American Horror Film Steffen Hantke
2010-06-01 Creatively spent and politically irrelevant, the American horror film is a mere ghost of its former self-or so goes the old saw from fans and scholars alike. Taking on this undeserved reputation, the contributors to this collection provide a comprehensive look at a decade of cinematic production, covering a wide variety of material from the last ten years with a clear critical eye. Individual essays profile the work of up-and-coming director Alexandre Aja and reassess William Malone's muchmaligned *Feardotcom* in the light of the torture debate at the end of President George W. Bush's administration. Other essays look at the economic, social, and formal aspects of the genre; the globalization of the U.S. film industry; the alleged escalation of cinematic violence; and the massive commercial popularity of the remake. Some essays examine specific subgenres-from the teenage horror flick to the serial killer film and the spiritual horror film-as

well as the continuing relevance of classic directors such as George A. Romero, David Cronenberg, John Landis, and Stuart Gordon. Essays deliberate on the marketing of nostalgia and its concomitant aesthetic, and the curiously schizophrenic perspective of fans who happen to be scholars as well. Taken together, the contributors to this collection make a compelling case that American horror cinema is as vital, creative, and thought-provoking as it ever was.

The Griffith Project, Volume 12 Paolo Cherchi Usai 2019-07-25 THE GRIFFITH PROJECT Paolo Cherchi Usai, General Editor Volume 12: Essays on D.W. Griffith Edited by Paolo Cherchi Usai and Cynthia Rowell With contributions by William M. Drew, Helmut Färber, André Gaudreault, Philippe Gauthier, Lea Jacobs, Joyce Jesionowski, Charlie Keil, Richard Koszarski, Arthur Lennig, Pat Loughney, David Mayer, Russell Merritt, Jan Olsson, Paul Spehr, Yuri Tsivian, Linda Williams In early 1996, an international group of 35 specialists in silent cinema volunteered to write commentaries on more than six hundred films directed, written, produced and supervised by D.W. Griffith - or featuring him as a performer - for the eleven-volume series *The Griffith Project*, the largest monograph ever assembled on an individual film director, in conjunction with the massive retrospective held at the Pordenone Silent Film Festival from 1996 to 2008. All

authors involved in The Griffith Project were bound to strict editorial rules, most notably the fact that all titles in the series would be assigned to them in pre-determined groups rather than as a result of their own individual preference for this or that specific entry. The patience and commitment demonstrated by all scholars in this endeavor requires at least a symbolic recognition. We therefore invited the members of the project team to write an essay on a (D.W. Griffith-related) topic of their own choice. The papers included in this volume constitute the response to our *carte blanche* invitation. Our offer was also extended to other experts on D.W. Griffith who, for various reasons, were unable to participate in The Griffith Project but consistently supported it with their generous advice and insight. This volume brings The Griffith Project to completion, as 2008 sees the last installment of the D.W. Griffith program at the Pordenone Silent Film Festival with the screening of his films produced between 1925 and 1931. Not surprisingly, twelve years of research on D.W. Griffith have unearthed an impressive wealth of knowledge but also an equally amazing array of new questions, certainly enough of them to fill several more volumes. Some of them (including the increasingly complex issue of D.W. Griffith's role as production supervisor) are only introduced or barely mentioned here, but we are confident that what we have called the 'Griffith Project' will continue – at the Giornate and elsewhere – with more research and newly found or preserved prints. PAOLO CHERCHI USAI is Director of the National Film and Sound Archive of Australia. He is co-founder of the Pordenone Silent Film Festival and of the L. Jeffrey Selznick School of Film Preservation at George Eastman House (Rochester, New York). He directed the experimental feature film *Passio* (2007). His latest book is *David Wark Griffith* (Editrice Il Castoro, 2008).

The Films of Edgar G. Ulmer Bernd Herzogenrath 2009-05-20 Considered the 'King of Poverty Row,' Edgar G. Ulmer (1904-1972) was an auteur of B productions. A filmmaker with an individual voice, Ulmer made independent movies before that category even existed. From his early productions like *The Black Cat* (1934) and Yiddish cinema of the late 1930s to his final films of the late 1950s and early 1960s, Ulmer

created enduring works within the confines of economic constraints. Almost forgotten, Ulmer was rediscovered first in the 1950s by the French critics of the *Cahiers du Cinema* and then in the early 1970s by young American directors, notably Peter Bogdanovich. But who was Edgar G. Ulmer? The essays in this anthology attempt to shed some light on the director and the films he created_film that are great possibly because of, rather than despite, the many restrictions Ulmer endured to make them. In *The Films of Edgar G. Ulmer*, Bernd Herzogenrath has assembled a collection of essays that pay tribute to Ulmer's work and focus not only on his well-known films, including *Detour*, but also on rare gems such as *From Nine to Nine* and *Strange Illusion*. In addition to in-depth analyses of Ulmer's work, this volume also features an interview with Ulmer's wife and an interview Ulmer gave in 1965, in which he comments on actors Bela Lugosi and Boris Karloff, as well as fellow directors Tod Browning and James Whale.

ReFocus: The Films of Budd Boetticher Gary D Rhodes 2017-02-03 One of the most important yet overlooked of Hollywood auteurs, Budd Boetticher was responsible for a number of classic films, including his famous 'Ranown' series of westerns starring Randolph Scott. With influential figures like Martin Scorsese and Clint Eastwood acknowledging Boetticher's influence, and with growing academic interest in his work, Gary D. Rhodes and Robert Singer present a vital collection of essays on the director's long career, from a range of international scholars. Looking at celebrated films like *Buchanan Rides Alone* (1958) and *Comanche Station* (1960), as well as at lesser-known works like *Escape in the Fog* (1945) and *Behind Locked Doors* (1948), this book also addresses Boetticher's influential television work on the James Garner series *Maverick*, and Boetticher's continuing aesthetic influence on contemporary TV classics like *Breaking Bad*.

The Freak-garde Robin Blyn 2013-11-01 Since the 1890s, American artists have employed the arts of the freak show to envision radically different ways of being. The result is a rich avant-garde tradition that critiques and challenges capitalism from within. *The Freak-garde* traces the arts of the freak show from P. T. Barnum to Matthew Barney and demonstrates how a form of mass

culture entertainment became the basis for a distinctly American avant-garde tradition. Exploring a wide range of writers, filmmakers, photographers, and artists who have appropriated the arts of the freak show, Robin Blyn exposes the disturbing power of human curiosities and the desires they unleash. Through a series of incisive and often startling readings, Blyn reveals how such figures as Mark Twain, Djuna Barnes, Tod Browning, Lon Chaney, Nathanael West, and Diane Arbus use these desires to propose alternatives to the autonomous and repressed subject of liberal capitalism. Blyn explains how, rather than grounding revolutionary subjectivities in imaginary realms innocent of capitalism, freak-garde works manufacture new subjectivities by exploiting potentials inherent to capitalism. Defying conventional wisdom, *The Freak-garde* ultimately argues that postmodernism is not the death of the avant-garde but the inheritor of a vital and generative legacy. In doing so, the book establishes innovative approaches to American avant-garde practices and embodiment and lays the foundation for a more nuanced understanding of the disruptive potential of art under capitalism.

The Way Hollywood Tells It David Bordwell

2006-04-10 Hollywood moviemaking is one of the constants of American life, but how much has it changed since the glory days of the big studios? David Bordwell argues that the principles of visual storytelling created in the studio era are alive and well, even in today's bloated blockbusters. American filmmakers have created a durable tradition—one that we should not be ashamed to call artistic, and one that survives in both mainstream entertainment and niche-marketed indie cinema. Bordwell traces the continuity of this tradition in a wide array of films made since 1960, from romantic comedies like *Jerry Maguire* and *Love Actually* to more imposing efforts like *A Beautiful Mind*. He also draws upon testimony from writers, directors, and editors who are acutely conscious of employing proven principles of plot and visual style. Within the limits of the "classical" approach, innovation can flourish. Bordwell examines how imaginative filmmakers have pushed the premises of the system in films such as *JFK*, *Memento*, and *Magnolia*. He discusses generational,

technological, and economic factors leading to stability and change in Hollywood cinema and includes close analyses of selected shots and sequences. As it ranges across four decades, examining classics like *American Graffiti* and *The Godfather* as well as recent success like *The Lord of the Rings: The Two Towers*, this book provides a vivid and engaging interpretation of how Hollywood moviemakers have created a vigorous, resourceful tradition of cinematic storytelling that continues to engage audiences around the world.

Subversive Horror Cinema Jon Towlson

2014-03-13 Horror cinema flourishes in times of ideological crisis and national trauma—the Great Depression, the Cold War, the Vietnam era, post-9/11—and this critical text argues that a succession of filmmakers working in horror—from James Whale to Jen and Sylvia Soska—have used the genre, and the shock value it affords, to challenge the status quo during these times. Spanning the decades from the 1930s onward it examines the work of producers and directors as varied as George A. Romero, Pete Walker, Michael Reeves, Herman Cohen, Wes Craven and Brian Yuzna and the ways in which films like *Frankenstein* (1931), *Cat People* (1942), *The Woman* (2011) and *American Mary* (2012) can be considered "subversive."

American culture and perception of women in horror movies Emilia Wendykowska 2012-07-02
Essay from the year 2012 in the subject American Studies - Culture and Applied Geography, grade: A, University of Malta, language: English, abstract: Horror genre has its origins in the gothic 19th century novels like Marry Shelley's *Frankenstein* (1818) or John Polidori's *The Vampire* (1819). Even though horror movie is a typical European genre, it has a long history in American cinema dating back to 1915 silent movie *Les Vampires* by Freuillade and to one of the first sound movies from 1931, Tod Browning's famous *Dracula*. Horror movies may be put into three categories: ones that contain the supernatural elements, in which vampires, ghosts, witchcraft appears; psychological horror, which relies on characters' fears, their guilt or beliefs; and massacre movies, with scenes of slaughter, brutality and rough treatment (Cinema Studies 184). Although horror movies, as an element of mass culture, may be perceived as

simplistic, predictable, lacking depth and simply being an unworthy for analysis, there is a great deal of films that in its content reflect the contemporary problems that occurred in the American society. While many critics consider horror genre as a "low culture," one must not fail to notice that its significance is enormous. One can sense an inextricable link between film and social concerns, since the role of the film is to project certain fears and concerns of contemporary society as well as to help people to resolve them. As Praver observed: "If the terror film is thus connected to our social concerns, it also, paradoxically, helps us to cope with our ordinary life by jolting us out of it" (60). A popular opinion has it that the popularity of horror movies increases along with the disturbance experienced by the society. Since the 20th century is perceived as the era of the constant social upheaval, the history of the horror movie equals the history of the anxiety (Wells 3); hence, the time the cultural chaos erupts, the audience turns to horror movies as a means that liberates them from their anxiety. As Phillips asserts, "anxiety tends to promote a sense of helplessness; fear, on the other hand, provides an impetus for change" (9). Thus, the fear evoked by the slasher film, one is forced to invent new ways of coping with his or her difficulties, since a typical way of thinking will occur not only problematic but also troublesome.

Disability in Film and Literature Nicole Markotić 2016-05-26 Literary and filmic depictions of the disabled reinforce an "ableist" ideology that classifies bodies as normal or abnormal--positive or negative. Disabled characters are often represented as aberrant or evil and are isolated or incarcerated. This book examines language in film, fiction and other media that perpetuates the representation of the disabled as abnormal or problematic. The author looks at depictions of disability--both disparaging and amusing--and discusses disability theory as a framework for reconsidering "normal" and "abnormal" bodies.

Edgar G. Ulmer Bernd Herzogenrath 2009 "This collection pays homage to a filmmaker reputed for delivering the most movie for the least amount of money. Ulmer's stealing away the wife of a producer led to his exile from Hollywood, and working outside the studio system, he turned out film noir,s

Encyclopedia of Disability Gary L Albrecht 2006 Collects over one thousand entries that provide insight into international views, experiences, and expertise on the topic of disability.

The Cult Film Reader Mathijs, Ernest 2007-12-01 "An invaluable collection for anyone researching or teaching cult cinema ... The Cult Film Reader is an authoritative text that should be of value to any student or researcher interested in challenging and transgressive cinema that pushes the boundaries of conventional cinema and film studies." Science Fiction Film and Television "A really impressive and comprehensive collection of the key writings in the field. The editors have done a terrific job in drawing together the various traditions and providing a clear sense of this rich and rewarding scholarly terrain. This collection is as wild and diverse as the films that it covers. Fascinating." Mark Jancovich, Professor of Film and Television Studies, University of East Anglia, UK "It's about time the lunatic fans and loyal theorists of cult movies were treated to a book they can call their own. The effort and knowledge contained in The Cult Film Reader will satisfy even the most ravenous zombie's desire for detail and insight. This book will gnaw, scratch and infect you just like the cult films themselves." Brett Sullivan, Director of *Ginger Snaps Unleashed* and The Chair "The Cult Film Reader is a great film text book and a fun read." John Landis, Director of *The Blues Brothers*, *An American Werewolf in London* and *Michael Jackson's Thriller* "Excellent overview of the subject, and a comprehensive collection of significant scholarship in the field of cult film. Very impressive and long overdue." Steven Rawle, York St John University, UK Whether defined by horror, kung-fu, sci-fi, sexploitation, kitsch musical or 'weird world cinema', cult movies and their global followings are emerging as a distinct subject of film and media theory, dedicated to dissecting the world's unruliest images. This book is the world's first reader on cult film. It brings together key works in the field on the structure, form, status, and reception of cult cinema traditions. Including work from key established scholars in the field such as Umberto Eco, Janet Staiger, Jeffrey Sconce, Henry Jenkins, and Barry Keith Grant, as well as new perspectives on the gradually developing canon

of cult cinema, the book not only presents an overview of ways in which cult cinema can be approached, it also re-assesses the methods used to study the cult text and its audiences. With editors' introductions to the volume and to each section, the book is divided into four clear thematic areas of study – The Conceptions of Cult; Cult Case Studies; National and International Cults; and Cult Consumption – to provide an accessible overview of the topic. It also contains an extensive bibliography for further related readings. Written in a lively and accessible style, *The Cult Film Reader* dissects some of the biggest trends, icons, auteurs and periods of global cult film production. Films discussed include *Casablanca*, *The Rocky Horror Picture Show*, *Eraserhead*, *The Texas Chainsaw Massacre*, *Showgirls* and *Ginger Snaps*. Essays by: Jinsoo An; Jane Arthurs; Bruce Austin; Martin Barker; Walter Benjamin; Harry Benshoff; Pierre Bourdieu; Noel Carroll; Steve Chibnall; Umberto Eco; Nezhir Erdogan; Welch Everman; John Fiske; Barry Keith Grant; Joan Hawkins; Gary Hentzi; Matt Hills; Ramaswami Harindranath; J. Hoberman; Leon Hunt; I.Q. Hunter; Mark Jancovich; Henry Jenkins; Anne Jerslev; Siegfried Kracauer; Gina Marchetti; Tom Mes; Gary Needham; Sheila J. Nayar; Annalee Newitz; Lawrence O'Toole; Harry Allan Potamkin; Jonathan Rosenbaum; Andrew Ross; David Sanjek; Eric Schaefer; Steven Jay Schneider; Jeffrey Sconce; Janet Staiger; J.P. Telotte; Parker Tyler; Jean Vigo; Harmony Wu

[The Cinema of Tod Browning](#) Bernd Herzogenrath 2008-09-08 As a director, actor, writer and producer, Tod Browning was one of the most dynamic Hollywood figures during the birth of commercial cinema. Known for his fantastic collaborations with Lon Chaney in numerous silents, and for directing the horror classic *Dracula* and the still-controversial *Freaks*, Browning has been called "the Edgar Allan Poe of the cinema." Despite not entering the profession until he began acting in his early thirties, he went on to helm more than 60 films in a 25-year career. His work continues to influence directors such as David Lynch, John Waters, and Alejandro Jodorowsky. These essays critically explore such topics as the connection between Browning, Poe and Kant; Browning's cinematic techniques; disability; masochism; sound and suspense;

duality; parenthood; narrative and cinematic trickery; George Melford; surrealism; and the occult. A Browning filmography is included.

[The Routledge Encyclopedia of Films](#) Sabine Haenni 2014-09-15 The Routledge Encyclopedia of Films comprises 200 essays by leading film scholars analysing the most important, influential, innovative and interesting films of all time. Arranged alphabetically, each entry explores why each film is significant for those who study film and explores the social, historical and political contexts in which the film was produced. Ranging from Hollywood classics to international bestsellers to lesser-known representations of national cinema, this collection is deliberately broad in scope crossing decades, boundaries and genres. The encyclopedia thus provides an introduction to the historical range and scope of cinema produced throughout the world.

Cult Cinema Ernest Mathijs 2012-03-30 *Cult Cinema: an Introduction* presents the first in-depth academic examination of all aspects of the field of cult cinema, including audiences, genres, and theoretical perspectives. Represents the first exhaustive introduction to cult cinema Offers a scholarly treatment of a hotly contested topic at the center of current academic debate Covers audience reactions, aesthetics, genres, theories of cult cinema, as well as historical insights into the topic

The Image of Disability JL Schatz 2018-08-02 A mainstay of modern life, the global media gives out information about disabilities that is often inaccurate or negative and perpetuates oppressive stigmas and discrimination. In response to representations that have been incomplete, misguided or unimaginative, this collection of new essays encourages scholars and allies to refashion media so as to disrupt the status quo and move toward more liberatory politics. Images in film, television and social media are assessed through the lenses of disabilities studies, media studies, cultural studies and intersectional studies involving critical race theory and gender.

[100 American Horror Films](#) Barry Keith Grant 2022-03-24 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.

Transnational Horror Cinema Sophia Siddique 2017-02-24 This book broadens the frameworks by which horror is generally addressed. Rather than being constrained by psychoanalytical models of repression and castration, the volume embraces M.M. Bakhtin's theory of the grotesque body. For Bakhtin, the grotesque body is always a political body, one that exceeds the boundaries and borders that seek to contain it, to make it behave and conform. This vital theoretical intervention allows *Transnational Horror Cinema* to widen its scope to the social and cultural work of these global bodies of excess and the economy of their grotesque exchanges. With this in mind, the authors consider these bodies' potentials to explore and perhaps to explode rigid cultural scripts of embodiment, including gender, race, and ability.

Early Cinema and the "National" Richard Abel 2008-12-17 Essays on "how motion pictures in the first two decades of the 20th century constructed 'communities of nationality' . . . recommended." —Choice While many studies

have been written on national cinemas, *Early Cinema and the "National"* is the first anthology to focus on the concept of national film culture from a wide methodological spectrum of interests, including not only visual and narrative forms, but also international geopolitics, exhibition and marketing practices, and pressing linkages to national imageries. The essays in this richly illustrated landmark anthology are devoted to reconsidering the nation as a framing category for writing cinema history. Many of the 34 contributors show that concepts of a national identity played a role in establishing the parameters of cinema's early development, from technological change to discourses of stardom, from emerging genres to intertittling practices. Yet, as others attest, national meanings could often become knotty in other contexts, when concepts of nationhood were contested in relation to colonial/imperial histories and regional configurations. *Early Cinema and the "National"* takes stock of a formative moment in cinema history, tracing the beginnings of the process whereby nations learned to imagine themselves through moving images.

The Films of Joseph H. Lewis Gary D. Rhodes 2012 Explores American Joseph H. Lewis's eclectic career, including his best-known film, "Gun Crazy."

[The Vampire in Folklore, History, Literature, Film and Television](#) J. Gordon Melton 2015-09-23 This comprehensive bibliography covers writings about vampires and related creatures from the 19th century to the present. More than 6,000 entries document the vampire's penetration of Western culture, from scholarly discourse, to popular culture, politics and cook books. Sections by topic list works covering various aspects, including general sources, folklore and history, vampires in literature, music and art, metaphorical vampires and the contemporary vampire community. Vampires from film and television--from Bela Lugosi's *Dracula* to *Buffy the Vampire Slayer*, *True Blood* and the *Twilight Saga*--are well represented.

[The Films of Tod Browning](#) Bernd Herzogenrath 2006 Tod Browning is best remembered for 'Dracula' in 1931, and his gothic style has influenced such filmmakers as Sam Raimi, David Lynch and Tim Burton. Topics include: Browning's slapstick films, his work with Lon Chaney, the

boxing film `Iron man, `Freaks', `Mark of the vampire'

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.

Fifty Key American Films John White

2009-03-13 *Fifty Key American Films* explores and contextualises some of the most important films ever made in the United States. With case studies from the early years of cinema to the present day, this comprehensive Key Guide provides accessible analyses from a range of theoretical perspectives. This chronologically ordered volume includes coverage of: *Citizen Kane* *Casablanca* *Psycho* *Taxi Driver* *Blade Runner* *Pulp Fiction* Amongst a raft of well-known films, the work of some of America's best known directors, such as Lynch, Scorsese, Coppola and Scott, is discussed. This book is essential reading for students of film, and will be of interest to anyone seeking to explore the impact of American cinema.

Naked Lens Jack Sargeant 2008-11-26

Celebrating the celluloid expression of the Beat spirit—arguably the most sustained legacy in U.S. counterculture—*Naked Lens* is a comprehensive study of the most significant interfaces between the Beat writers, Beat culture, and cinema. *Naked Lens* features key Beat players and their collaborators, including William Burroughs, Allen

Ginsberg, Jack Kerouac, Charles Bukowski, Brion Gysin, Antony Balch, Ron Rice, John Cassavetes, Andy Warhol, Bob Dylan, Klaus Maeck, and Gus van Sant. As well as examining clearly Beat-inspired films such as *Pull My Daisy*, *Chappaqua*, and *The Flower Thief*, Jack Sargeant discusses cinéma vérité and performance films (*Shadows* and *Wholly Communion*), B-movies (*The Subterraneans* and Roger Corman's *Bucket of Blood*), and Hollywood adaptations (*Heart Beat* and *Barfly*). The second half of the book is devoted to an extensive analysis of the films relating to William Burroughs, from Antony Balch's *Towers Open Fire* to David Cronenberg's *Naked Lunch*. This book also contains the last ever interview with writer Allen Ginsberg, recorded three months before his death in April 1997.

The Embodiment of American Culture Heinz

Tschachler 2003 American culture has literally become fixated on the body at the same time that the body has emerged as a key term within critical and cultural theory. Contributions thus address the body as a site of the cultural construction of various identities, which are themselves enacted, negotiated, or subverted through bodily practices. Contributions come from literary and cultural studies, film and media studies, history and sociology, and women studies, and are representative of many theoretical positions, hermeneutic, historical, structuralist, feminist, postmodernist. They deal with representations and discursifications of the body in a broad array of texts, in literature, the visual arts, theater, the performing arts, film and mass media, science and technology, as well as in various cultural practices.

Time and History in Deleuze and Serres Bernd Herzogenrath 2012-02-16 The first critical appraisal of Deleuze and Serre's 'joint' conception of time and history.

Dark Carnival David J. Skal 1995 A portrait of Tod Browning is based on family documents and interviews with friends and colleagues and offers insight into his secret obsessive world

The Vampire Book J Gordon Melton 2010-09-01 Revised, updated, and enlarged, this vast reference is an alphabetic tour of the psychosexual, macabre world of the blood-sucking undead. Digging deep into the lore, myths, and reported realities of vampires and

vampire legends from across the globe, many facets are uncovered—historical, literary, mythological, biographical, and popular. From Vlad the Impaler and Barnabas Collins to Dracula and Lestat, this exhaustive guide furnishes more than 500 essays, a vampire chronology, and 60 pages of vampire resources. Complete with detailed illustrations and photographs, the third edition of this popular authority includes a wealth of current events, including the Twilight phenomenon; contemporary authors of vampire romance; the growth and development of genuine, self-identified vampire communities; and prominent TV shows from Buffy to True Blood.

Visions of Avant-Garde Film Kamila Kuc
2016-12-12 Warsaw- and London-based filmmakers Franciszka and Stefan Themerson are often recognized internationally as pioneers of the 1930s Polish avant-garde. Yet, from the turn of the century to the end of the 1920s, Poland's literary and art scenes were also producing a rich array of criticism and early experiments with the moving image that set the stage for later developments in the avant-garde. In this comprehensive and accessible study, Kamila Kuc draws on myriad undiscovered archival sources to tell the history of early Polish avant-garde movements—Symbolism, Expressionism, Futurism, and Constructivism—and to reveal their impact on later practices in art cinema.

The Great Movies Roger Ebert 2003 Presents a collection of essays that combine history, analysis, and love for movies covering such films as "All About Eve," "Casablanca," "Lawrence of Arabia," and "Schindler's List."

The Griffith Project, Volume 12 Eileen Bowser 1999 In early 1996, an international group of 35 specialists in silent cinema volunteered to write commentaries on more than six hundred films directed, written, produced and supervised by D.W. Griffith – or featuring him as a performer – for the eleven-volume series The Griffith Project, the largest monograph ever assembled on an individual film director, in conjunction with the massive retrospective held at the Pordenone Silent Film Festival from 1996 to 2008. All authors involved in The Griffith Project were bound to strict editorial rules, most notably the fact that all titles in the series would be assigned to them in pre-determined groups rather than as

a result of their own individual preference for this or that specific entry. The patience and commitment demonstrated by all scholars in this endeavor requires at least a symbolic recognition. We therefore invited the members of the project team to write an essay on a (D.W. Griffith-related) topic of their own choice. The papers included in this volume constitute the response to our carte blanche invitation. Our offer was also extended to other experts on D.W. Griffith who, for various reasons, were unable to participate in The Griffith Project but consistently supported it with their generous advice and insight. This volume brings The Griffith Project to completion, as 2008 sees the last installment of the D.W. Griffith program at the Pordenone Silent Film Festival with the screening of his films produced between 1925 and 1931. Not surprisingly, twelve years of research on D.W. Griffith have unearthed an impressive wealth of knowledge but also an equally amazing array of new questions, certainly enough of them to fill several more volumes. Some of them (including the increasingly complex issue of D.W. Griffith's role as production supervisor) are only introduced or barely mentioned here, but we are confident that what we have called the "Griffith Project" will continue – at the Giornate and elsewhere – with more research and newly found or preserved prints.

The Making of Horror Movies Jennifer Selway 2021-06-09 Horror films divide opinion. It wasn't until 1973 that a horror film (The Exorcist) was nominated for an Oscar for Best Picture and many respected critics still regard them with amused condescension. The public's view is also sharply divided. Some cinema goers revel in the thought of being made very, very afraid, while some just don't like horror films because they don't want to be frightened. This guide, which is for both the fan and the more faint-hearted, steers an illuminating path through a genre that has, since the early days of cinema, split off into many sub-divisions - folk horror, slasher movies, Hammer, sci-fi horror, psychological thrillers, zombie movies, among others. Times change but movie-makers can always find a way to tap into what we fear and dread, whether it's blood-sucking vampires or radioactive mutations, evil children or the living dead. This book also gives concise biographies of the many actors and

directors who saw their careers – for better or worse – defined by their association with horror movies, and who created a genre that is instantly recognisable in all its forms and continues to find new and ingenious ways of scaring us in the dark. Film Maria Pramaggiore 2020-01-13 Updated and expanded for a new edition, this is the perfect starter text for students of film studies. Packed full of visual examples from all periods of film history up to the present, *Film: A Critical Introduction* illustrates film concepts in context and in depth, addressing techniques and terminology used in film production and criticism, and emphasising thinking and writing critically and effectively. With reference to 450 new and existing images, the authors discuss contemporary films and film studies scholarship, as well as recent developments in film production and exhibition, such as digital technologies and new modes of screen media. New features in the fourth edition: Expanded discussion of changing cultural and political contexts for film and media industries, including #MeToo, #TimesUp, and #OscarsSoWhite Updated examples drawing from both contemporary and classic films in every chapter highlight that film studies is a vibrant and growing field New closing chapter expands the book's theoretical framework, linking foundational concepts in cinema studies to innovative new scholarship in media and screen studies Thoroughly revised and updated discussions of auteur theory, the long-take aesthetic, ideology in the superhero film and more

Freak Show Legacies Gary S. Cross 2021-05-06 Society has long been fascinated with the freakish, shocking and strange. In this book Gary Cross shows how freakish elements have been embedded in modern popular culture over the course of the 20th century despite the evident disenchantment with this once widespread cultural outlet. Exploring how the spectacle of freakishness conflicted with genteel culture, he shows how the condemnation of the freak show by middle-class America led to a transformation and merging of genteel and freak culture through the cute, the camp and the creepy. Though the carnival and circus freak was marginalised by the 1960s and had largely disappeared by the 1980s, forms of freakish culture survived and today appear in reality TV, horror movies, dark

comedies and the popularity of tattoos. *Freak Show Legacies* will focus less on the individual 'freak' as 'the other' in society, and more on the audience for the freakish and the transformation of wonder, sensibility and sensitivity that this phenomenon entailed. It will use the phenomenon of 'the freak' to understand the transformation of American popular culture across the 20th century, identify elements of 'the freak' in popular culture both past and present, and ask how it has prevailed despite its apparent unpopularity.

Annual Report on English and American Studies 2008

Authorship and Film David A. Gerstner 2013-09-13 Authorship in film has been a persistent theme in the field of cinema studies. This volume of new work revitalizes the question of authorship by connecting it to larger issues of identity--in film, in the marketplace, in society, in culture. Essays range from the auteur theory and *Casablanca* to Oscar Micheaux, from the American avant-garde to community video, all illuminating how "authorship" is a complex idea with far-reaching implications. This ambitious and wide-ranging book will be essential reading for anyone concerned with film studies and the concept of the author.

The Films of Edgar G. Ulmer Bernd Herzogenrath 2009 This collection of essays pays tribute to director Edgar Ulmer, the so-called "King of Poverty Row," whose classic works include *The Black Cat* (1934) and *Detour* (1945). This volume also includes an interview with Ulmer's wife Shirley, as well as the first English translation of an interview with Ulmer conducted in 1965.

Hideous Progeny Angela Smith 2011-12-20 Twisted bodies, deformed faces, aberrant behavior, and abnormal desires characterized the hideous creatures of classic Hollywood horror, which thrilled audiences with their sheer grotesqueness. Most critics have interpreted these traits as symptoms of sexual repression or as metaphors for other kinds of marginalized identities, yet Angela M. Smith conducts a richer investigation into the period's social and cultural preoccupations. She finds instead a fascination with eugenics and physical and cognitive debility in the narrative and spectacle of classic 1930s horror, heightened by the viewer's desire for

visions of vulnerability and transformation. Reading such films as *Dracula* (1931), *Frankenstein* (1931), *Dr. Jekyll and Mr. Hyde* (1931), *Freaks* (1932), and *Mad Love* (1935) against early-twentieth-century disability discourse and propaganda on racial and biological purity, Smith showcases classic horror's dependence on the narratives of eugenics and physiognomics. She also notes the genre's conflicted and often contradictory visualizations. Smith ultimately locates an indictment of biological determinism in filmmakers' visceral treatments, which take the impossibility of racial improvement and bodily

perfection to sensationalistic heights. Playing up the artifice and conventions of disabled monsters, filmmakers exploited the fears and yearnings of their audience, accentuating both the perversity of the medical and scientific gaze and the debilitating experience of watching horror. Classic horror films therefore encourage empathy with the disabled monster, offering captive viewers an unsettling encounter with their own impairment. Smith's work profoundly advances cinema and disability studies, in addition to general histories concerning the construction of social and political attitudes toward the Other.