The Haunted World of Mario Bava
Ein Cinegraph Buch - Tenöre, Touristen, Gastarbeiter
Japanese cinema
Metareference across Media: Theory and Case Studies
Italian Gothic Horror Films, 1980-1989
Sleaze Artists
Italian Gothic Horror Films, 1970–1979
The Christopher Lee Film Encyclopedia
New Fears 2
James Bond and Popular Culture
Dracula's Daughters
Die Feuerblume
Italian Horror Cinema
Keep Watching the Skies!
Historical Dictionary of Horror Cinema
Mario Bava
The Vampire Book
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Classical Literature on Screen
Italian Gothic Horror Films, 1957–1969
Horror in Space
A History of Italian Cinema
Cult Cinema
Gelb wie die Nacht
The Italian Cinema Book
Horror and the Horror Film
Requiem for a nation
Music in Films on the Middle Ages
1999: A Space Odyssey
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Danger: Diabolik
Italian Post-Neorealist Cinema
Italian Crime Filmography, 1968–1980
Black Sunday
The Horror of It All
The Mammoth Book of Best New Horror 19

Part of the premise of the online discussion transcribed in this book is how Gerry Anderson’s television series ŒSpace: 1999Œ can be understood in relation to Stanley Kubrick’s Œ2001: A Space
Odyssey by looking at both narratives through the perspective of systems theory. As a result of doing so, an engaged debate concerned with the political and philosophical subtext of both stories developed. This book gives a full account of the debate with summaries of ideas and insights. The book has been developed on an idealistic basis. It is sold at the lowest price the publisher was willing to accept. A free e-book version can be downloaded at www.lulu.com.

The "Gothic" style was a key trend in Italian cinema of the 1950s and 1960s, because of its peculiar, often strikingly original approach to the horror genre. These films portrayed Gothic staples in a stylish and idiosyncratic way, and took a daring approach to the supernatural and to eroticism, with the presence of menacing yet seductive female witches, vampires and ghosts. Thanks to such filmmakers as Mario Bava (Black Sunday), Riccardo Freda (The Horrible Dr. Hichcock), and Antonio Margheriti (Castle of Blood), as well the iconic presence of actress Barbara Steele, Italian Gothic horror went overseas and reached cult status. The book examines the Italian Gothic horror of the period, with an abundance of previously unpublished production information drawn from official papers and original scripts. Entries include a complete cast and crew list, home video releases, plot summary and the author’s analysis. Excerpts from interviews with filmmakers, scriptwriters and actors are included. Foreword by film director and scriptwriter Ernesto Gastaldi.

In the late 1950s, Mario Bava helped to create and
define the Italian horror film. His classic directorial
works of the 1960s and 1970s, including Black
Sunday, Kill, Baby ... Kill! and Lisa and the Devil,
remain among the most colorful and imaginative in
the history of the genre. Bava’s films are rife with
unforgettable images—Barbara Steele’s uncanny
beauty being brutally violated in Black Sunday,
Christopher Lee returning from the grave marked by
his bloody demise in The Whip and the Body, the
angelic-looking ghost child of Kill, Baby ... Kill!, the
brutal murder scenes of Blood and Black Lace and
Twitch of the Death Nerve—but they are also
thematically rich and inter-connected. For many
critics, Bava was a gifted stylist but few have
bothered to look beneath the surface to uncover the
deeper significance of his work. The Haunted World
of Mario Bava was first published in 2002. It has now
been updated, revised and expanded by author Troy
Howarth to give a better overview of Bava’s
remarkable legacy as a director and “cinema
magician.” This new edition contains new
contributions from Bava’s son, director Lamberto
Bava, and genre icon Barbara Steele. The book
examines all of Bava’s directorial works in detail
while also providing a portrait of the man himself—a
man for whom publicity and self-promotion was
always shied away from, even as he continued to work
himself to the point of exhaustion as he improvised
and pushed himself to deliver films which would go
on to influence such major filmmakers as William
Friedkin, Martin Scorsese, Quentin Tarantino, Tim
Burton and Joe Dante. Author Troy Howarth
“discovered” Bava’s work as a child on late night TV
and has worked hard to help bring more serious
attention to his films. In addition to holding down a full-time job in the field of social work, he is also a contributor to We Belong Dead magazine and writes reviews for such websites as AV Maniacs and Eccentric Cinema.

Danger: Diabolik (1968) was adapted from a comic that has been a social phenomenon in Italy for over fifty years, featuring a masked master criminal—part Fantômas, part James Bond—and his elegant companion Eva Kant. The film partially reinvents the character as a countercultural prankster, subverting public officials and the national economy, and places him in a luxurious and futuristic underground hideout and Eva in a series of unforgettable outfits. A commercial disappointment on its original release, Danger: Diabolik's reputation has grown along with that of its director, Mario Bava, the quintessential cult auteur, while the pop-art glamour of its costumes and sets have caught the imagination of such people as Roman Coppola and the Beastie Boys. This study examines its status as a comic-book movie, including its relation both to the original fumetto and to its sister-film, Barbarella. It traces its production and initial reception in Italy, France, the U.S., and the UK, and its cult afterlife as both a pop-art classic and campy "bad film" featured in the final episode of Mystery Science Theatre 3000.

Strange as it may seem, Cervantes’s novel Don Quixote, Marc Forster’s film Stranger than Fiction, Shakespeare’s play A Midsummer Night’s Dream,
Pere Borrell del Caso’s painting “Escaping Criticism” reproduced on the cover of the present volume and Mozart’s sextet “A Musical Joke” all share one common feature: they include a meta-dimension. Metaization - the movement from a first cognitive, referential or communicative level to a higher one on which first-level phenomena self-reflexively become objects of reflection, reference and communication in their own right - is in fact a common feature not only of human thought and language but also of the arts and media in general. However, research into this issue has so far predominantly focussed on literature, where a highly differentiated, albeit strictly monomedial critical toolbox exists. Metareference across Media remedies this onesidedness and closes the gap between literature and other media by providing a transmedial framework for analysing metaphenomena. The essays transcend the current notion of metafiction, pinpoint examples of metareference in hitherto neglected areas, discuss the capacity for metaization of individual media or genres from a media-comparative perspective, and explore major (historical) forms and functions as well aspects of the development of metaization in cultural history. Stemming from diverse disciplinary and methodological backgrounds, the contributors propose new and refined concepts and models and cover a broad range of media including fiction, drama, poetry, comics, photography, film, computer games, classical as well as popular music, painting, and architecture. This collection of essays, which also contains a detailed theoretical introduction, will be relevant to students and scholars from a wide variety of fields: intermediality studies, semiotics, literary...
theory and criticism, musicology, art history, and film studies.

Little Shoppe of Horrors #31 We have an interesting balance of films we are covering in this issue, with lots of inside information, great stories, and photos! Featuring - Hammer 1971 DEMONS OF THE MIND. A truly original story that was hardly distributed in the UK or the USA, but was thought provoking, beautifully photographed and acted. Not a classic but one of Hammer better films of the 1970s. y Bruce G. Hallenbeck. - Interviews with ¨ Frank Godwin (Producer) by Denis Meikle ¨ Peter Sykes (Director) by Jonathan Sothcott ¨ Robert Hardy (Baron Zorn) by David Taylor ¨ Shane Briant (Emil) by Bruce G. Hallenbeck ¨ Virginia Wetherell (Inge) by Bruce G. Hallenbeck ¨ Peter Sykes after Hammer by David Taylor ¨ No Laughing Matter - The Making of TROG. It is one of those “so awful it is fun to watch” films, produced by Herman Cohen, directed by Freddie Francis and Starring Joan Crawford and Michael Gough. The whole behind-the-scenes story by John Hamilton. The Making and Censorship of William Castle’s THE OLD DARK HOUSE (Hammer 1961): Columbia Pictures combined their two horror super stars - William Castle and Hammer - for their one and only film together. By Tim Rogerson. Another in our series of “A History of Horror Film Fanzines”... CINEFANTASTIQUE “Citizen Clarke” by Tim Lucas “CFQ British Correspondent” by Chris Knight. All our regular Features - “Fools Rush In...!” (Editorial by the Famous Klem), Letters to LSoH, Ralph’s One-and-Only Traveling Reviews Company, and Hammer News! Front Cover by Steve Karchin - inside cover by Paul
In sharp contrast to many 1960s science fiction films, with idealized views of space exploration, Ridley Scott’s Alien (1979) terrified audiences, depicting a harrowing and doomed deep-space mission. The Alien films launched a new generation of horror set in the great unknown, inspiring filmmakers to take Earth-bound franchises like Leprechaun and Friday the 13th into space. This collection of new essays examines the space horror subgenre, with a focus on such films as Paul W.S. Anderson’s Event Horizon, Duncan Jones’ Moon, Mario Bava’s Planet of the Vampires and John Carpenter’s Ghosts of Mars. Contributors discuss how filmmakers explored the concepts of the final girl/survivor, the uncanny valley, the isolationism of space travel, religion and supernatural phenomena.

An electrifying anthology of new horror stories by award-winning masters of the genre. Twenty-one brand-new stories of the ominous and terrifying from some of the horror genre’s most talented writers. In ‘The Dead Thing’ Paul Tremblay draws us into the world of a neglected teenage girl and her younger brother and the evil that lurks at the heart of their family. In Gemma Files’ ‘Bulb’ a woman calls in to a podcast to tell the terrifying story of why she has
escaped off-grid. And Rio Youers’ ‘The Typewriter’
tells in diary form of the havoc wreaked by a
malevolent machine. Infinitely varied and beautifully
told, New Fears 2 is an unmissable collection of
horror fiction.

The exploitation film industry of Italy, Spain and
France during the height of its popularity from 1960
to 1980 is the focus of this entertaining history. With
subject matter running the gamut from Italian
zombies to Spanish werewolves to French lesbian
vampires, the shocking and profoundly entertaining
motion pictures of the “Eurocult” genre are discussed
from the standpoint of the films and the filmmakers,
including such internationally celebrated auteurs as
Mario Bava, Jess Franco, Jean Rollin and Paul
Naschy. The Eurocult phenomenon is also examined
in relation to the influences that European culture
and environment have had on the world of
exploitation cinema. The author’s insight and
expertise contribute to a greater understanding of
what made these films special—and why they have
remained so popular to later generations.

The Historical Dictionary of Horror Cinema traces the
development of the genre from its beginnings to the
present. This is done through a chronology, an
introductory essay, a bibliography, and hundreds of
cross-referenced dictionary entries.

Dies ist die Geschichte der Bibliothekarin Doreen
Williamson, die sich nicht traut, ihre sexuellen
Träume auszuleben. Ihre Bücher und ihre geheimen
Gedanken jedoch vermögen ihr seelisches Leid und
ihre Unzufriedenheit zu lindern. Eines Tages lernt sie eine neue Art von Tanz kennen, der ihre Schönheit und Weiblichkeit zum Klingen bringt. Dies erregt die Aufmerksamkeit der Sklavenhändler von Gor, die Doreen auf die ferne Gegenerde bringen. Dort kann sie als geheimnisvolle Tänzerin endlich das Leben führen, dass sie schon immer führen wollte. Auf Gor wartet ihre Bestimmung

"In 1970s Italy, crime films were the most popular, profitable and controversial genre. The product of a country plagued with violence, political tensions and armed struggle, these films managed to capture and convey the widespread anxiety and anger in their tales. This book includes all the crime films produced in Italy between 1968 and 1980"

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 Ultimate Collection of Vampire Facts and Fiction From Vlad the Impaler to Barnabas Collins to Edward Cullen to Dracula and Bill Compton, renowned religion expert and fearless vampire authority J. Gordon Melton, PhD takes the reader on a vast, alphabetic tour of the psychosexual, macabre world of the blood-sucking undead. Digging deep into the lore,
myths, pop culture, and reported realities of vampires and vampire legends from across the globe, The Vampire Book: The Encyclopedia of the Undead exposes everything about the blood thirsty predator. Death and immortality, sexual prowess and surrender, intimacy and alienation, rebellion and temptation. The allure of the vampire is eternal, and The Vampire Book explores it all. The historical, literary, mythological, biographical, and popular aspects of one of the world's most mesmerizing paranormal subject. This vast reference is an alphabetical tour of the psychosexual, macabre world of the soul-sucking undead. In the first fully revised and updated edition in a decade, Dr. J. Gordon Melton (president of the American chapter of the Transylvania Society of Dracula) bites even deeper into vampire lore, myths, reported realities, and legends that come from all around the world. From Transylvania to plague-infested Europe to Nostradamus and from modern literature to movies and TV series, this exhaustive guide furnishes more than 500 essays to quench your thirst for facts, biographies, definitions, and more.

Now over twenty years old, the original edition of Nightmare Movies has retained its place as a true classic of cult film criticism. In this new edition, Kim Newman brings his seminal work completely up-to-date, both reassessing his earlier evaluations and adding a second part that assess the last two decades of horror films with all the wit, intelligence and insight for which he is known. Since the publication of the first edition, horror has been on a gradual upswing, and taken a new and stronger hold over the
film industry. Newman negotiates his way through a vast back-catalogue of horror, charting the on-screen progress of our collective fears and bogeymen from the low budget slasher movies of the 60s, through to the slick releases of the 2000s, in a critical appraisal that doubles up as a genealogical study of contemporary horror and its forebears. Newman invokes the figures that fuel the ongoing demand for horror - the serial killer; the vampire; the werewolf; the zombie - and draws on his remarkable knowledge of the genre to give us a comprehensive overview of the modern myths that have shaped the imagination of multiple generations of cinema-goers. Nightmare Movies is an invaluable companion that not only provides a newly updated history of the darker side of film but a truly entertaining guide with which to discover the less well-trodden paths of horror, and re-discover the classics with a newly instructed eye.

This book explores the role of music in the some five hundred feature-length films on the Middle Ages produced between the late 1890s and the present day. Haines focuses on the tension in these films between the surviving evidence for medieval music and the idiomatic tradition of cinematic music. The latter is taken broadly as any musical sound occurring in a film, from the clang of a bell off-screen to a minstrel singing his song. Medieval film music must be considered in the broader historical context of pre-cinematic medievalisms and of medievalist cinema’s main development in the course of the twentieth century as an American appropriation of European culture. The book treats six pervasive moments that define the genre of medieval film: the church-tower
bell, the trumpet fanfare or horn call, the music of banquets and courts, the singing minstrel, performances of Gregorian chant, and the music that accompanies horse-riding knights, with each chapter visiting representative films as case studies. These six signal musical moments, that create a fundamental visual-aural core central to making a film feel medieval to modern audiences, originate in medievalist works predating cinema by some three centuries.

The primary objective of this collection is to examine the ways in which religion, culture and politics converge in configuring the contradictions of post-war Italy’s cultural history, starting from the assumption that conducting a critical reflection on Italian postwar visual culture requires investigating the inevitable impact of Catholic religion on everyday life in its social, political and cultural dimensions. The volume takes advantage of the privileged position of cinema to explore and critique religion’s influence on the Italian cultural landscape. This edited anthology thus seeks to probe how religion is experienced, practiced, criticized and represented from various methodological perspectives (historical, philological, aesthetic, psychoanalytical, popular studies, etc.) through four main sections: ‘Propaganda and Censorship’, ‘Framing Belief: Pasolini and Petri’, ‘Religion in Italian Popular Cinema’ and ‘Ancient Rituals, Modern Myths’.

Little Shoppe of Horrors #34 Terence Fisher’s Romatic Hero! In 1961, Hollywood star Cary Grant Came to Hammer about making a horror film with
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.

Pop culture history meets blood-soaked memoir as Adam Rockoff, “a passionate fan of the horror genre in all its forms,” (The New York Times) recalls a life spent watching blockbuster slasher films, cult classics, and everything in between. Horror films have simultaneously captivated and terrified audiences for generations, racking up millions of dollars at the box office and infusing our nightmares with chainsaws, goblins, and blood-spattered machetes. Today’s hottest television shows feature classic horror elements, from marauding zombies and sexy vampires to myriad incarnations of the devil himself. Yet the horror genre and its controversial offshoots continue to occupy a nebulous space in our critical dialogue. The Horror of It All is a memoir from the front lines of the horror industry that dissects (and occasionally defends) the massively popular phenomenon of scary movies. Author Adam Rockoff delivers “the sharpest pop culture criticism you’ll find in any medium today,” (Rue Morgue) as he traces the highs and lows of the genre through the lens of his own obsessive fandom, which began in the
horror aisles of his childhood video store and continued with a steady diet of cable trash. From the convergence of horror and heavy metal, to Siskel and Ebert’s crusade against the slasher flick, to the legacy of the Scream franchise, and the behind-the-scenes work of horror directors and make-up artists, Rockoff mines the rich history of the genre, braiding critical analysis with his own firsthand experiences as a horror writer and producer. Filled with mordant wit and sharp insight, The Horror of It All “is an amiable and often amusing guide” (Kirkus Reviews) that explains why horror films not only endure, but continue to prosper. Be afraid. Be very afraid.

In a career that spanned eight decades, Christopher Lee (1922–2015) appeared in more than 200 roles for film and television. Though he is best known for his portrayal of Dracula in films of the 1950s, ’60s, and ’70s—as well as his appearances in the Lord of the Rings trilogy—Lee also appeared in many other films, including The Three Musketeers, The Man with the Golden Gun, and Star Wars. The Christopher Lee Film Encyclopedia encompasses all of the films in the distinguished actor’s prolific career, from his early roles in the 1940s to his work in some of the most successful film franchises of all time. This reference highlights Lee’s iconic roles in horror cinema as well as his non-horror films over the years, including The Lord of the Rings and The Hobbit trilogies. The entries in this book feature: Cast and crew information Synopsis Critical evaluation Newspaper and magazine reviews DVD availability Many of the entries also feature Sir Christopher’s recollections about the production, as well as the actor’s insights
about his directors and fellow costars. Appendices in this volume include discussions of Lee’s significant work on radio and television, as well as film shorts, screen tests, films in which he is mentioned, films from which he was cut, and unrealized projects. A film-by-film review of the actor’s cinematic output. The Christopher Lee Film Encyclopedia will appeal to this legend’s many devoted fans.

Bill Warren’s Keep Watching the Skies! was originally published in two volumes, in 1982 and 1986. It was then greatly expanded in what we called the 21st Century Edition, with new entries on several films and revisions and expansions of the commentary on every film. In addition to a detailed plot synopsis, full cast and credit listings, and an overview of the critical reception of each film, Warren delivers richly informative assessments of the films and a wealth of insights and anecdotes about their making. The book contains 273 photographs (many rare, 35 in color), has seven useful appendices, and concludes with an enormous index. This book is also available in hardcover format (ISBN 978-0-7864-4230-0).

THE ITALIAN CINEMA BOOK is an essential guide to the most important historical, aesthetic and cultural aspects of Italian cinema, from 1895 to the present day. With contributions from 39 leading international scholars, the book is structured around six chronologically organised sections: THE SILENT ERA (1895-22) THE BIRTH OF THE TALKIES AND THE FASCIST ERA (1922-45) POSTWAR CINEMATIC CULTURE (1945-59) THE GOLDEN AGE OF ITALIAN
Online Library Mario Bava All The Colors Of The Dark By Tim Lucas

CINEMA (1960–80) AN AGE OF CRISIS, TRANSITION AND CONSOLIDATION (1981 TO THE PRESENT) NEW DIRECTIONS IN CRITICAL APPROACHES TO ITALIAN CINEMA

Acutely aware of the contemporary 'rethinking' of Italian cinema history, Peter Bondanella has brought together a diverse range of essays which represent the cutting edge of Italian film theory and criticism. This provocative collection will provide the film student, scholar or enthusiast with a comprehensive understanding of the major developments in what might be called twentieth-century Italy's greatest and most original art form.

The Italian Gothic horror genre underwent many changes in the 1980s, with masters such as Mario Bava and Riccardo Freda dying or retiring and young filmmakers such as Lamberto Bava (Macabro, Demons) and Michele Soavi (The Church) surfacing. Horror films proved commercially successful in the first half of the decade thanks to Dario Argento (both as director and producer) and Lucio Fulci, but the rise of made-for-TV products has resulted in the gradual disappearance of genre products from the big screen. This book examines all the Italian Gothic films of the 1980s. It includes previously unpublished trivia and production data taken from official archive papers, original scripts and interviews with filmmakers, actors and scriptwriters. The entries include a complete cast and crew list, plot summary, production history and analysis. Two appendices list direct-to-video releases and made-for-TV films.

Marisa Mell, 1939 als Marlies Theres Moitzi in der Steiermark geboren, machte in den sechziger und

Bad Girls Go to Hell. Cannibal Holocaust. Eve and the Handyman. Examining film culture’s ongoing fascination with the low, bad, and sleazy faces of cinema, Sleaze Artists brings together film scholars with a shared interest in the questions posed by disreputable movies and suspect cinema. They explore the ineffable quality of “sleaze” in relation to a range of issues, including the production realities of low-budget exploitation pictures and the ever-shifting terrain of reception and taste. Writing about horror, exploitation, and sexploitation films, the
contributors delve into topics ranging from the place of the “Aztec horror film” in debates about Mexican national identity to a cycle of 1960s films exploring homosexual desire in the military. One contributor charts the distribution saga of Mario Bava’s 1972 film Lisa and the Devil through the highs and lows of art cinema, fringe television, grindhouse circuits, and connoisseur DVD markets. Another offers a new perspective on the work of Doris Wishman, the New York housewife turned sexploitation director of the 1960s who has become a cult figure in bad-cinema circles over the past decade. Other contributors analyze the relation between image and sound in sexploitation films and Italian horror movies, the advertising strategies adopted by sexploitation producers during the early 1960s, the relationship between art and trash in Todd Haynes’s oeuvre, and the ways that the Friday the 13th series complicates the distinction between “trash” and “legitimate” cinema. The volume closes with an essay on why cinephiles love to hate the movies. Contributors. Harry M. Benshoff, Kay Dickinson, Chris Fujiwara, Colin Gunckel, Joan Hawkins, Kevin Heffernan, Matt Hills, Chuck Kleinhans, Tania Modleski, Eric Schaefer, Jeffrey Sconce, Greg Taylor

Die Beziehungen zwischen Deutschland und Italien waren im 20. Jahrhundert vor allem durch zwei Weltkriege von Krisen und Brüchen geprägt, die Mentalitätsunterschiede beider Völker sorgten oft für ambivalente Gefühle von Anziehung und Ablehnung. Nirgendwo spiegeln sich die Entwicklung und die unterschiedlichen Facetten dieses Verhältnisses deutlicher als im Film. Erstmals nähern sich
Italian Gothic horror films of the 1970s were influenced by the violent giallo movies and adults-only comics of the era, resulting in a graphic approach to the genre. Stories often featured over-the-top violence and nudity and pushed the limits of what could be shown on the screen. The decade marked the return of specialist directors like Mario Bava, Riccardo Freda and Antonio Margheriti, and the emergence of new talents such as Pupi Avati (The House with the Laughing Windows) and Francesco Barilli (The Perfume of the Lady in Black). The author examines the Italian Gothic horror of the period, providing previously unpublished details and production data taken from official papers, original scripts and interviews with filmmakers, scriptwriters and actors. Entries include complete cast and crew lists, plot summaries, production history and analysis. An appendix covers Italian made-for-TV films and mini-series.

In its heyday from the late 1950s until the early 1980s Italian horror cinema was characterised by an
excess of gore, violence and often incoherent plot-lines. Films about zombies, cannibals and psychopathic killers ensured there was no shortage of controversy, and the genre presents a seemingly unpromising nexus of films for sustained critical analysis. But Italian horror cinema with all its variations, subgenres and filoni remains one of the most recognisable and iconic genre productions in Europe, achieving cult status worldwide. One of the manifestations of a rich production landscape in Italian popular cinema after the Second World War, Italian horror was also characterised by its imitation of foreign models and the transnational dimension of its production agreements, as well as by its international locations and stars. This collection brings together for the first time a range of contributions aimed at a new understanding of the genre, investigating the different phases in its history, the peculiarities of the production system, the work of its most representative directors (Mario Bava and Dario Argento) and the wider role it has played within popular culture.

A collection of essays about the portrayals of female vampires through the history of film, beginning with Carl Theodore Dreyer’s Vampyre and culminating with the Twilight series. The contributors to these essays will be primarily female writers/scholars on films that focus on the female vampire—very often lesbian and/or bisexual—and the social implications of such films.

Martin M. Winkler argues for a new approach to various creative affinities between ancient verbal and
modern visual narratives. He examines screen adaptations of classical epic, tragedy, comedy, myth, and history, exploring, for example, how ancient rhetorical principles regarding the emotions apply to moving images and how Aristotle's perspective on thrilling plot-turns can recur on screen. He also interprets several popular films, such as 300 and Nero, and analyzes works by international directors, among them Pier Paolo Pasolini (Oedipus Rex, Medea), Jean Cocteau (The Testament of Orpheus), Mai Zetterling (The Girls), Lars von Trier (Medea), Arturo Ripstein (Such Is Life), John Ford (westerns), Alfred Hitchcock (Psycho), and Spike Lee (Chi-Raq). The book demonstrates the undiminished vitality of classical myth and literature in our visual media, as with screen portrayals of Helen of Troy. It is important for all classicists and scholars and students of film, literature, and history.

Here is the latest edition of the world's premier annual showcase of horror and dark fantasy fiction. It features some of the very best short stories and novellas by today's masters of the macabre - including Neil Gaiman, Brian Keene, Elizabeth Massie, Glen Hirshberg, Peter Atkins and Tanith Lee. The Mammoth Book of Best New Horror also features the most comprehensive yearly overview of horror around the world, lists of useful contact addresses and a fascinating necrology. It is the one book that is required reading for every fan of macabre fiction.
PRAISE FOR THE SERIES 'Well-crafted celebration of a continuously inventive genre' SFX Magazine 'The must-have annual anthology for horror fans.' Time Out 'An essential volume for horror readers.' Locus
'In an age where genre fiction is often just reheated pastiche, the Best New Horror series continues to break from the herd, consistently raising the bar of quality and ingenuity.' Rue Morgue 'Brilliantly edited and most instructively introduced by legendary anthologist Stephen Jones.' Realms of Fantasy 'One of horror's best.' Publishers Weekly

This book brings to the surface the lines of experimentation and artistic renewal appearing after the exhaustion of Neorealism, mapping complex areas of interest such as the emergence of ethical concerns, the relationship between ideology and representati

The most recognizable fictional spy and one of the longest running film franchises, James Bond has inspired a host of other pop culture contributions, including Doctor Who (the Jon Pertwee era), the animated television comedy series Archer, Matt Kindt's comic book series Mind MGMT, Japan's Nakano Spy School Films, the 1960s Italian Eurospy genre, and the recent 007 Legends video game. This collection of new essays analyzes Bond's phenomenal literary and filmic influence over the past 50-plus years. The 14 essays are categorized into five parts: film, television, literature, lifestyle (emphasis on fashion and home decor), and the Bond persona reinterpreted.

Beloved among cult horror devotees for its signature excesses of sex and violence, Italian giallo cinema is marked by switchblades, mysterious killers, whisky bottles and poetically overinflated titles. A growing
field of English-language giallo studies has focused on aspects of production, distribution and reception. This volume explores an overlooked yet prevalent element in some of the best known gialli—an obsession with art and artists in creative production, with a particular focus on painting. The author explores the appearance and significance of art objects across the masterworks of such filmmakers as Dario Argento, Lucio Fulci, Sergio Martino, Umberto Lenzi, Michele Soavi, Mario Bava and his son Lamberto.

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