

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

If you ally habit such a referred **The Cinema Of Tod Browning Essays Of The Macabre And Grotesque By Bernd Herzogenrath 2008 09 08** ebook that will come up with the money for you worth, acquire the very best seller from us currently from several preferred authors. If you want to witty books, lots of novels, tale, jokes, and more fictions collections are with launched, from best seller to one of the most current released.

You may not be perplexed to enjoy every book collections The Cinema Of Tod Browning Essays Of The Macabre And Grotesque By Bernd Herzogenrath 2008 09 08 that we will no question offer. It is not just about the costs. Its not quite what you dependence currently. This The Cinema Of Tod Browning Essays Of The Macabre And Grotesque By Bernd Herzogenrath 2008 09 08, as one of the most practicing sellers here will completely be accompanied by the best options to review.

**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.
**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.

*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

*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).

*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.

*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.

**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 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.

*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.

**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.

*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.

**The Spectacle of Isolation in Horror Films**
Carl Royer 2013-02-01
Go behind the scenes with an insightful look at horror films--and the directors who create them
The Spectacle of Isolation in Horror Films: Dark Parades examines the work of several of the genre’s most influential directors and investigates how traditional themes of isolation, alienation, death, and transformation have helped build the foundation of horror cinema. Authors Carl and Diana Royer examine the techniques used by Alfred Hitchcock that place his work squarely in the horror (rather than suspense) genre, discuss avant-garde cinema’s contributions to mainstream horror, explore films that use the apartment setting as the “cell of horror,” and analyze how angels and aliens function as the supernatural “Other.” A unique resource for film students and film buffs alike, the book also examines Sam Raimi’s Evil Dead trilogy and the fusion of science, technology, and quasi-religious themes in David Cronenberg’s films. Instead of presenting a general overview of the horror genre or an analysis of a specific sub-genre, actor, or director, The Spectacle of Isolation in Horror Films offers an imaginative look at classic and contemporary horror cinema. The book examines Surrealist films such as Un Chien Andalou and Freaks, the connections among the concepts of voyeurism, paranoia, and alienation in films like Rear Window, Rosemary’s Baby, Blue Velvet, and The Blair Witch Project; the use of otherworldly creatures in films such as The Prophecy, Dogma, and The Day The Earth Stood Still; and the films of directors George Romero, John Waters, and Darren Aronofsky, to name just a few. This unique book also includes an extensive A-to-Z filmography and a bibliography of writings on, and about, horror cinema from filmmakers, film critics, and film historians. The Spectacle of Isolation in Horror Films examines: “Body Doubles and Severed Hands”--the common ancestry of avant-garde “art” films and exploitation horror B-movies “And I Brought You Nightmares”--recurring themes of psychological terror in Alfred Hitchcock’s films “Horror, Humor, Poetry”--Sam Raimi’s transformation of “drive-in” horror cinema “Atheism and ‘The Death of Affect’”--David Cronenberg’s obsessions, interests, and cautionary messages in films ranging from Videodrome to Dead Ringers to eXistenZ and much more! The Spectacle of Isolation in Horror Films: Dark Parades is a unique resource of critical analysis for academics working in film and popular culture, film historians, and anyone interested in horror cinema.

*Die Macht des Grotesken: Dekonstruktion des kulturellen Wertesystems im Film Salò oder die 120 Tage von Sodom*
Bojan Sarenac 2013-05-01
In der vorliegenden Arbeit werden sowohl die möglichen Ursachen, als auch die schwerwiegenden Folgen der Destruktion für das „westliche“ kulturelle Wertesystem untersucht. Die Parallelen zwischen dem Grotesken und der Kultur werden erläutert und anschließend werden der Anteil und die Mechanismen des Grotesken in der „Dekonstruktion der Kultur“ anhand des letzten Films von Pier Paolo Pasolini Salò oder die 120 Tage von Sodom (1975) untersucht. Da das Phänomen des Grotesken sehr abstrakt ist und eine eindeutige Definition des Grotesken ausgeschlossen ist, wird die „Abjekttheorie“ als eine Brücke zum besseren Verständnis des Grotesken benutzt. Durch die neuere Forschung, welche dem Grotesken einen abstrakten und breiten Sinn gibt, eignet sich Pasolinis Salò als Beispiel für die Dekonstruktion von kulturellen Strukturen durch das Groteske hervorragend. Die abstrakte Bindung zwischen dem Grotesken und der Liquidierung kultureller Ordnung, sowie die filmische Darstellung dessen wird untersucht. Das Groteske in Salò wird aus psychoanalytischer und soziokultureller Sicht gleichermaßen behandelt, obwohl die beiden Bereiche nicht immer scharf getrennt werden können.

**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.

**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.

**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'

**Film – An International Bibliography**
Alte Hagener 2016-12-16
Kommentierte Bibliografie. Sie gibt Wissenschaftlern, Studierenden und Journalisten zuverlässige Auskunft über rund 6000 internationale Veröffentlichungen zum Thema Film und

Medien. Die vorgestellten Rubriken reichen von Nachschlagewerk über Filmgeschichte bis hin zu Fernsehen, Video, Multimedia.

**Slaves of the Death Spiders and Other Essays on Fantastic Literature**
Brian M. Stableford 1998-12-01
This new collection of critical essays on science fiction and fantasy literature and media features the following pieces: "Slaves of the Death Spiders: Colin Wilson and Existential Science Fiction," "Is There No Balm in Gilead? The Woeful Prophecies of Margaret Atwood's The Handmaid's Tale," "A Few More Crocodile Tears?" "The Adventures of Lord Horror Across the Media Landscape," "Filling in the Middle: Robert Silverberg's The Queen of Springtime," "Rice's Relapse: Memnoch the Devil," "Field of Broken Dreams: Michael Bishop's Brittle Innings," "The Magic of the Movies," "H. G. Wells and the Discovery of the Future," "The Many Returns of Dracula," "Tarzan's Divided Self," "Sympathy for the Devil: Jacques Cazotte's The Devil in Love," "The Two Thousand Year Odyssey: George Viereck's Erotic Odyssey," and "The Profession of Science Fiction" (an autobiography). Brian Stableford is the bestselling writer of 50 books and hundreds of essays, including science fiction, fantasy, literary criticism, and popular nonfiction. He lives and works in Reading, England. ISBN 0-8095-0910-5 (cloth) ISBN 0-8095-1910-0 (paper)

*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.

*Film Fourth Edition*
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

*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, exploitation, 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 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

**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.

**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.

*Vielfalt und Diversität in Film und Fernsehen*
Julia Ricart Brede 2017
Mit 'Behinderung' einerseits und 'Migration/Kultur' andererseits rückt der vorliegende Band zwei für Vielfalt und Diversität stehende Dimensionen in den Mittelpunkt, die im öffentlichen Leben und damit auch im Kontext von Schule und Unterricht zusehends an Bedeutung gewinnen. Die internationale und interdisziplinäre AutorInnengemeinschaft des Bandes geht in ihren elf Beiträgen diesen Dimensionen und dabei Leitfragen wie den folgenden nach: Welche Formen von Diversität bzw. von 'Behinderung' und/ oder von kultureller und migrationsbedingter Vielfalt werden in Film und Fernsehen thematisiert? Auf welche Weisen werden diese thematisiert bzw. dargestellt? In welchem Grade und in welchen Hinsichten geben diese Thematisierungen 'Realität' wieder? Befördern die Thematisierungen und Darstellungen integrative oder inklusive Zielsetzungen? Wie werden die Thematisierungen und Darstellungen in verschiedenen Film- und Fernsehformaten von unterschiedlichen Personengruppen rezipiert? Können die verschiedenen Film- und Fernsehformate im Unterricht genutzt werden, um Diversität zu thematisieren und/ oder um Prozesse des kulturellen bzw. sprachlichen Lernens anzustoßen? Zur Beantwortung dieser Fragen fokussieren die AutorInnen unterschiedliche Filmgenres (wie Boulevardmagazine, Dokumentationen, Spielfilme, Zeichentrickserien, aber auch sog. TV-Jule- bzw. Weihnachtskalender). Die Fächerung der im Band versammelten Beiträge reicht von 'klassischen' Filmanalysen und -interpretationen über didaktische und unterrichtspraktische Überlegungen bis hin zu Projektberichten aus der Praxis von Filmemacherinnen und spiegelt damit ein weiteres Moment von Vielfalt und Diversität wider.

**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 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\_films 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.

**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.

**Monster Cinema**
Barry Keith Grant 2018-04-16
Monster Cinema introduces readers to a vast menagerie of movie monsters, from gigantic beasts to microscopic parasites, from grotesque demons to normal-looking serial killers. Film expert Barry Keith Grant considers what each type of movie monster might reveal about how we regard the natural, the supernatural, and the human.

*Choice 2008*

*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.

*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 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 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*.

*Große Werke des Films 2* Günter Butzer 2019-04-15 Über 120 Jahre nach den ersten öffentlichen Vorführungen ist der Film längst als eigenständige Kunst anerkannt, die ihre "Großen Werke" ebenso hervorgebracht hat wie die Literatur, die Musik oder die bildende Kunst. Über die Epochen- und Genre Grenzen hinweg hat sich ein Kanon von Werken herausgebildet, der als Bezugsgröße für die Einordnung und Beurteilung von Filmen fungiert, der aber auch immer wieder aufs Neue befragt und revidiert werden muss. Die Reihe "Große Werke des Films", die mit diesem Band fortgeführt wird, will diesen dynamischen Prozess der Kanonbildung, -fortschreibung und -revision mitgestalten, indem sie etablierte Filme neu interpretiert und aktuelle Filme für den Kanon vorschlägt. Der nun vorliegende zweite Band der Reihe präsentiert Werke von Robert Wiene ("Das Kabinett des Dr. Caligari"), Tod Browning ("Freaks"), Orson Welles ("Citizen Kane"), Howard Hawks ("Rio Bravo"), Tom Tykwer ("Lola rennt"), David Fincher ("Fight Club"), Sam Mendes ("American Beauty"), Béla Tarr ("Die Werckmeisterschen Harmonien"), Ethan & Joel Coen ("No Country for Old Men"), und Christopher Nolan ("Inception").

**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

**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.

*Annual Report on English and American Studies* 2008

**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.

*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."

**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.