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HORROR



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HORROR

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16+ MEDIA STUDIES

INFORMATION GUIDE STATEMENT

“Candidates should note that examiners have copies of this guide and will not give credit for mere reproduction of the information it contains. Candidates are reminded that all research sources must be credited”.

accessing research materials

BFI NATIONAL LIBRARY

All the materials referred to in this guide are available for consultation at the BFI National Library. If you wish to visit the reading room of the library and do not already hold membership, you will need to take out a one-day, five-day or annual pass. Full details of access to the library and charges can be found at:

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The library's nearest underground stations are Tottenham Court Road and Goadge Street. For a map of the area please see:

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copies of articles

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For queries about article copying or other research, please contact Information Services at the above address or telephone number, or post your enquiry online at:

www.bfi.org.uk/filmtvinfo/services/ask

OTHER SOURCES

Your local library

Local libraries should have access to the inter-library loan system for requesting items they do not hold and they may have copies of MONTHLY FILM BULLETIN and SIGHT AND SOUND. Some recent newspaper items may be held by your local reference library. Larger libraries will hold other relevant materials and should offer internet access.

Your nearest college/university

Universities may allow access to outside students, though you may not be able to borrow books or journals. Ask your reference librarian, who should be able to assist by locating the nearest college library holding suitable material. The *BFI Film and Television Handbook* lists libraries with significant media collections.

Your school library

Local bookshops

Some of the books mentioned in the bibliography will be in print and your bookshop should be able to order items for you.

The British Library Newspaper Library

The Newspaper Library will have all the newspaper items referred to in this guide. Contact the library first if you wish to visit. 16+ students under the age of 18 will need to make an appointment.

The British Library Newspaper Library

Colindale Avenue
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Email: newspaper@bl.uk

www.bl.uk/collections/collect.html#newsBL

approaches to research

by Samantha Bakhurst

Why do research?

You cannot simply rely on your existing knowledge when approaching essays in Media Studies. Although you will have some understanding of the area being explored, it is not enough to enable you to examine the area in depth. If you were asked to write about the people in your street in detail, you might have some existing information about names, faces, relationships, issues and activities but this knowledge would not offer you details such as every single one of their names, who knows who, who gets on with whom, how people earn a living, what has happened to them in the past and so on. This extra information could change your opinions quite dramatically. Without it, therefore, your written profile would end up being quite shallow and possibly incorrect. The same is true of your understanding of media texts, issues and institutions.

Before researching any area, it is useful to be clear about what outcomes you are hoping to achieve. Research is never a waste of time, even when it doesn't directly relate to the essay you are preparing. The information may be relevant to another area of the syllabus, be it practical work or simply a different essay. Also, the picture you are building up of how an area works will strengthen your understanding of the subject as a whole. So what outcomes are you hoping to achieve with your research?

A broad overview of the area you are researching: This includes its history, institutions, conventions and relationship to the audience. Research into these aspects offers you an understanding of how your area has developed and the influences that have shaped it.

An awareness of different debates which may exist around the area of study: There are a range of debates in many subject areas. For example, when researching audiences you will discover that there is some debate over how audiences watch television or film,

ranging from the passive consumption of values and ideas to the use of media texts in a critical and independent way. Any discussion about censorship, for example, will be extremely shallow if you have no knowledge of these different perspectives.

Some knowledge of the work of theorists in the area: You need to demonstrate that you have read different theorists, exploring the relevant issues and investigating the area thoroughly in order to develop your own opinion based on acquired knowledge and understanding.

Information relevant to all key concept areas: You should, after research, be able to discuss all key concept areas as they relate to that specific subject area. These are the codes and conventions, representation, institutions and audience.

Types Of Research

Primary: This is first-hand research. In other words, it relies on you constructing and conducting surveys, setting up interviews with key people in the media industry or keeping a diary or log of data (known as quantitative information) on things such as, for example, what activities women are shown doing in advertisements over one week of television viewing. Unless you are equipped to conduct extensive research, have access to relevant people in the media industry or are thorough in the up-keep of your diary or log, this type of research can be demanding, complex and sometimes difficult to use. Having said that, if you are preparing for an extended essay, then it is exactly this type of research which, if well used, will make your work distinctive and impressive.

Secondary - printed sources: This is where you will be investigating information gathered by other people in books, newspapers, magazines, on radio and television. All of these sources are excellent for finding background information, statistics, interviews, collected research details and so on. This will form the majority of your

research. Some of these will be generally available (in public libraries for example); others such as press releases and trade press may only be available through specialist libraries.

Secondary - online sources: Online sources are also mainly secondary. You will need to be able to make comparisons between sources if you intend quoting online information, and to be wary of the differences between fact and opinions. Don't necessarily assume something is a fact because someone on a website says it is. Some websites will be "official" but many will not be, so you need to think about the authority of a site when assessing the information found on it. The structure of a website address (URL) can indicate the site's origin and status, for example, .ac or .edu indicate an academic or educational institution, .gov a government body, .org a non-profit organisation, .co or .com a commercial organisation. Websites sometimes disappear or shift location - make sure you can quote a URL reference for a site, and perhaps keep a note of the last date that you checked it.

Other Media: When considering one area of the media or one particular product or type of product, it is very important that you compare it with others which are similar. You will need to be able to refer to these comparisons in some detail so it is not enough to simply watch a film. You will need to read a little about that film, make notes, concentrate on one or two scenes which seem particularly relevant and write all of this information up so that you can refer to it when you need to.

History and development: Having an understanding of the history and development of the media text which you are researching will provide a firm foundation and context for contemporary analysis. There is a difference between generally accepted facts and how theorists use these facts.

Theory: This is the body of work of other critics of the media. Most of the books and periodical articles which you will read for research will be written by theorists who are arguing a particular viewpoint

or position with regard to an issue within the media. It is this which forms the debates surrounding the study of the media, in which you, as a media student, are now becoming involved.

Using Research

Organising your research: Before rushing headlong to the local library or web search engines, the first stage of research is to plan two things. When are you able to do your research and how are you going to organise the information gathered? You may, for example, wish to make notes under the headings listed above.

Applying your research: Always return to the specific questions being asked of the text. The most obvious pitfall is to gather up all of the collected information and throw it at the page, hoping to score points for quantity. The art of good research is how you use it as part of your evidence for an analysis of the text. The knowledge you have acquired should give you the confidence to explore the text, offer your own arguments and, where appropriate, to quote references to support this.

Listing your research: It is good practice, and excellent evidence of your wider reading, to list all references to secondary research, whether mentioned within the essay or not, at the end of your work.

References are usually written in this way:

1. Len Masterman, *Teaching About Television*, London, Macmillan, 1980.
2. Manuel Alvarado and Bob Ferguson, "The Curriculum, Media Studies and Discursivity", *Screen*, Vol.24, No.3, May-June 1983.

Other media texts referred to in detail should be listed, with relevant information such as the director, date of release or transmission, production company and, where possible, scene or episode number. Where you have compiled primary research, it is useful to offer a brief summary of this also at the end of your work.

GENERAL REFERENCES

BOOKS

ANDREWS, Nigel
Horror films.
 Admiral, 1986. 95p. illus (chiefly col.)

Only covers films up to the mid-80s, using a more simplistic style of language. Covering key motifs in horror films diverse as *THE BEAST FROM 20,000 FATHOMS* to the original *GODZILLA* films. Great resource for some really good stills and an easy reference guide.

BADLEY, Linda
Film, horror, and the body fantastic.
 Westport, CT; London: Greenwood Press, 1995. 199p. filmog. bibliog. index

An informative, easy to read text, which directly relates the connection between the body and horror films; how gender is represented in this genre; how that representation has changed and specifically the way women's role in horror has evolved. Includes two excellent chapters, informed by psychoanalytic/feminist film theory, on the female gaze and a detailed look at *SILENCE OF THE LAMBS*. References the milieu of horror films from the original *HALLOWEEN* to *ALIENS*.

BANSAK, Edmund G.
Fearing the dark: the Val Lewton career.
 Jefferson, NC; London: McFarland, 1995. vii-ix, 571 p. illus. filmog. index.

Critical biography. Includes chapters on some of the directors who worked with Lewton, including Jacques Tourneur and Robert Wise.

BERENSTEIN, Rhona
Attack of the leading ladies: Gender, sexuality and spectatorship in classic horror cinema.
 New York; Chichester: Columbia University Press, 1996. ix-xvi. 271p. filmog. bibliog. index.

Focusing on the Hollywood horror films of the early 1930s, this is a study of classic horror's terrified women, but also looks at popular culture's assumptions about horror and gender. In her extensive introduction the author outlines the areas she looks at, and separates her arguments and investigations into clearly marked chapters. Never too analytical with her use of language, covers the films themselves but also the encompassing advertising of the time. Leans towards spectatorship and appropriation of the gaze in cinematic terms. A useful text.

BLACK, Andy
Necronomicon: book four.
 Hereford: Noir Publishing, 2001. 192p. illus. index

Part four of a series of books, which look specifically at horror and erotic cinema from a theoretical perspective. Usually contain at least 10 essays of reasonable length, this particular edition covers eclectic films such as Antonioni's *BLOW UP*, *SLEEPY HOLLOW* as modern Gothic and horror's stalwart David Cronenberg.

BLISS, Michael and BANKS, Christina
What goes around comes around: the films of Jonathan Demme.
 Carbondale; Edwardsville, IL: Southern Illinois University Press, 1996. ix, 176p. illus. filmog. bibliog. index.

First book-length study of Demme, includes a chapter on *THE SILENCE OF THE LAMBS* and an interview with the director.

BOOT, Andy
Fragments of fear: an illustrated history of British horror films.
 London: Creation Books, 1996. 283p. illus. filmog. index.

Attempts to cover "the whole range of British horror movies". Includes chapters on Hammer and also the lesser known companies, Tigon and Amicus.

BORST, Robert V. BURNS, Keith. DAMS, Keith.
Graven Images: the best of horror, fantasy and science-fiction film art from the collection of Ronald V. Borst.
 New York: Grove Press, 1992. 240p. illus. index

Ronald V. Borst has amassed nearly six decades worth of vintage film memorabilia and this book is the first revealing of such gems as reprints of classic horror movie posters as far back as *THE CABINET OF DR CALIGARI* to sixties blockbuster *PSYCHO*. With accompanying text written by seven legendary horror genre writers including Stephen King, Clive Barker and Robert Bloch



The Cabinet of Dr Caligari (1919)

BROTTMAN, Nikita
Hollywood Hex: death and destiny in the dream factory.
 London: Creation Books, 1998. 201p. illus. bibliog. index.

Insight and background into the productions of Hollywood's more notorious horror films.

CARTMELL, Deborah et al. (eds.)
Pulping fictions: consuming culture across the literature/media divide.
 London; Chicago: Pluto Press, 1996. 160p. index.

Heidi Kaye's chapter on MARY SHELLY'S FRANKENSTEIN finds Branagh's professed feminist sympathies wanting and suggests that both the text of the film and aspects of its production privilege relationships between men over those between men and women or women and their children. Ken Gelder's piece on INTERVIEW WITH THE VAMPIRE looks at ideas of authorship in the field of "cultural production", using, as an example, Anne Rice's reaction to the casting of Tom Cruise as the eponymous vampire.

CETTL, Robert
Serial killer cinema: an analytical filmography with an introduction.
 Jefferson, NC; London: McFarland, 2003. ix, 566p. illus. bibliog. index

Putting aside any argument you might have to exclude the serial killer genre from the horror canon, this book is a useful reference guide to the serial killer films. Analysis and comprehensive synopsis for each entry, covering world cinema not just Hollywood.

CHIBNALL, Steve; PETLEY, Julian (Eds)
British Horror Cinema.
 London; New York: Routledge, 2002. xiii, 242p.; illus.notes.refs.filmog.index.

Seeks to redress the balance in lack of critical attention paid to British horror cinema (with the exception of Hammer horror films). Contributors include Mark Kermode, Kim Newman and Julian Petley (amongst others) and investigates how British horror films have been censored and classified, criticised and received by audiences. The book's contributors

consider the "Britishness" of British horror films and focus on key films and directors as well as neglected masterpieces of the genre.

CLOVER, Carol J.
Men, women and chainsaws: Gender in the modern horror film.
 London; British Film Institute, 1992. 260p. illus. index

Methodical look at the way contemporary horror films represent the role of women. With excellent footnotes and references to key texts/films it's easy to read and is clearly well researched.

COATES, Paul
The Gorgon's Gaze: German cinema, expressionism and the image of horror.
 Cambridge: Cambridge University Press, 1991. 287p. filmog. bibliog. index.

This text is a multfield study of recurring themes in German cinema as it has developed since the early part of the 20th century. Focusing on perennial films of the pre and post war eras the author explores the nature of expressionism and relates theories of the sublime, the uncanny and the monstrous to the subject in hand.

CREED, Barbara
The monstrous feminine: film, feminism, psychoanalysis.
 London: Routledge, 1993. 182p. [24] plates. bibliog. filmog. index

Essential text on feminism in film using psychoanalysis and dedicated to looking at the horror genre. An intricate text, split into two parts and focusing heavily on Freud's psychology and analysis of the female.

DIKA, Vera
Games of terror: Halloween, Friday the 13th and the stalker cycle.
 Cranbury, NJ; London: Associated University Presses. 1990. 153p. bibliog. indices.

Taking a psychoanalytical approach to film theory and audience gratification this book looks at the culture surrounding very specific 'stalker' films in the slasher genre. It is well researched and easy to read, collating all the films

apart from HALLOWEEN together and studying them in well defined chapters, choosing to focus on HALLOWEEN separately as the definitive example of the author's arguments.

DONALD, James
Fantasy and the cinema.
 London: BFI, 1989. 298p. illus. diags. bibliog. indices

Collection of essays, grouped together in three distinct chapters. Easy to read, this book discusses key motifs in the horror genre in a simple refreshing way. For a quick way to determine those key motifs consult this book, everything is covered from Hitchcock to the 'slasher' genre.

DOUGLAS, Drake
Horrors!
 Woodstock, NY; Overlook Press, 1989. 418p. illus. bibliog. filmog.

Although not including anything from the last three decades this is still an informative discussion of horror and its spine-tingling incarnations by a horror writer of extreme calibre. Broken down into simple chapters it is a refreshing take on horror without being bogged down by too much analysis or interpretation.

DYSON, Jeremy
Bright darkness: the lost art of the supernatural horror film.
 London; Washington: Cassell, 1997. viii-x, 282p. [8] plates. appendix. bibliog. index.

Dyson celebrates the supernatural horror film, starting with the early sound versions of Frankenstein and Dracula. Other chapters focus on Val Lewton's RKO movies and werewolf films. There are extensive and detailed analyses of Jacques Tourneur's NIGHT OF THE DEMON and Robert Wise's THE HAUNTING, which Dyson sees as representing the twin peaks of a kind of film-making which was never again to rise to such heights.

DURGNAT, Raymond
A Mirror for England: British movies from austerity to affluence.
 Faber&Faber, 1970. 336p. plates. bibliog. filmog. index

This essential text is an ideal accompaniment to any study of British filmmaking and covers everything from pre -WW2 films to the Hammer horrors.

EVERMAN, Welch
Cult Horror Films: from The Attack of the 50 foot woman to Zombies of Mora Tau.
 New York: Carol. 1993. 227p. iilus.

With a good introduction to what qualifies as a cult horror film this is a comprehensive guide to the world of the cult filmmakers with entries and stills not usually found in film texts. Covering films of zero budget and seemingly zero talent to cult 'classics' as Coppola's *DEMENTIA 13*. Good source book, highly recommended.

FENTON, Harvey & FLINT, David
Ten years of terror: British horror films of the 1970s.
 Guildford: FAB Press, 2001. 336p. illus. appendices. bibliog. index

Straightforward, chronological reference guide with fantastic stills and movie posters covering just about every horror film made in the 1970s with British money. Accompanying each title is a credit list, box office information and any problems the films had with censorship. Provides useful context if studying this period of cinema history, though the reviews are very subjective and somewhat juvenile.

FISCHER, Dennis
Horror Film Directors 1931-1990.
 Jefferson, NC: McFarland, 1991. 877p. illus. bibliog. index

Well-researched, extensive reference guide to horror filmmakers, almost everyone you'd imagine is included. Each director is looked at individually, some of their films analysed and a general discussion about themes in their filmmaking is included. Also personal insights into the horror makers themselves that you usually only find in magazine interviews.

FLYNN, John L.
Cinematic vampires: the living dead on film and television, from the Devil's Castle (1896) to Bram Stoker's Dracula (1992).
 Jefferson, NC; London: McFarland, 1992. 320p. illus. appendix. bibliog. index

Comprehensive guide to vampires in every guise on television and on film up to 1993. More of a reference guide than a study into the vampire film, each film entry has a synopsis, brief cast list and a rating system of the merits of the film. The appendix is good and it gives a useful overall look at the vampire genre.

FREELAND, Cynthia A.
The naked and the undead: evil and the appeal of horror.
 Boulder, CO; Oxford: Westview, 2000. vii-xv, 320p. illus. filmog. bibliog.

This book is possibly the broadest look at women in horror films, especially modern ones, on today's market. Linking the question of gender to the notion of good and evil, it focuses specifically on feminist analyses of a variety of films including *THE SILENCE OF THE LAMBS*, the *ALIEN* series and even *HENRY: PORTRAIT OF A SERIAL KILLER*. It's never too analytical however, using concepts that are clear to follow and is in fact an interesting, entertaining book to read.

GAGNE, Paul R.
The zombies that ate Pittsburgh: the films of George A. Romero.
 New York: Dodd, Mead & Company, 1987. vii-xv, 236p. illus. [8] col. plates. filmog. index.

Definitive study of Romero, with extensive comments from the director himself.

GALBRAITH IV, Stuart
Japanese science fiction, fantasy and horror films. A critical analysis of 103 features released in the US between 1950-1992.
 Jefferson, NC: McFarland, 1993. v-xxiii. 424p. filmog. bibliog. appendix. index.

With few good books on Japanese genre filmmaking this is a comprehensive guide to this field. Offering an insight into this largely unexplored area, it is easy to read

and if you are interested in the subject matter pretty much indispensable.

GIFFORD, Denis
Mad Doctors; monsters and mummies: lobby card posters from Hollywood horrors.
 London: Blossom, 1991. 94p. illus.

Lobby card posters from 'classic' Hollywood horror movies. Each reprint is accompanied with a synopsis and brief credit list for the film. Interesting for anyone researching movie art, advertising or even the context of this era of filmmaking.

GOLDEN, Christopher
Cut! Horror writers on horror film.
 New York: Berkley Books, 1992. 297p. illus

Short, interesting chapters from horror's most prolific writers ranging from topics such as Hammer films to the classic scary movie *THE HAUNTING*. Including essays from Anne Rice and Clive Barker.

GRANT, Barry Keith (ed.)
Planks of reason: essays on the horror film.
 Metuchen, NJ; London: Scarecrow Press, 1984. 428p. bibliog. index.

Anthology of essays on the horror film. Part I offers various approaches to the genre, discussing conventions, themes, literary antecedents etc. Several essays take a psychoanalytic approach. Robin Wood, for example, identifies repression and the figure of the "Other" as being central to much horror cinema. Part II focuses on individual films and directors.

GRANT, Barry Keith
The dread of difference: gender and the horror film.
 Austin, TX: University of Texas Press, 1996. vii-xv, 456p. illus. bibliog. index

Overall a useful text for a study of gender difference in the horror genre. The collection of essays focus more on classic horror films of the 1940s and 1950s, and the later slasher movies from the 1970s.



Nosferatu (1922)

HAINING, Peter
The Dracula scrapbook: Articles, essays, letters, newspaper cuttings, anecdotes, illustrations, photographs and memorabilia about the vampire legend.
 London; New English Library, 1976. 176p. illus.

Interesting, rarely discussed information on vampires and Dracula himself. Well researched but it is dated and this may disappoint some readers looking for the more contemporary films.

HALBERSTAM, Judith
Skin shows: gothic horror and the technology of monsters.
 Durham, NC; London: Duke University Press, 1996. ix-x. 215p. bibliog. Index.

Using a variety of approaches, but especially feminist and queer film theories, Halberstam looks at monsters/monstrosity in the modern horror film. Discusses Mary Shelley's novel (but none of the Frankenstein films) as a blueprint for modern ideas of the monstrous. Also looks at DRACULA, THE SILENCE OF THE LAMBS, THE BIRDS and THE TEXAS CHAIN SAW MASSACRE.

HALLIWELL, Leslie
The dead that walk.
 Grafton, 1986. 262p. illus. filmog. index.

A useful resource particularly focusing on the classic horror movie terrors of DRACULA, FRANKENSTEIN and THE MUMMY.

detailing the storylines of these different movies. Hammer Pictures gets a mention.

HANDLING, Piers (ed.)
The shape of rage: the films of David Cronenberg.
 Toronto; New York: General Publishing Co. Ltd./New York Zoetrope Inc.: 1983. v-vii, 216p. illus. filmog. bibliog.

Collection of articles and an interview.

HARDY, Phil (ed.)
The Aurum film encyclopedia: horror.
 London: Aurum Press, 1993. (Rev. ed.). vii-xiii, 496p. illus. [16] col. plates. appendices. index.

International in scope, with synopses and critical analysis for over 2000 films. A good introductory essay provides a succinct overview of the evolution of the genre.

HENDERSSHOT, Cyndy
I was a cold war monster: horror films, eroticism, and the Cold War imagination.
 Bowling Green, OH: Bowling Green State University Popular Press, 2001. 152p. illus. notes. bibliog. index.

This text examines the Cold War era of filmmaking from the 1950s through to the mid 1960s, arguing that the horror films of this particular era provided an outlet for society's anxieties of the time. The author writes clearly and provides plenty of contextual examples,

relating the films to their particular place in Cold War anxiety. Separated into four chapters – Eroticism and 50s horror; Evil others; Horror in the home and Teenagers, moms and other monsters – this text is probably all you need to read about Cold War horror films.

HOBERMAN, J. and ROSENBAUM, Jonathan
Midnight movies.
 New York: Harper & Row, 1983. 338p. illus.

Guide to the "sub-cultural phenomenon" of midnight movies, which includes the films of George A. Romero, David Lynch and Tobe Hooper.

HOGAN, David J.
Dark Romance: sexuality in the horror film.
 Jefferson, NC; London: McFarland, 1986. 334p. illus. bibliog. filmog. Index.

Excellent look at a variety of horror films, focusing on the way they represent sexuality and how different sexual identities are criss-crossed throughout the genre. A must read for anyone studying the 'traditional' horror film, with an excellent chapter on Alfred Hitchcock.

HOLSTON, Kim R. and WINCHES-TER, Tom
Science fiction, fantasy and horror film sequels, series and remakes: an illustrated filmography, with plot synopses and critical commentary.
 Jefferson, NC: McFarland, 1997. v-vi, 601p. illus. bibliog. index.

Excellent reference source to track down the more elusive strands of the horror genre. Each entry has a synopsis, cast list and a shortened review pieced together by the authors from original material. As diverse films as BILLY THE KID VS DRACULA to classic horror films such as FRANKENSTEIN. Easy and quick guide to uncover the lineage of horror films and their counterparts in the sci-fi/fantasy genre.

HOLTE, James Craig
Dracula in the dark: the Dracula film adaptations.
 Westport, CT; London; Greenwood Press, 1997. vii-xi, 161p. filmogs. bibliogs. index.

Specifically looks at Dracula films. Good chapter on the resurrection of this particular sub-genre by Hammer Pictures in the post-war years. Separated into six, easy to follow chapters one in particular devoted to the female vampire film which is very useful.

HUMPHRIES, Reynold
The American horror film: an introduction.
 Edinburgh: Edinburgh University Press, 2002. vii, 216p.; illus.filmog.bibliog.index

An excellent introduction to the genre which assumes no prior knowledge of the subject area. The book provides an overview of American horror film from DRACULA (1931) to contemporary films such as SCREAM and THE SIXTH SENSE. Humphries discusses recurring motifs in horror cinema: vampires, werewolves, mad scientists, living dead and "slasher" movies.

HUNTER, Jack (Ed)
The bad mirror.
 Creation Books, 2002. 282p. illus. (Creation Cinema Collection; vol.10)

An anthology of essays exploring cult, exploitation and underground cinema. Many of the essays focus on the horror genre including British horror cinema (Tigon and Hammer period), and Italian cannibal movies.

HUTCHINGS, Peter
Hammer and beyond: the British horror film.
 Manchester: Manchester University Press, 1993. 193p. [8] plates. illus. index.

Presents the British horror film in relation to the social change of the country throughout the 1950s, 60s and 70s. Not just concentrating on the Hammer studios but argues for a broader view of British filmmaking. It is well researched, with succinct arguments and is a very useful text book. Chapter 4 - "Frankenstein and Dracula" - looks at how

changing social attitudes to patriarchy and male authority are reflected in the progression of the seven films in the Hammer Frankenstein cycle which spanned the years 1957-1973.

JAMESON, Richard T
They went thataway.
 San Francisco: Mercury House, 1994. 380p. illus. index.

Examines the movies that have defined their genres and those that have transcended standard genre conventions. A useful chapter focusing on the horror genre and looking particularly at THE FLY, TREMORS, and THE SILENCE OF THE LAMBS. Also includes essays on the vampire film and Bram Stoker's Dracula.

JANCOVICH, Mark
Horror.
 London: B.T. Batsford, 1992. 128p. illus. bibliog. index

A good general text into the background of the horror genre. Using psychoanalysis and post-modernism to look at gothic fiction through to the emergence of the horror film. Specific examples used are DR JEKYLL AND MR HIDE and FRANKENSTEIN.

JANCOVICH, Mark
Rational fears: American horror in the 1950s.
 Manchester; New York: Manchester University Press, 1996. 324p. illus. chronol. bibliog.

Jancovich challenges the assumption that the 1950s were a time of "reactionary" horror film making and suggests that, in post-1960 horror, there can be traced many elements that surfaced in the films of this period.

JANCOVICH, Mark
Horror: the film reader.
 London; New York: Routledge, 2002. viii, 188p.; bibliog.index. (In Focus: Routledge Film Readers).

This book brings together key articles to provide a comprehensive resource for students of horror cinema. Jancovich's introduction traces the development of horror from THE CABINET OF DR CALIGARI to THE BLAIR WITCH PROJECT, and

outlines the main critical debates. Each section explores a central issue of horror film by combining classic and recent articles, and features an editor's introduction outlining the context of debates.

JONES, Darryl
Horror: a thematic history in fiction and film.
 London: Arnold, 2002. iv, 220p.; notes.bibliog.filmog.index.

Wide-ranging and accessible critical history of the horror genre, concentrating simultaneously on fiction and on film. The book also deals with problems in the ethics of representation from blasphemy to film censorship and the "video nasty" debates. The book is organised thematically with chapters on religion and nationalism; science and technology; vampires; madness and psycho-killers.

JONES, Stephen
Illustrated dinosaur movie guide: Introduction by Ray Harryhausen.
 London, Titan, 1993. 144p. illus. bibliog. appendix. index.

Chronological look at eras of special effect filmmaking concentrating on the many 'dinosaur' films over the years. Excellent illustrations and extracts for the major films, with cast lists and synopses.

JONES, Stephen
Creepshows: the illustrated Stephen King movie guide.
 (1st ed) London: Titan Books, 2001. 192p.; illus. Index.

This book was published to mark the 25th anniversary of John Carpenter's adaptation of CARRIE (the first film adaptation of a Stephen King novel; King has subsequently gone on to be perhaps cinema's most adapted author). The book gives in-depth coverage, production histories and interviews on all his films including the horror classics THE SHINING, PET SEMETARY and GRAVEYARD SHIFT.

KERMODE, Mark
The Exorcist.
 London: British Film Institute, 1997. 96p. illus. (BFI modern classics)

This study traces the history of the film, from its alleged "real life"

inspiration, through its production, to the hysterical response it provoked on its release. Features extensive comments from William Peter Blatty, William Friedkin, Linda Blair and others.

KING, Stephen
Bare Bones: conversations on terror.
New English Library, 1989. 217p

In the same vein as *Danse Macabre* (below), only difference in this text is that King was interviewed for much of the material so we get more direct comments from him. Focuses a lot on his own work so not that broad but still interesting all the same.

KING, Stephen.
Danse Macabre.
MacDonald, Futura, 1981. 460p. biblio. filmog. index.

Stephen King's take on the whole horror phenomenon. His own terrors and inspirations coupled with discussions on perennial classics such as *Dracula* to more recent movies (nb publication date). Its not just a book on horror movies but the entire milieu with an insight from a man who is arguably the best horror writer living today.

KUHN, Annette (ed.)
Alien zone: cultural theory and contemporary science fiction cinema.
London; New York: Verso, 1990. vi-viii, 231p. illus. bibliog.

This collection looks at the science fiction film from a cultural theory point of view. Many of the chapters focus on *ALIEN* and questions of gender and monstrosity.

KUHN, Annette (ed)
Alien zone II: the spaces of science fiction cinema.
London; New York: Verso, 1999. 308p. illus. bibliog. filmog.

A further slice of analysis, but the two chapters on the *ALIEN* franchise that are most relevant to this guide.

LLOYD, Ann
The films of Stephen King.
London: Brown Books, 1993. 96p. illus. bibliog. index

Illustrated guide to Stephen King films up to 1991's *GOLDEN YEARS* and including his earlier television adaptations. Though not up to date with his recent work its still an interesting look into his films with a comprehensive synopsis, full credit lists and Stephen King's own thoughts on the films. If you are interested in Stephen King and are a fan this book is a worthwhile read.

LUCANIO, Patrick
Them or us: archetypal interpretations of fifties alien invasion films.
Bloomington, In; Indianapolis, In: Indiana Uni Press, 1987. 194p. illus. bibliog.

It is clear nowadays that science fiction films are a genre to themselves but in the 1950s when horror directors looked to the skies for their new monsters instead of the ground, the issue wasn't as straightforward and sci-fi was deemed to be a sub-genre of horror. This book using Jungian psychology in particular aims to re-examine this concept.

MANK, Gregory William
Hollywood Cauldron: thirteen horror films from the genre's golden age.
Jefferson, NC: McFarland, 1993. vii-xxii. 404p. illus. chronology. index.

Useful chronology from 1929-1948 of Hollywood horror. Looks in depth at films that are often not covered to such an extent elsewhere, for example *THE MASK OF FU MANCHU* and *THE PICTURE OF DORIAN GRAY*.

MANK, Gregory William
Karloff and Lugosi: the story of a haunting collaboration.
Jefferson, NC: London: McFarland, 1990. 372p. illus. filmogs. teleogs. theatreogs. index

A systematic look at the careers and joint films of these two giants of the horror world. Well researched, easy to follow, and a fascinating look at the films of Universal and RKO which they shared in making.

MANK, Gregory William
Women in Horror films. 1930s.
McFarland, 1999. ix-xi, 403p. illus. appendix. index
Women in Horror films. 1940s.
McFarland, 1999. ix-xi, 392p. illus. appendix. index

A detailed look at 21 actresses from the golden age of horror film making. Not so much a commentary on the films themselves but an insightful discovery of the stars and careers in the 'star' system of Hollywood. Useful as background reading to the films, includes selected filmographies of the players, information on the production side of these films and a poll conducted by the author amongst people in the know to determine who is the best Hollywood horror actress of them all.

MARRERO, Robert
Vintage Monster Movies.
Key West, Fl: Fantasma Books, 1993. 160p. illus. filmog. index.

Useful quick reference guide to horror films concentrating mainly on the period 1930-1950. Also focuses briefly on the early silent horror films that aren't usually covered in general text books. The language is simple and straightforward, accompanied with excellent black and white stills.

McCARTHY, John.
The modern Horror Film: 50 contemporary classics.
New York: Carol, 1990. 244p illus.

As the title suggests this is a review of 50 classics of the horror genre, accompanying the text are excellent illustrations from the films themselves. Each film is treated separately with a detailed synopsis and production notes. Includes films not usually found in texts such as the sequels to the original *PSYCHO* and *THE LAIR OF THE WHITE WORM*.

McCARTHY, John.
Movie psychos and madmen. Film psychopaths from Jekyll and Hyde to Hannibal Lecter.
New York: Carol, 1993.

A well researched text book that offers a solid introduction to this particular topic. Contains excellent black and white photographs, and a useful filmography of film psy-

chos. The text isn't over laden with analysis but presents a straightforward look at the films, also includes a chapter on female film psychos.

MENDIK, Xavier
Necronomicon presents shocking cinema of the seventies.
Hereford: Noir Publishing, 2002. 228p. illus. index.

Focuses on American horror cinema of the 1970s. Offers analysis and theory with good use of films to illustrate the arguments. Mainly concerned with discussing how the horror of the seventies fitted in with the social and political climate, and how it was borne out of things like Watergate, Vietnam, Civil Rights Movement. Provides a sound overview of the whole decade: recommended text.

NEWMAN, Kim
The BFI companion to horror.
London: Cassell/British Film Institute, 1996. 352p. illus.

A complete guide to the horror genre, focusing not only on the cinema, but also literature, television, radio, history and folklore. Covering classic artists such as Boris Karloff and Edgar Allen Poe, genre giants Hammer Pictures, and Alfred Hitchcock. The author also focuses on less expected names making this one of the most comprehensive reference books around.

NEWMAN, Kim
Nightmare movies: a critical history of the horror film, 1968 - 88.
London: Bloomsbury, 1988. (New ed.). 251p. illus. bibliog. index.

The nightmare movie, according to Newman, begins with NIGHT OF THE LIVING DEAD, which he describes as the first horror film to be overtly subversive. His survey takes in all strands of horror post-1968, from Hammer to HAL-LOWEEN. Newman also allows films into his "nightmare" category that are not strictly horror (such as APOCALYPSE NOW) and suggests that, in 1988, the horror genre is stagnating and hybrids of different genres are taking its place.

NOLLEN, Scott Allen
Boris Karloff: a critical account of his screen, stage, radio, TV and recording work.
Jefferson, NC; London: McFarland, 1991. 473p. illus. appendices. index

Excellent biography of one of the leading men in the horror genre. The author focuses on the major films Karloff was involved in making including THE MUMMY, FRANKENSTEIN and THE RAVEN, taking these films as examples of a particular trait in horror movies and with critical analysis offers us useful interpretations of these texts. All the time he keeps in mind the unique influence of Karloff.

ODELL, Colin
The pocket essential horror films.
Harpenden, Herts: Pocket Essentials, 2001. 96p.

Indispensable starting point to the theory and criticism of horror films. Useful chapters defining what makes a horror film, historical and contemporary examples of the "best" horror films. Features analysis of the ten "best" horror auteurs including James Whlase, Tod Browning, George A. Romero and Wes Craven.

PAGLIA, Camille
The birds.
London: British Film Institute, 1998. 104p. illus. (some col.). (BFI Film Classics).

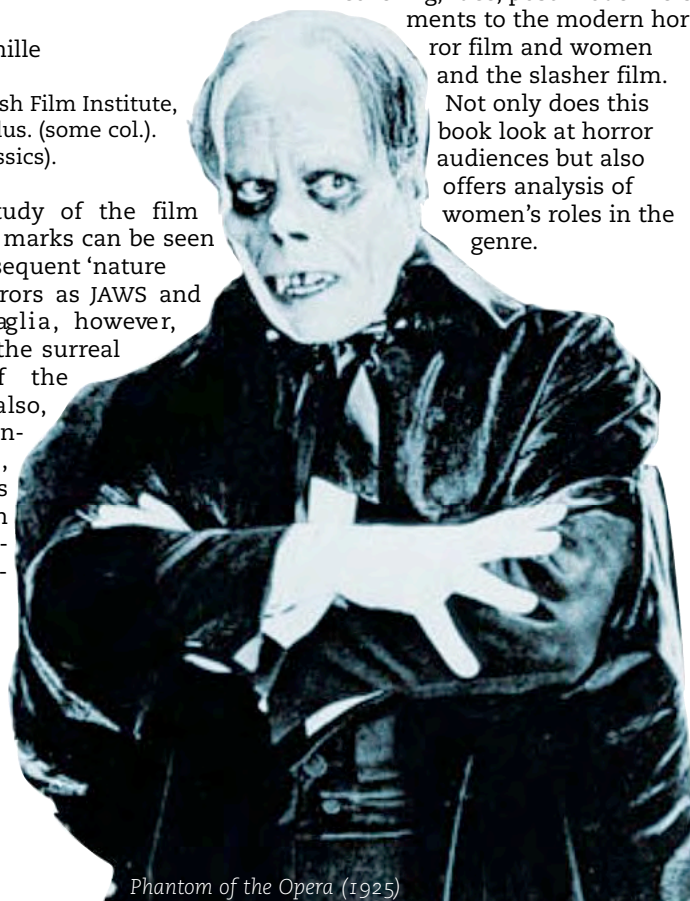
Readable study of the film whose beak marks can be seen in such subsequent 'nature attacks' horrors as JAWS and PIRANHA. Paglia, however, focuses on the surreal elements of the film, and also, more conventionally, looks at its concern with questions of gender and the family.

PAUL, William
Laughing screaming: modern Hollywood horror and comedy.
New York: Columbia University Press, 1994. 510p. [4] plates. index

A unique text looking at American films from the 1970s and 1980s which were immensely popular at the box office but barely tolerated by critics – the 'gross out movie'. The author divides this phenomenon into two genres, horror and comedy, and looks to explain the link between the two. Focusing particularly on David Cronenburg and Stanley Kubrick.

PINEDO, Isobel Christina
Recreational terror: women and the pleasures of horror film viewing.
Albany, NY: State University of New York Press, 1997. vii-xiii, 177p. illus. bibliog. index

It's rare to find a book that explores the relationship between the horror genre and its female audience let alone one which isn't too over-analytical or intellectual with its use of language. Clearly a labour of love for the author, this recently published text includes films such as CANDYMAN and the remake of NIGHT OF THE LIVING DEAD. Separated into five chapters covering; race, post-modern elements to the modern horror film and women and the slasher film. Not only does this book look at horror audiences but also offers analysis of women's roles in the genre.



Phantom of the Opera (1925)

PIRIE, David

A heritage of horror: the English gothic cinema 1946-1972.

London: Gordon Fraser, 1973. 192p. ill us. filmog. index.

Over 20 years old but groundbreaking at the time and still an important study, Pirie's history of the English/British horror film takes as its starting point the influence and tradition of the English gothic novelists of the late 18th and early 19th centuries.

Includes chapters on Terence Fisher and Hammer's *Frankenstein* and *Dracula* films, "Sadian" movies (such as *PEEPING TOM*) and *WITCHFINDER GENERAL* director Michael Reeves.

PITTS, Michael R

Horror Film Stars.

Jefferson, NC: McFarland, 1991.

Focusing on the relationship between the horror film and its stars. This well researched text emphasises the symbiotic relationship that is inherent in the horror genre, highlighting the paradox that the genre turned many actors into stars but it is through the star's popularity that the horror genre gained mass audience appeal.

QUARLES, Mike

Down and Dirty: Hollywood's exploitation filmmakers and their movies.

Jefferson, NC: McFarland, 1993. vii-xiii. 193p. illus. index.

From early exploitation films from the 1930s to more recent movie making, this is a well crafted collection of essays focusing specifically on the movie makers themselves. How they broke the mould and the taboos surrounding their films.

RASMUSSEN, Randy Loren

Children of the night: the six archetypal characters of classic horror films.

Jefferson NC: McFarland, 1998. vii 269p. illus. index.

A systematic look at the six archetypes of classic horror films, a good book for exploring genre characters and an insightful look at earlier horror films. Easily arranged in six chapters.

REBELLO, Stephen

Alfred Hitchcock and the making of Psycho.

New York: Dembner Books, 1990. vii-x, 224p. [16] plates. bibliog. index.

Exhaustively researched account of the film. Rebello tells the whole story from its origins in Robert Bloch's novel (inspired by real life killer Ed Gein), through shooting, post-production, release and finally a look at the many films influenced by *PSYCHO*.

RIGBY, Jonathan

English Gothic: a century of horror cinema.

2nd ed. Richmond, Surrey: Reynolds & Hearn Ltd. 2002. 272p. illus.source notes.index.

A comprehensive guide to horror in British cinema from the silent era up to the 1990s. The main period of production, from the 1950s to the 1970s, is dealt with in detail and 100 titles have been picked out for more in-depth analyses, which include reviews and commentaries. Rather than just isolating the films the book discusses them within the context of British film-making and the political and social climate in the country. The second edition contains a section on horror in British television.

RIGBY, Jonathan

American Gothic: sixty years of horror cinema.

1st ed. Richmond, Surrey: Reynolds & Hearn Ltd. 2007. 321p. illus.source notes.index.

An study of American horror films from 1897 to 1956. The subject is explored chronologically and Rigby unearths many rare silent titles while covering the boom period in the 1930s in the greatest depth. 100 titles have been selected for more detailed analyses, including brief contemporary reviews and commentaries by personnel. Although its roots are in European literature, horror as a film genre was born in Hollywood, hence the wealth of material means this book can only cover the first half of the story.

ROBB, Brian J.

Screams and nightmares: the films of Wes Craven.

London: Titan Books, 1998. 191 p. illus. filmog. bibliog.

Covers Craven's career from *LAST HOUSE ON THE LEFT* to *SCREAM* and *SCREAM 2*. Well illustrated, with plentiful comments from the director himself.

ROCKOFF, Adam

Going to pieces: the rise and fall of the slasher film, 1978 - 1986.

Jefferson, NC; London: McFarland, 2001. ix, 214p. illus.notes.appendix.bibliog.index.

Rockoff takes John Carpenter's *Halloween* as a starting point in his examination of the slasher film, arguing that the new genre became a pop-cultural phenomenon which, aided by unconventional means of distribution, exhibition and marketing, had a radical effect on American cinema. Rockoff examines central motifs and contextualises the slasher genre by discussing the importance of films such as *PSYCHO* and *THE TEXAS CHAINSAW MASSACRE* and discusses its resurgence in the 1990s with films like *Scream* and *I KNOW WHAT YOU DID LAST SUMMER*.

RODLEY, Chris (ed.)

Cronenberg on Cronenberg.

London: Faber & Faber, 1992. (Rev. ed.). vi-xxiv, 23op. illus. filmog. bibliog. index.

Series of interviews with Cronenberg, covering his career from early student films up to *CRASH*.

ROVIN, Jeff

From the land beyond beyond: the films of William O'Brien and Ray Harryhausen.

New York: Berkley Windover Books, 1977. 272p. illus. index.

Though dated, this is a unique book including useful stills of the films of O'Brien and Harryhausen. It praises the pioneering efforts of stop motion photography that made such films as *JASON AND THE ARGONAUTS* and *CLASH OF THE TITANS* possible amongst horror classics and discusses in detail the legacy left by these two film makers.

SEVASTAKIS, Michael

Songs of Love and Death: the classical American horror film of the 1930s.

Westport, CT; London: Greenwood Press, 1993. 208p. bibliog. index.

Another look at the horror from Hollywood's golden age but this time from the perspective of the Gothic literature the films evolved from. Each chapter examines individual works of Gothic literature and cross examines them against the films, focusing in particular on the hero/villain dynamic and the use of mise-en-scene. Overall an interesting text.

SILVER, Alain & URSINI, James

The Vampire Film: from Nosferatu to Interview with a Vampire.

3rd edition. New York; Limelight Editions, 1997. 342p. illus. bibliog. index.

From an introduction about where vampire lore came from, to the very latest incarnation of it upon our screens, this is an excellent text. Succinct chapters that aren't over-written with too much psychoanalysis cover a wide milieu of vampire films. Also has an extensive filmography and index recommending different studies of vampires that are currently on the market.

SKAL, David J.

The Monster Show: a cultural history of horror.

New York: Norton, 1993. 432p. illus. index

Chronicles America's most popular and pervasive modes of cultural expression. America has had a long love affair with the horror genre and this book attempts to explain its impact on American social history. A useful text.

SLATER, Jay

Eaten alive: Italian cannibal and zombie movies.

London: Plexus, 2002. 256p. illus.notes.filmog.

Focusing on the period from the 1970s to the early 1990s, this book provides an extensive study of the Italian cannibal/zombie sub-genre of horror film. The book contains a large number of articles and reviews which seek to place this aspect of Italian cinema within a

cultural and cinematic context.

STINE, Scott Aaron

The gorehound's guide to splatter films of the 1960s and 1970s.

Jefferson, NC: London, 2001. v-vii, 296p.; illus.appendices.index.

Essentially an A-Z of splatter films from the 1960s and 1970s which may in itself be of interest in order to gauge the kind of material being made during this period. However, more worthy of note for the student is the history of the genre's development which precedes the main bulk of the text. This provides an historical overview of the genre, identifying key films and stages in its development and its impact on the horror genre overall.

THORNHAM, Sue

Feminist film theory: a reader.

New York: New York University Press, 1999. vi 361p. bibliog. index.

Collection of essays from the leading feminist film writers of the day, including B.Ruby Rich, Mary Ann Doane and Laura Mulvey. Each chapter is separated into specific topics with an introduction, excellent references and resources for further exploration of the subject. Contains a section devoted to women in the horror genre and is a "must read" for anyone interested in this subject.

TURNER, George E & PRICE,

Michael H

Forgotten Horrors: The Definitive Edition.

Baltimore; Midnight Marquee Press, 1999. 288p. illus. index.

Informative look at the early horror films, covering the period 1929-37. Arranged chronologically each entry has a cast list, synopsis and incidental notes on the stars plus reproductions of the original posters used to advertise the films.

TWITCHELL, James B.

Dreadful pleasures: an anatomy of modern horror.

New York: Oxford University Press, 1985. 353p. illus. bibliog. index.

Well-written and clearly explained study which looks in detail at three mainstays of the horror film - Dracula, Frankenstein and the Werewolf - and more broadly at then relatively recent

incarnations of monstrosity such as the NIGHT OF THE LIVING DEAD zombies and the monster in ALIEN. Taking a psychoanalytic approach, Twitchell sees these films as "fables of sexual identity" which serve a useful social function.

WAITER, Stanley

Dark Visions: conversations with the masters of horror film.

New York: Avon, 1992. 228p. illus.

Conversations and interviews with classic horror stars and modern movie makers, such as John Carpenter, Wes Craven and Sam Raimi. Gives an interesting insight into the minds and lives of these masters of the horror genre.

WALLER, Gregory A.

The living and the undead: from Bram Stoker's Dracula to Romero's Dawn of the Dead.

Urbana, Ill: Chicago Ill: University of Illinois Press, 1986. 377p. illus. index;

Vampires again but this time looking at the conflict between the living and the undead. It not only details vampire films but focuses on other films featuring the undead such as the LIVING DEAD films and attempts to clarify why society is so pre-occupied with the living dead.

WALLER, Gregory A. (ed.)

American horrors: essays on the modern American horror film.

Urbana. IL; Chicago: University of Illinois Press, 1987. 228p. illus. filmog. bibliog. index.

This collection identifies NIGHT OF THE LIVING DEAD as the first modern horror film. R.H.W. Willard's close reading of the film suggests Hitchcock's THE BIRDS is its closest antecedent and identifies the film's utter nihilism as the source of its enduring power. Other essays look at films from the broadest sweep of the genre's spectrum, including THE HOWLING, DON'T LOOK NOW, ROSEMARY'S BABY and DRESSED TO KILL.

WEAVER, James B. III and TAM-BORINI, Ron (eds.)

Horror films: current research on audience preferences and reactions.

Mahwah, NJ: Lawrence Erlbaum Associates, 1996. vii-x, 206p. figs. biogs. indices.

Various methodological and theoretical approaches to audience research are brought together in this collection of essays, which begins with an attempt to define and categorise the genre, followed by an essay which traces horror's origins back to initiation rites in ancient hunter-gatherer societies. Other essays explore such topics as the economics of the horror film and the effect of watching horror films on social behaviour.

WEAVER, Tom

Attack of the monster movie makers: interviews with 20 genre giants.

Jefferson, NC: McFarland, 1994. vii-xi: 384p illus. filmogs. index

Twenty interviews ranging from the stars to the directors working in the golden age of horror film making. Interesting insight into what went on behind the scenes of the films that you don't get with general texts on the subject. Nice accompaniment to a subject.

WEAVER, Tom

Poverty row horror! Monogram, PRC and Republic horror films of the 40s.

Jefferson, NC: McFarland, 1993. 376p. illus. filmogs. index.

A useful text which examines what it was about these studios and the films that they produced which meant they were ignored by critics of the time but adored by the horror loving filmgoers. With a good introductory chapter.

WILLIAMS, Tony

Hearths of darkness: the family in the American horror film.

London: Associated University Presses, 1996. 320p. bibliog. index.

Williams argues that the place of the family is central in the American horror film. His study takes in Universal horror films of the 1930s, Val Lewton's RKO B-movies and Hitchcock's THE BIRDS and PSYCHO. He looks

at 70s horror, particularly the films of Larry Cohen, Wes

Craven, George A. Romero and Brian De Palma. The closing chapters look at Stephen King adaptations and 90s horror including THE SILENCE OF THE LAMBS and MANHUNTER.

WOLF, Leonard

Horror – a connoisseur's guide to literature and film.

New York; Oxford: Facts on File, 1989. 262p. illus. bibliog. index.

This text is an efficient encyclopaedia on horror films ranging from the very best of the genre to the most banal. Each entry has its own review which is more analytical than in some other texts on the subject.

WOOD, Robin

Hollywood from Vietnam to Reagan.

New York; Guildford, Surrey: Columbia University Press, 1986. 328p. illus. bibliog. index

Written from what some might call a radical political viewpoint, this outspoken book reviews the transition in American film from the 1970s to the 1980s. Through a mixture of Marxist, feminist and psychoanalytical film theory the book contains several previously inaccessible essays on the horror genre by one of the most outstanding film theorists of today.

WRIGHT, Bruce Lanier

Nightwalkers: gothic horror movies - the modern era.

Dallas, TX: Taylor Publishing Company, 1995. 171p. illus. bibliog. index.

Study of British and American "gothic" horror films, which takes as its starting point Hammer's THE CURSE OF FRANKENSTEIN. Chapter 10 - "Epilogue - The End of Horror?" - charts the demise of Hammer, the rise of slasher movies and the few attempts at cinematic gothic horror post-1976, including MARY SHELLEY'S FRANKENSTEIN, BRAM STOKER'S DRACULA and INTERVIEW WITH THE VAMPIRE.

JOURNAL ARTICLES

CINEFANTASTIQUE

Vol.36. No.4. Oct/Nov 2002

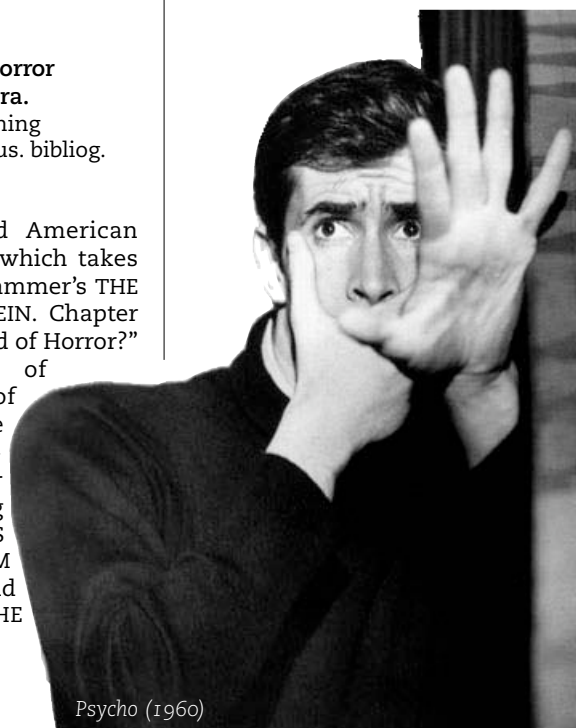
Top 25 list of horrors top 'kings' – not as sexist as you'd think, for in the past the horror genre's 'scream queens' have received a lot of column space. This article tries to redress that balance somewhat. Starts with Vincent Price in the top spot, and includes detailed profiles of Bruce Campbell, Boris Karloff and Kane Hodder. A short career profile accompanies all 25 entries.

SPECTATOR

Vol.22. No.2. Autumn 2002

Axes to grind: re-imagining the horrific in visual media, (ed) Harmony Wu

Whole issue dedicated to examining the horror genre now film theory and visual media itself has moved on. Some essays are easier to read than others, all are concerned with re-imagining the horrific in our visual media and culture. Films examined include THE BLAIR WITCH PROJECT, Hisayasu Sato's NAKED BLOOD, as well as the subject matter of vampires, interactive horror computer games, and Zombie films from the mid-western states of America.



Psycho (1960)

JOURNAL OF POPULAR FILM AND TELEVISION

Vol.29 No.2. Summer 2001, p63-73

Final girls and terrible youth: transgression in 1980s slasher horror, by Sarah Trencansky

Excellent article concerned with how gender is represented in the slasher films popular in the 1980s. It examines how typical gender roles are transgressed and reversed in these films, affording a more powerful role for the female characters to embody and for female spectators to identify with. Focusing on the NIGHTMARE ON ELM STREET series, but drawing on evidence from other films in that genre such as HELLRAISER and FRIDAY THE 13TH. Finishes with a brief discussion of the difference between the 'Final Girls' of 1980s slasher films to the ones in the 1990s such as SCREAM and I STILL KNOW WHAT YOU DID LAST SUMMER.

SIGHT AND SOUND

Vol.8. No.7. July 1998, pp.6-11

Lucifer Rising, by Mark Kermode

On the 25th anniversary re-issue of THE EXORCIST this article discusses the public reaction to the original release, the history of the screenplay, issues of censorship, the filming and the new documentary THE FEAR OF GOD made about the film.

FILM COMMENT

Vol.32.No.4. July/Aug 1996, pp.76-79

PSYCHO: Not Guilty As Charged, by James Griffith

Previous theoretical criticism of PSYCHO has suggested that the viewer identifies with the character of Norman Bates through point-of-view shots and thus becomes complicit in, and obtains release through, his crimes. Griffith puts forward the theory that the audience does not automatically identify with a character through p.o.v. shots as throughout PSYCHO there are so many such shots from a variety of different characters as well as close ups of characters at highly dramatic moments, creating a far more complex process of identification.

LITERATURE FILM QUARTERLY

Vol.24. No.2. 1996, pp.193-200

Coveting The Feminine: Victor Frankenstein, Norman Bates and Buffalo Bill, by Diane Negra

Heavily theoretical article which examines the similarities between Victor Frankenstein in Mary Shelley's novel and the characters of Norman Bates in PSYCHO and Buffalo Bill in THE SILENCE OF THE LAMBS. The premise is that the "monstrous" often involves crossing gender boundaries and that psycho-sexual development is arrested by childhood trauma.

INDEX ON CENSORSHIP

Vol.24. No.6. 1995, pp.59-68

Horror: On the edge of Taste. Horror films present the censor with a problem: how to make 'acceptable' a genre that deals with the 'unspeakable', by Mark Kermode

Discusses the problem censors encounter with horror films and the films cut or banned by the British Board of Film Classification (BBFC). Article also mentions the phenomenon of 'video nasties' and how horror videos are perceived in society. Analyses the films the BBFC have cut, including THE EVIL DEAD.

PREMIERE

Vol.9. No.2. October 1995, pp.88-101

In The Grip of JAWS, by Nancy Griffin

On the 20th anniversary of the release of JAWS Steven Spielberg, Richard Dreyfuss and others involved in the making of the film talk about their experiences on the shoot.

EMPIRE

No.73. July 1995, pp.78-85

Raiders Of The Lost Shark, by Mark Salisbury and Ian Nathan

Comments on the book, screenplay, casting, the shark and the reaction to JAWS from the writers and film-makers. Includes ten useful facts about the film, a list of films inspired by it and a description of the twelve most effective scenes.

SIGHT AND SOUND

Vol.5. No.1. January 1995, pp.8-11

Bloody Tales, by Amy Taubin

A discussion on the power of the image of blood in modern horror films. Taubin links the modern pre-occupation with blood and gore in entertainment with the spread of AIDS. INTERVIEW WITH THE VAMPIRE is compared unfavourably with THE ADDICTION and NADJA which are seen as more accomplished, and less bloody, AIDS-anxiety fantasies.

SIGHT AND SOUND

Vol.4. No.12. Dec 1994, pp.14-17

Learning To Scream, by Linda Williams

An account of the audience reaction to PSYCHO when it was released in 1960, describing the attendant marketing gimmicks including three trailers and a training film aimed at coaching cinema managers in showing the film and policing the audience. This article is illustrated with stills of the audience both before and during the watching of the film which are used as evidence that the power to shock in PSYCHO lies in its destabilisation of gender roles.

SIGHT AND SOUND

Vol.3. No.6. June 1993, pp.6-8

Terror Master: From THE HOWLING to his new film MATINEE, Joe Dante has explored horror. He talks about fear, special effects and THE MUMMY to Mark Kermode.

Interview with Joe Dante, who talks about the history of the horror film, its development, its position worldwide and the connection between horror and reality. Includes a filmography of Dante's films.

SIGHT AND SOUND

Vol.3. No.6. June 1993, pp.10-12

Ghoul School: is the horror genre now exhausted? Mark Kermode talks to some of its creators.

Article discusses various aspects of horror films with different

directors and writers of horror. Interviewees include Wes Craven and Clive Barker.

JOURNAL OF POPULAR FILM
Vol.19. No.3. Fall 1991, pp.106-113

The Transvestite As Monster: Gender Horror In THE SILENCE OF THE LAMBS and PSYCHO, by Julie Tharp

Examines the similarities between PSYCHO and THE SILENCE OF THE LAMBS especially in their construction of sex and gender, homosexuality and transvestism. The author explores the characterisation of Hannibal Lecter in depth, arguing that it goes against the usual psychological portrait of a killer in modern fiction.

LITERATURE FILM QUARTERLY
Vol.4. No.3. Summer 1976, pp.196-214

THE EXORCIST and JAWS, by Stephen E. Bowles

Two-part article comparing THE EXORCIST with JAWS. The first part identifies the various cinematic techniques used to evoke horror in both films particularly the use of sound, examines their realism and places them in the context of the history of the genre. The second part concentrates on the adaptation of novel to screen especially those elements which have been changed in order to generate suspense in the films. The author argues that characterisations and human relationships have been sacrificed to suspense resulting in a lack of morality.

SCREEN INTERNATIONAL
3 January 1976, p.5

JAWS From A Different View, by Dr. Dennis Friedman

A psychological explanation for the success of JAWS with cinema-goers, arguing that on an unconscious level we identify with the shark and through it vent our primal urges. The film is also presented as an "oral" text; from its single syllable title to its emphasis on greed as a human weakness unconsciously satisfied by the uncontrollable shark.

CASE STUDIES

ALIEN TRILOGY

STARBURST
No. 207 November 2000,
pp.36-43

Starbeast to resurrection: the ALIEN saga, by Howard Maxford

A complete detailed overview of how the ALIEN saga came in to being, the people behind the scenes from the money men to the crew. Excellent material for providing context and insight to accompany more serious study. Includes budget, special effects and box office information.

METRO
No.116. 1998, pp.30-35

Ambiguity, Perversity and Alien Resurrection, by Colleen Keane

A discussion of ambiguity, ambivalence and perversity in the four ALIEN films, most notably Alien Resurrection. Quite a detailed article, but worth persevering with.

POSTSCRIPT
Vol.16 No.3. Summer 1997, pp.36-50

Some Horrible Dream About (S)mothering Sexuality, gender and family in the ALIEN trilogy, by Chad Hermann

Unlike critic Barbara Creed, Hermann sees the film ALIEN as a parable of paternity, not maternity, and masculine anxieties about becoming a mother. From this base, however, Alien develops from the theme of phallic menace to represent the fear of the powerful evil mother. Through discussion of all three films, Hermann shows how the trilogy centres around gender, sexuality and the family. In the end it is technology and the Company which endures and survives at the expense of the concept/reality of the family and all those who play a biological part within it.



SIGHT AND SOUND
Vol.7 No.12. December 1997, pp.6-9

Born Again, by Michael Eaton

Brief analysis of the first three films then a detailed look into Alien Resurrection. Examines the main concepts and ideas behind the film, and offers the analysis that in order to remake itself, the franchise has to plunder several different genres each time around. In Alien Resurrection's case, the theme of genetic modification and alien abduction are key.

FILM and PHILOSOPHY
Vol.3. 1996 pp. 167-175

Changing perspectives of motherhood: images from the Aliens trilogy, by Valerie Gray Hardcastle

Starts off with a handful of quotes from critics on discussions of the Ripley character which is useful in itself, goes on to discuss the wider implications of the changing character and its implications for the feminist/motherhood dynamic.

FOCUS MAGAZINE
No.14. 1994, pp.7-17

Containing Horror. The ALIEN trilogy and the Abject, by Joseph Chien

Chien argues that the figure of the Alien is aligned in its form with many former fear-inspiring monsters. The horror also derives from both the Alien being seen as a possible preview of humanity's future and as a creature that may

become human. The article then centres on exploring what Kristeva has termed the 'abject', which is identified in the film as female and also the breakdown of identity and order.

SIGHT & SOUND
Vol.2 No.3. July 1992, pp.8-10

Invading Bodies. ALIEN? and the trilogy, by Amy Taubin

Discussing how Ripley's maternal instincts develop through the film, Taubin sees the films as representations of various social anxieties including feminism, female fecundity, homosexuality and AIDS. While the films focus on the themes of sexual identity, the family and the role of the mother, Taubin argues that the ambivalence Ripley feels for the alien growing inside her, demonstrates a particularly complicated emotion which is movingly portrayed at the end of ALIEN?.

CINEACTION!
No.30. Winter 1992, pp.54-62

Explosions, Prosthetics and Sacrifice. Phantasies of the Maternal Body in the ALIEN trilogy, by Carol Moore and Geoff Miles.

Using the analysis of Klein, a psychoanalytic writer, the authors discuss the ALIEN trilogy in 3 parts seeing them as three representations of infantile phantasies of the mother's body. The first film expresses the infant's internal exploration of the mother, the second, the notion of the combined parents and the 'phallic' mother, and the third film, maternal sacrifice and death.

DRACULA

BOOKS

COPPOLA, Francis Ford and HART, James V.

Bram Stoker's Dracula: the film and the legend.

London; Basingstoke: Pan Books, 1992. 172p. illus. bibliog. filmog.

Very similar format to the book of Branagh's MARY SHELLY'S FRANKENSTEIN, ie includes screenplay, details on set design etc. Coppola's introduction, like Branagh's, puts the case for a faithful adaptation of Stoker's novel but, at the same time, tries to justify the film's major departures from the original text.

LEWIS, Jon
Whom God wishes to destroy: Francis Coppola and the new Hollywood.

Durham, NC; London: 1995. ix. 194p. illus. index.

Looks at the director's career from an institutional point of view, considering Coppola as an auteur working within and without the major Hollywood studios. Charts the rise and fall of Zoetrope Studios, Coppola's gradual reemergence as a director with box-office clout and the success of BRAM STOKER'S DRACULA.

Argues that Coppola hoped MARY SHELLY'S FRANKENSTEIN would be a big hit, thus giving him a sufficiently strong position in the industry to establish more control over the production, exhibition and distribution of his own films.

JOURNAL ARTICLES

STARBURST
No.175. March 1993, pp.26-29

Francis Ford Coppola on DRACULA. Part 1 of 2 part interview with Francis Ford Coppola, by Mark Bermann.

Coppola talks about his interest in the story of Dracula, horror films and the importance of visual style. He discusses the power of fantasies and the por-

trayal of female sexuality in the film, both of which he sees as relevant to the 1990's.

STARBURST
No.176. April 1993, pp.36-39

Francis Ford Coppola on DRACULA. Part 2. Interview with Francis Ford Coppola, by Mark Bermann.

Coppola continues his interview with discussions about the character of Van Helsing, the portrayal of Dracula as evil and also romantic, and the presentation of Dracula's vampire brides. He concludes by arguing that major studios want ordinary films but that he is always attracted to the exotic.

LITERATURE/FILM QUARTERLY
Vol.18. No.2. 1990, pp.116 -121

DRACULA and Mephistopheles: Shyster Vampires, by William Thomas McBride

McBride argues that the portrayal of Dracula in Tod Browning's 1931 version, is partially informed by anti-Semitism which fed the vampire myth. Focusing on Dracula's appearance and concern with legal contracts, the article highlights the alignment of Dracula with the association, in Western literature, of Jew, lawyer and bloodsucker. McBride continues to show how the Dracula myth is connected to Shylock, Fagin and Mephistopheles, and is forced to serve as scapegoat within a pro-Christian context.

PHOTON
No.27. 1976, pp.22-35

Horror of Dracula. An Analysis of the Hammer film classic, by Ronald V Borst

Borst explains in great detail the work of key individuals behind the Hammer films and the process involved in producing Dracula (in US - Horror of Dracula). The article discusses the portrayal and character of Dracula, Jimmy Sangster's script, Terence Fisher's direction and his revisions. After providing details of the shooting schedule, the film's marketing and release, Borst outlines the film's initial reception in England and the US. He concludes that

none of Hammer's subsequent horror films has endured and that *Dracula* is a modern classic of its genre.



Dracula (1958)

FRANKENSTEIN

BOOKS

BRANAGH, Kenneth
Beginning.
London: Chatto and Windus, 1989. 244p. illus.

Autobiography. Covers Branagh's life and career up to and including the production of the film *HENRY V*.

BRANAGH, Kenneth, LADY, Steph and DARABONT, Frank
Mary Shelley's Frankenstein: the classic tale of terror reborn on film.
New York, NY: Newmarket Press, 1994. 191p. illus. credits. filmog. bibliog.

Includes screenplay and production details, with particular attention paid to the design, cinematography, score, costumes and make up. There are also profiles of the leading actors with reasons for their casting.

In the introduction, Branagh explains why he wanted to make a faithful screen adaptation of Mary Shelley's novel, and also why he introduced significant changes.

CARTMELL, Deborah et al. (eds.)
Pulping fictions: consuming culture across the literature/media divide.
London; Chicago: Pluto Press, 1996. 160p. index.

Includes essays on MARY SHELLEY'S *FRANKENSTEIN* and Branagh's *HENRY V*. In the former, Heidi Kaye finds Branagh's professed feminist sympathies wanting and suggests that both the text of the film and aspects of its production privilege relationships between men over those between men and women or women and their children.

DOUGAN, Andy
Untouchable: Robert De Niro unauthorised.
London: Virgin Books, 1996. v. 312p. [16] plates. filmog. bibliog. index.

Includes information on the making of MARY SHELLEY'S *FRANKENSTEIN*, with comments from Kenneth Branagh, Helena Bonham-Carter and others.

GATISS, Mark
James Whale: a biography, or the would-be gentleman.
London; New York: Cassell, 1995. vi. 182p. [8] plates. appendix. bibliog. index.

Looks at *FRANKENSTEIN* and *THE BRIDE OF FRANKENSTEIN*, highlighting their religious and sexual subtexts. Concentrates on Whale's input but also pays attention to the studio's contribution, cuts made by the censors and comments from the actors.

GLUT, Donald F.
The Frankenstein legend: a tribute to Mary Shelley and Boris Karloff.
Metuchen, NJ: Scarecrow Press, 1973. 372p. illus. index.

Exhaustive chronicle, beginning with the original novel and detailing theatre, film, radio, literary and comic-book adaptations. Individual chapters on the Universal and Hammer versions.

GLUT, Donald F.
The Frankenstein Catalog.
Jefferson, NC; London: McFarland, 1984. 525p. illus. bibliog. filmog. teleog.

Exhaustive reference guide to all things 'Frankenstein'. An easy to follow, detailed catalogue with over 2500 entries.

IACCINO, James F.
Psychological reflections on cinematic terror: Jungian archetypes in horror films.
Westport, CT; London: Praeger, 1994. 217p. appendices. bibliog. index

Iaccino sees Frankenstein as embodying the Jungian alchemist archetype, that is, one who can discover the divine essence in base material but in doing so runs the risk of unleashing the dark "shadow side" from his unconscious. Films discussed include *FRANKENSTEIN CREATED WOMAN*, *FRANKENSTEIN AND THE MONSTER FROM HELL*, *FRANKENSTEIN: THE TRUE STORY* and *FRANKENSTEIN UNBOUND*.

JONES, Stephen
The illustrated Frankenstein movie guide.
London: Titan Books, 1994. 143p. illus. index. bibliog. (Titan illustrated movie guide; no.3)

Decade by decade listing of Frankenstein and Frankenstein influenced films, including some with a fairly tenuous connection. Includes profiles of Terence Fisher, Boris Karloff and Colin Clive amongst others.

PARKER, John
De Niro.
London: Victor Gollancz, 1995. 255p. [16] plates. filmog. index.

Biography which includes information on the making of MARY SHELLEY'S *FRANKENSTEIN*, including comments from Kenneth Branagh and press reactions.

SHUTTLEWORTH, Ian
Ken and Em: a biography of Kenneth Branagh and Emma Thompson.
Chatham: Headline, 1994. 248p. [16] plates.

Covers Branagh's acting and film career, including MARY SHELLEY'S

FRANKENSTEIN. Considers Branagh's place in the British film industry, his approach to film making, including raising finance, casting and his role as actor/director.

TROPP, Martin
Mary Shelley's monster: the story of Frankenstein.
Boston, MA: Houghton Mifflin, 1976. 192p. plates. bibliog. filmog. index.

Critical history of the novel and subsequent adaptations, including the Universal and Hammer Frankenstein films, US television versions and YOUNG FRANKENSTEIN.

TWITCHELL, James B.
Dreadful pleasures: an anatomy of modern horror.
New York: Oxford University Press, 1985. 353p. illus. bibliog. index.

Using a psychoanalytic approach, Twitchell looks in detail at the sexual subtexts (including bisexuality and incest) in Shelley's novel and how, in subsequent film adaptations, these become increasingly foregrounded. Films discussed include THE BRIDE OF FRANKENSTEIN, FRANKENSTEIN CREATED WOMAN, YOUNG FRANKENSTEIN and THE ROCKY HORROR PICTURE SHOW.

URSINI, James and Alain Silver
More things than are dreamt of: masterpieces of supernatural horror from Mary Shelley to Stephen King - in literature and film.
New York, NY: Limelight, 1994. 196p. illus. filmog. bibliog. index.

A useful survey which looks at selected "classics" of supernatural/horror literature and the film adaptations thereof. Proceeds chronologically, beginning with Mary Shelley and the lesser known works of Bram Stoker, takes in Poe and Lovecraft, R.L. Stevenson, Oscar Wilde, Arthur Machen and the ghost stories of the two Jameses, M.R. and Henry. The final chapter focuses on modern horror including a look at David Cronenberg's version of Stephen King's THE DEAD ZONE and Robert Wise's film of Shirley Jackson's THE HAUNTING [of Hill House].

Chapter 1 - "The Prometheans" -

provides an overview of films from the Frankenstein stable, beginning with a discussion of the original novel. Compares the young, doubting Frankenstein of the novel and Universal films to Peter Cushing's older, ruthless character in the Hammer cycle. Also discusses Roger Corman's FRANKENSTEIN UNBOUND and Mel Brooks' YOUNG FRANKENSTEIN.

WRIGHT, Bruce Lanier
Nightwalkers: gothic horror movies - the modern era.
Dallas, TX: Taylor Publishing Company, 1995. 171p. illus. bibliog. index.

Study of British and American "gothic" horror films, which takes as its starting point Hammer's THE CURSE OF FRANKENSTEIN. Chapter 10 - "Epilogue - The End of Horror?" - charts the demise of Hammer, the rise of slasher movies and the few attempts at cinematic gothic horror post-1976, including MARY SHELLEY'S FRANKENSTEIN, BRAM STOKER'S DRACULA and INTERVIEW WITH THE VAMPIRE.

JOURNAL ARTICLES

FILM COMMENT
Vol.31. No.1. Jan/Feb 1995, pp.17-29

Really a Part Of Me. Shelley and Stoker conjured up bodies and pictures. In movies, the body is commonplace; but for those authors it was a divine mystery still, by David Thomson

Analysis of MARY SHELLEY'S FRANKENSTEIN, INTERVIEW WITH THE VAMPIRE and JUNIOR, focusing on the theme of immortality, creation and youth in the films. The article includes comparisons of MARY SHELLEY'S FRANKENSTEIN with FRANKENSTEIN, the 1931 film version of the novel.

AMERICAN CINEMATOGRAPHER
Vol.75. No.12. Dec 1994, pp.34-38, 40

New Look for Classic Creature. Transforming Robert DeNiro into Mary Shelley's mythical monster, by Ron Magid

Daniel Parker, makeup artist, talks about his work

in transforming Robert De Niro in MARY SHELLEY'S FRANKENSTEIN. The article refers to monsters in other film versions of Shelley's novel and how Branagh's creature differs in its character.

AMERICAN CINEMATOGRAPHER
Vol.75. No.12. Dec 1994, pp.42, 44, 46, 48

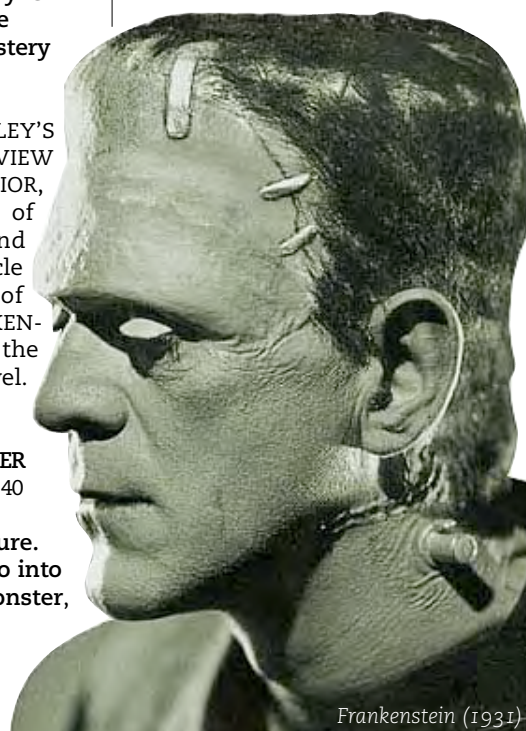
CFC's Effects Give Life to MARY SHELLEY'S FRANKENSTEIN. Computer Film Company used modern methods to invigorate Kenneth Branagh's reinvention of classic horror tale, by Ron Magid

Article discusses digital imaging used in various scenes in the film, including the scene bringing the monster to life. Former film versions of Shelley's novel are briefly discussed, as is the theme of the power of inanimate objects prevalent in Branagh's version.

CINEFANTASTIQUE
Vol.25. No.6/vol. 26 no.6 Dec 1994/Jan 1995, pp.6-9

MARY SHELLEY'S FRANKENSTEIN, by Alan Jones

Article on Kenneth Branagh's MARY SHELLEY'S FRANKENSTEIN in comparison with other Frankenstein adaptations.



Frankenstein (1931)

EMPIRE

No.66. December 1994, pp.98-100, 103, 105, 107, 109

Mission Accomplished? by Barry McIlheney

Interview with Branagh, discussing his adaptation of Shelley's novel and its relevance to today's audience. Discusses other Gothic films, working with Robert De Niro and living in the public eye.

REDEEMER

Vol.1. No.2. 1993, pp.35-37

Franks for the Memory. From evolution's waste bin, Frankenstein played God and created a loose-limbed air-head, by Marcelle Perks.

Perks discusses the nature of monsters in horror films and how the appearance of the Monster in *FRANKENSTEIN* (1931), was influenced by monsters in former silent films. The article examines the history of the film adaptations of Frankenstein and how multi-monster movies developed over the decades and sometimes included Dracula. Commenting on how the films always depict amateurish laboratories, anticipating that all experiments will be doomed to failure, the author argues that a requisite to the Frankenstein myth is the Baron's idealism, the opposition of the monster and yet also an enduring connection between creator and creation.

MONTHLY FILM BULLETIN

Vol.41. No.490. Nov 1974, pp.250-251

FRANKENSTEIN: The True Story

Article contains full credits, synopsis and review of the 1973 film.

Review concentrates on the way this adaptation emphasises the similarity between Frankenstein and the creature, and how it reinterprets former film versions of the novel.

NATIONAL FILM THEATRE PROGRAMMES

August 1994 pp.22-23

Walking shadows: Kenneth Branagh. Kenneth Branagh, more than anyone else in the last 10 years, has succeeded in uniting**Shakespeare and the screen,** by Olwen Terris

Details of a short season, starring Kenneth Branagh in Shakespeare related productions for film and television. Brief profile on the actor and his appeal.

PREMIERE

Vol.3. No.11. December 1995, pp.70-74

"F* This..." Kenneth Branagh returns defiant after the multi-million dollar debacle of MARY SHELLEY'S FRANKENSTEIN, to make his lightest film since PETER'S FRIENDS, IN THE BLEAK MIDWINTER,** by John Naughton

Profile of Kenneth Branagh, providing details of his career. Talks about the disappointing reception of *MARY SHELLEY'S FRANKENSTEIN*, his admiration for Shakespeare and his new film.

SCREEN INTERNATIONAL

No. 982 November 4th 1994, p.24

Renaissance Man. As MARY SHELLEY'S FRANKENSTEIN comes to life on both sides of the Atlantic, Ana Maria Bahiana talks to Kenneth Branagh about his latest progeny and his future plans.

Branagh in interview, talks about the differences between *MARY SHELLEY'S FRANKENSTEIN* and former film adaptations of Shelley's novel, and the decision to avoid the schlock horror and melodrama of other films. Also includes discussion of Branagh as an actor and director.

SCREEN INTERNATIONAL

No. 982 November 4th 1994, pp.28, 32

Gothic Creation. MARY SHELLEY'S FRANKENSTEIN was the natural film for Francis Ford Coppola's production outfit, American Zoetrope, to make following Bram Stoker's Dracula. Bob Jacques describes the genesis of the film.

Francis Ford Coppola discusses how *MARY SHELLEY'S FRANKENSTEIN* came to be produced and its similarity to Coppola's version of *Dracula*. Branagh talks about his adaptation, its loyalty to the text and former interpretations of the novel in the horror canon.

SCREEN INTERNATIONAL

No. 982. November 4th 1994, p.34

Creature Feature. Victor Frankenstein's creature consists of a complex blend of prosthetics and make-up, prepared by one of the largest specialist teams ever assembled outside the US. Bob Jacques reports.

Article on the make-up used to create the monster/creature and its difference from former Frankenstein monsters depicted on the screen.

SIGHT AND SOUND

Vol.4. No.11. November 1994, pp.6-9

Making Frankenstein and the Monster. The make-up artist and the set designer on the look of Kenneth Branagh's film.

Make up artist Daniel Parker, talks to Mark Kermode about the creation of the monster in the film; and set designer Tim Harvey discusses the visual appearance of the film with Pat Kirkham.

SIGHT AND SOUND

Vol.4. No.12. December 1994, pp.51-52

MARY SHELLEY'S FRANKENSTEIN

Article contains full credits, synopsis and review of the film. Review focuses on the horror aspect of the film and points to the presence of modern and updated themes.

SIGHT AND SOUND

Vol.3. No.9 September 1993, pp.16-19

The Importance of Being Ordinary: Equally at home in Hollywood as with the classics, Kenneth Branagh speaks for modern middle England, by Alison Light

Profile of Kenneth Branagh, contrasting his work with Laurence Olivier's and discussing his attitude to culture and the politics of his appeal.

STARBURST

No.32. 1981, pp.51-54

The FRANKENSTEIN Chronicles. Part 1, by Phil Edwards.

The first part of a four part series, Phil Edwards looks back at the first

of the Boris Karloff FRANKENSTEIN films, made in 1931 for Universal. Later installments will examine BRIDE OF FRANKENSTEIN (1935) and SON OF FRANKENSTEIN (1937).

The articles examines the origins of the filmed adaptations of Frankenstein and how Boris Karloff was chosen to play the part of the monster. Edwards then discusses the creation of the appearance of the monster, the famous elimination of a particular scene, the differences of the film to Mary Shelley's book and finally the enormous popularity of the film.

STARBURST

No.33. 1981, pp.40-43

The FRANKENSTEIN Chronicles, Part II. BRIDE OF FRANKENSTEIN, by Phil Edwards

Edwards explains how the sequel to FRANKENSTEIN - BRIDE OF FRANKENSTEIN - came to be produced, the development of the story and the nature of James Whale's direction. Although the film was not well received critically in England, it proved very successful at the box office.

STARBURST

No.34. 1981, pp.38-41

The FRANKENSTEIN Chronicles, Part III. SON OF FRANKENSTEIN, by Phil Edwards

The articles discusses how the film came to be made, the script and the choice of director. Also examines the character of Ygor played by Bela Lugosi. Though Boris Karloff later noted that the Frankenstein stories had run their course, and the film departs from many of the trademarks of the original two films, SON OF FRANKENSTEIN was well received by press and public and triggered the 40s horror boom.

STARBURST

No.67. March 1984, pp.30-32

The FRANKENSTEIN Chronicles, Part IV, by Phil Edwards

The article charts the additional Frankenstein films produced by Universal Pictures. With details of GHOST OF FRANKENSTEIN, FRANKENSTEIN MEETS THE WOLF-

MAN and HOUSE OFFRANKENSTEIN, Edwards comments that in the first of these Lon Chaney Jnr as the monster failed to match Karloff's performance and the second film relegated the series to B programme status.

MAKING FILMS IN NEW YORK

Vol.9. No.3. 1975, pp30-35

The unending pursuit of FRANKENSTEIN and DRACULA. 70 years of blood and horror for fun and profit, by Art Ross

Ross details the beginning of the Frankenstein myth, early film versions of the story and the 1931 classic. Praising Karloff's portrayal of the monster, he contrasts the Universal films with the Hammer versions and outlines his views of the relevance of the myth today. The article also details the origins of the Dracula myth and its filmic representations, and includes Murneau's NOSFERATU (1921) and Universal's DRACULA (1931). Seeing Bela Lugosi's Dracula as the definitive portrayal, Ross examines other Dracula adaptations up to the 1970's. He argues that both myths provide film with some of its most magical and appropriate material.

REAR WINDOW

No.5. Spring 1975, pp.11-15

Angel, by T Leo French.

In an article concentrating on the work of Terence Fisher, French asserts Fisher was more interested in Frankenstein than in Dracula. French analyses the Hammer films, often via particular shots to demonstrate the influence of Welles and Hitchcock on the director and also his own particular style of horror. A development in the series is the appearance of a Junior Frankenstein whose love for Angel, a nurse, leads him to recognize Frankenstein's insanity and redirect the themes of the films onto new ground.

CLASSIC FILM COLLECTOR

No.47. Summer 1975, pp.8-9, 58

A look at Universal's horror films of the 30s (part 6), Bride of Frankenstein (conclusion), by Lawrence Contratti.

A study of Universal's production

of THE BRIDE OF FRANKENSTEIN.

The other parts of this series were: Part 1, which was an overview, No 42, Spring 1974, p24-25

Part 2, DRACULA as a transitional sound film No 43 Summer 1974, p27-30

Part 3, Black Humour: THE INVISIBLE MAN, No 44, Fall 1974 p40-41, 45, 13

Part 4, The MUMMY, No 45, Winter 1974 p12-13

Part 5, BRIDE OF FRANKENSTEIN (part 1) No 46, Spring 1975, p50-52

PRESS ARTICLES

The following reviews and articles and are held on microjacket at the BFI National Library under the title MARY SHELLEY'S FRANKENSTEIN.

OBSERVER. REVIEW

30 October 1994 pp. 8-9

OBSERVER. REVIEW

6 November 1994 p.11

SUNDAY TELEGRAPH. REVIEW

6 November 1994 p.5

INDEPENDENT ON SUNDAY

6 November 1994 p.26

SUNDAY TIMES. SECTION 10

6 November 1994 p.6-7

DAILY TELEGRAPH

4 November 1994 p.20

DAILY MAIL

4 November 1994 p.44

INDEPENDENT

3 November 1994 p.29

EVENING STANDARD

3 November 1994 p.32

THE TIMES

3 November 1994 p.3

THE TIMES

3 November 1994 p.37

FINANCIAL TIMES

3 November 1994 p.21

GUARDIAN. SECTION 2

23 November 1994 p.12

MIDWEEK

3 November 1994 p.22

NEW STATESMAN & SOCIETY

4 November 1994, pp.32-33

Stitch-Up Job, by Jonathan Romney

The article criticises MARY SHELLEY'S FRANKENSTEIN and sees the film as made up of components of former horror films and genres. Considers that De Niro's creature is the first monster of modern horror, but that the film ultimately does not resolve itself successfully.

GUARDIAN (SECTION 2)
27 October 1994

Creatures Great and Tall, by Lizzie Franke

The article examines Mary Shelley's novel and its enduring fascination. Also discusses the 1931 film version of the novel and other adaptations, before concluding that Branagh's film fails to capture the essence of Shelley's work.

SUNDAY TELEGRAPH. REVIEW
23 November, 1994, p.5

Filming Frankenstein, by Kenneth Branagh

Branagh explains how he wanted to adapt Shelley's novel and portray the character of Frankenstein. Also discusses how he aimed to show the novel's connection with many ethical problems of today. Examines the themes of creativity, parenthood and birth in the film, as well as the role and appearance of the creature.

HAMMER STUDIOS

BOOKS

EYLES, Alan, ADKINSON, Robert and FRY, Nicholas (eds.)

House of horror: the complete Hammer Films story.

London: Creation Books, 1994. (Rev. ed.). 175p. illus. filmog. index.

History of Hammer, including interviews with Terence Fisher and Peter Cushing, amongst others.

JOHNSON, Tom and DEL VECCHIO, Deborah

Hammer films: an exhaustive filmography.

Jefferson, NC: McFarland, 1996. vii-xi. 410p. illus. filmog. bibliog. index.

Alphabetical listing of all Hammer's films with credits, synopses, critiques and press reactions. Also includes a brief history of the studio.

MAXFORD, Howard

Hammer, house of horror: behind the screams.

London: Batsford, 1996. 192p. [12] col. plates. illus. chronol. biogs. filmog. index

Detailed and appreciative history of Hammer from the studio's inception to its demise. Good on production details, plot synopses, press reactions and how the films did commercially.

PIRIE, David

Hammer: a cinema case study.

London: BFI Education, 1980. unpagged, illus.

Looks at the factors - social, institutional and political - responsible for Hammer's success in Britain and America. Focuses on Hammer's Frankenstein and Dracula films.

JOURNAL ARTICLES

HOUSE THAT HAMMER BUILT

No.11. February 1999 (whole issue)

Interviews and filmographies on Hammer directors, screenwriters and production designers, including original sketches and shooting schedules for some films.

HOUSE THAT HAMMER BUILT

No.1. February 1997

Hammer - the origins p.1-3
Chronology of the founding of Hammer, from its origins with Exclusive Films, including profiles of Enrique Carreras and William Hinds

Hammer - the productions p.4-18
Full production list for Hammer from 1947 to the 1970s

Hammer - the history p.19 - 34
Chronological history of Hammer 1947-1956 including key events and films produced

HOUSE THAT HAMMER BUILT

No.2. April 1997

Hammer: the history pp.57-100

Second part of a chronological history of Hammer productions from 1957 to 1959, including detailed analysis of the fantasy films produced

HOUSE THAT HAMMER BUILT

No.3. June 1997 pp.117-152

The Sixties

Third part of a chronological history of Hammer Film Productions, focusing on 1960-1961, with features on each fantasy film released.

HOUSE THAT HAMMER BUILT

No.4. August 1997 pp. 175-200

Hammer: the history

Continuation of a chronological history of Hammer focusing on the years 1962-1963, including detailed analysis of the fantasy films produced.

HOUSE THAT HAMMER BUILT

No.6. December 1997pp.292-339

Hammer: the history

Continuation of a chronological history of Hammer production focusing on the fantasy films produced from 1966 to 1968.

HOUSE THAT HAMMER BUILT

No.7. February 1998

Hammer: the history

pp. 349-379

Continuation of a history of Hammer productions 1969 - 1970, including detailed analysis of the fantasy films produced in those years.

pp. 409 - 467

Continuation of a detailed chronological history of Hammer Film Production, including detailed articles on the fantasy films produced 1971 - date of compilation.

HOUSE THAT HAMMER BUILT

No.9. August 1998 p.47-58

Hammer on location

List of Hammer films with the locations where they were filmed. Includes photographs of some of the frequently used locations

SIGHT AND SOUND

Vol.6. No.8. August 1996, pp.10-13

Hammer's Cosy Violence. Hammer and the English at Home, by Jonathan Coe

Coe discusses Hammer Studios' relation both to TV and popular genres and how their films often include a subversive element. Offering familiar English genres and landscapes within TV and radio adaptations, Hammer films are typical examples of English culture. Arguing that the Hammer style suited the Dracula and Frankenstein films better than Coppola's or Branagh's efforts, Coe shows how the films were centred on domestic environments and recognizably connected to our ideas of family life.

HAMMER HORROR

No.4. June 1995, pp.8-13

Costume Dramas: As the director of KISS OF THE VAMPIRE, THE DEVIL-SHIP PIRATES, and RASPUTIN THE MAD MONK, Don Sharp handled some unusually diverse films for Hammer. He talks to Christopher Koetting about his work for the company, and their attempts to lure him back into the fold.

Interview with director Don Sharp about his horror films for Hammer Film Productions.

FILM COMMENT

Vol.28. No.3. May/June 1992, pp.46-50

The House of Hammer, by Andrew Mangravite

Mangravite discusses the special style and appeal of the Hammer horror films. He praises THE CURSE OF FRANKENSTEIN and DRACULA as particularly effective in comparison to other horror films. The article discusses the difference between Christopher Lee's Creature and Karloff's Monster and how Hammer, unlike the splatter movies, did not present an overtly 'blood and guts' formula of horror. Discussing the fall of Hammer's fortune by 1963.

Mangravite focuses blame on the failure of the Phantom of the Opera and the studio's attitude to melodrama.

pp.51- 53

Pictures on the Walls of the House of Hammer, by Robert C Cumbow.

The article lists and provides notes on the directors of the Hammer films, their writers and technicians.

LITTLE SHOPPE OF HORROR

No.4. April 1978, pp.24-132

Hammer: Yesterday, Today and Tomorrow, by Richard Klemensen

A varied and full source of information on Hammer Studios and their productions, with contributions from writers and enthusiasts. Areas covered include A Hammer History, an interview with Managing Director Michael Carreras, profiles and interviews with Anthony Hinds, Terence Fisher, Roy Ward Baker, Val Guest, the writers and the actors. After an overview of the Dracula films, a full filmography is listed.

