



The Horror People

Émile Gaboriau



The Horror People:

The Horror People John Brosnan,1976 Horror people is compiled from research exclusive interviews and illustrated with over 100 photographs

The Horror Theory Reader Jeffrey Andrew Weinstock,2026-01-06 A comprehensive guide to the timeless paradoxical appeal of horror Why do we enjoy horror The emotional responses the genre provokes fear dread and disgust are ones we typically seek to avoid so what is the appeal of narratives and artistic representations that seek to scare startle shock and repulse In *The Horror Theory Reader* Jeffrey Andrew Weinstock assembles theorizations of the genre s appeal from antiquity to the present day to explore the paradox of horror that has for millennia preoccupied theorists and consumers alike Beginning with an introduction situating the history of horror in the context of moral panics this carefully curated volume then is organized into three sections that introduce early attempts to explain horror s fascination present perspectives from horror writers filmmakers and scholars and offer nuanced considerations of horror s intersections with disability queerness race and gender Featuring classic commentaries on the genre by H P Lovecraft Alfred Hitchcock and Stephen King alongside incisive essays by philosophers literary and film scholars cultural critics and others *The Horror Theory Reader* is indispensable for scholars and will be of interest to anyone curious about our paradoxical enjoyment of appalling and fearsome things Contributions by Joseph Addison Aristotle Anna Letitia Barbauld Dani Bethea Edmund Burke No l Carroll CUNY Graduate Center Brigid Cherry Mathias Clasen Aarhus U Douglas E Cowan Renison U College Meghan Downes Monash U Berys Gaut U of St Andrews Julian Hanich U of Groningen Sheri Marie Harrison U of Missouri Matt Hills U of Huddersfield Alfred Hitchcock David Hume Mark Jancovich U of East Anglia Stephen King Petra Kupperts U of Michigan H P Lovecraft G Neil Martin Regent s U London John Morreall College of William and Mary Monika Negra Nina Nesseth Anne Radcliffe Fredrich Schiller Walter Scott Tim Snelson U of East Anglia Christopher St John Sprigg Susan Stryker U of Arizona S Trimble U of Toronto Kendall Walton U of Michigan Linda Williams UC Berkeley Robin Wood Retail e book files for this title are screen reader friendly with images accompanied by short alt text and or extended descriptions

God of Odd L Lyott,2020-08-01 At the time we assumed it was all fun and trickery arranged for the occasion several sessions later we learned otherwise The creepy events we were to witness in that old house were indeed very mystical and I might add for us life changing The house the tales and what happened there were all in all odd with a huge capital O I need to tell those tales

The Cult Film Reader Mathijs, Ernest,Mendik, Xavier,2007-12-01 An invaluable collection for anyone researching or teaching cult cinema *The Cult Film Reader* is an authoritative text that should be of value to any student or researcher interested in challenging and transgressive cinema that pushes the boundaries of conventional cinema and film studies Science Fiction Film and Television A really impressive and comprehensive collection of the key writings in the field The editors have done a terrific job in drawing together the various traditions and providing a clear sense of this rich and rewarding scholarly terrain This collection is as wild and diverse as the films that it covers Fascinating Mark Jancovich

Professor of Film and Television Studies University of East Anglia UK It's about time the lunatic fans and loyal theorists of cult movies were treated to a book they can call their own. The effort and knowledge contained in *The Cult Film Reader* will satisfy even the most ravenous zombie's desire for detail and insight. This book will gnaw, scratch, and infect you just like the cult films themselves. Brett Sullivan, Director of *Ginger Snaps Unleashed* and *The Chair*. *The Cult Film Reader* is a great film text book and a fun read. John Landis, Director of *The Blues Brothers*, *An American Werewolf in London*, and *Michael Jackson's Thriller*. Excellent overview of the subject and a comprehensive collection of significant scholarship in the field of cult film. Very impressive and long overdue. Steven Rawle, York St John University, UK. Whether defined by horror, kung fu, sci-fi, sexploitation, kitsch, musical, or weird world cinema, cult movies and their global followings are emerging as a distinct subject of film and media theory dedicated to dissecting the world's unruliest images. This book is the world's first reader on cult film. It brings together key works in the field on the structure, form, status, and reception of cult cinema traditions. Including work from key established scholars in the field such as Umberto Eco, Janet Staiger, Jeffrey Sconce, Henry Jenkins, and Barry Keith Grant, as well as new perspectives on the gradually developing canon of cult cinema, the book not only presents an overview of ways in which cult cinema can be approached, it also re-assesses the methods used to study the cult text and its audiences. With editors' introductions to the volume and to each section, the book is divided into four clear thematic areas of study: The Conceptions of Cult, Cult Case Studies, National and International Cults, and Cult Consumption, to provide an accessible overview of the topic. It also contains an extensive bibliography for further related readings. Written in a lively and accessible style, *The Cult Film Reader* dissects some of the biggest trends, icons, auteurs, and periods of global cult film production. Films discussed include *Casablanca*, *The Rocky Horror Picture Show*, *Eraserhead*, *The Texas Chainsaw Massacre*, *Showgirls*, and *Ginger Snaps*. Essays by Jinsoo An, Jane Arthurs, Bruce Austin, Martin Barker, Walter Benjamin, Harry Benshoff, Pierre Bourdieu, Noel Carroll, Steve Chibnall, Umberto Eco, Neziha Erdogan, Welch Everman, John Fiske, Barry Keith Grant, Joan Hawkins, Gary Hentzi, Matt Hills, Ramaswami Harindranath, J. Hoberman, Leon Hunt, I. Q. Hunter, Mark Jancovich, Henry Jenkins, Anne Jerslev, Siegfried Kracauer, Gina Marchetti, Tom Mes, Gary Needham, Sheila J. Nayar, Annalee Newitz, Lawrence O. Toole, Harry Allan Potamkin, Jonathan Rosenbaum, Andrew Ross, David Sanjek, Eric Schaefer, Steven Jay Schneider, Jeffrey Sconce, Janet Staiger, J. P. Telotte, Parker Tyler, Jean Vigo, Harmony Wu. *The People's Bible: The Psalter*, Joseph Parker, 1890. **The People's Home Journal**, 1903. *The Shifting Definitions of Genre*, Lincoln Geraghty, Mark Jancovich, 2008-04-07. Histories of science fiction often discuss Fritz Lang's *Metropolis* as a classic work within the genre, yet the term science fiction had not been invented at the time of the film's release. If the genre did not have a name, did it exist? Does retroactive assignment to a genre change our understanding of a film? Do films shift in meaning and status as the name of a genre changes meaning over time? These provocative questions are at the heart of this book, whose thirteen essays examine the varying constructions of genre within film, television, and other entertainment media. Collectively, the authors argue that generic labels are largely irrelevant.

or even detrimental to the works to which they are applied Part One examines the meanings of genre and reveals how the media is involved in the production and dissemination of generic definitions Part Two considers specific films or groups of films and their relationships within various categorizations Part Three focuses on the closely tied concepts of history and memory as they relate to the perceptions of genre

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