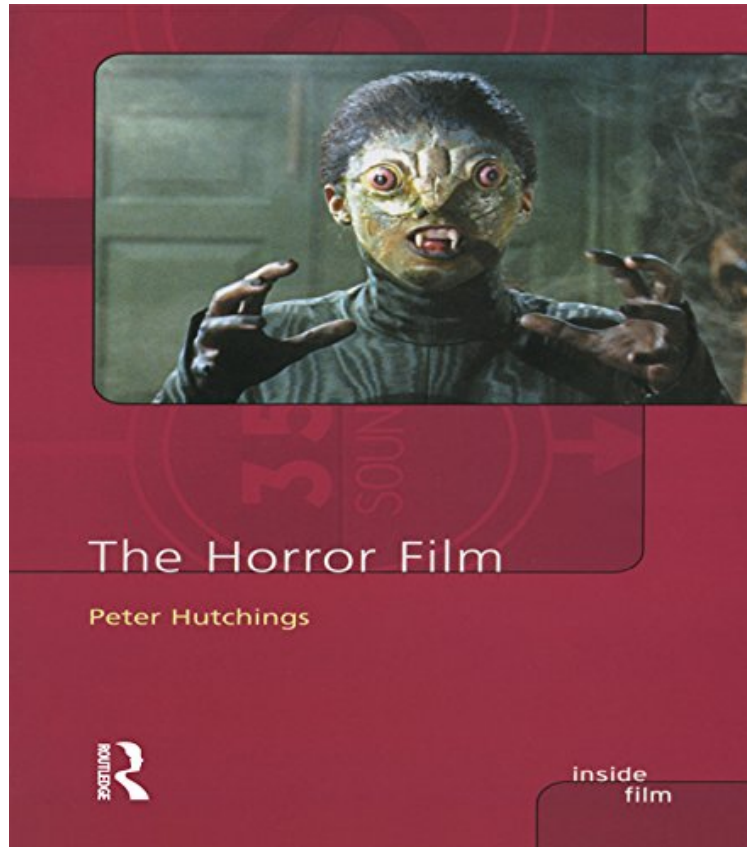


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## The Horror Film (Inside Film)

*Peter Hutchings*

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**Peter Hutchings : The Horror Film (Inside Film)** before purchasing it in order to gauge whether or not it would be worth my time, and all praised The Horror Film (Inside Film):

0 of 0 people found the following review helpful. Four StarsBy CustomerGreat0 of 0 people found the following review helpful. Five StarsBy Mary W.Great read, and an awesome class!1 of 1 people found the following review helpful. This book will bring back the shiversBy Jaime ContrerasThis film study book follows a different path due to the film fan approach taken by the author. The book begins with the perfunctory introduction to what comprises a horror film. The author handled this difficult task can be handled with an open-ended definition and mapped out the historical development of the horror genre. What I liked about this book was the breadth of the horror films mentioned and dissected. One can tell that the author, a horror film fan included many films that were favorites of his. He also spends time on the different kinds of monsters, villains, henchmen and settings of the various films. Mr. Hutchins also delves into the audience appeal and cultural significance of the horror films. One can sense and tell that the author revels in the horror films of the late-1960s through the 1980s. The variety of films mentioned and the awe of the author make this a fun and entertaining read for a true film of the horror film.

The Horror Film is an in-depth exploration of one of the most consistently popular, but also most disreputable, of all the mainstream film genres. Since the early 1930s there has never been a time when horror films were not being

produced in substantial numbers somewhere in the world and never a time when they were not being criticised, censored or banned. The Horror Film engages with the key issues raised by this most contentious of genres. It considers the reasons for horror's disreputability and seeks to explain why despite this horror has been so successful. Where precisely does the appeal of horror lie? An extended introductory chapter identifies what it is about horror that makes the genre so difficult to define. The chapter then maps out the historical development of the horror genre, paying particular attention to the international breadth and variety of horror production, with reference to films made in the United States, Britain, Italy, Spain and elsewhere. Subsequent chapters explore: The role of monsters, focusing on the vampire and the serial killer. The usefulness (and limitations) of psychological approaches to horror. The horror audience: what kind of people like horror (and what do other people think of them)? Gender, race and class in horror: how do horror films such as *Bride of Frankenstein*, *The Texas Chainsaw Massacre* and *Blade* relate to the social and political realities within which they are produced? Sound and horror: in what ways has sound contributed to the development of horror? Performance in horror: how have performers conveyed fear and terror throughout horror's history? 1970s horror: was this the golden age of horror production? Slashers and post-slashers: from *Halloween* to *Scream* and beyond. The Horror Film throws new light on some well-known horror films but also introduces the reader to examples of noteworthy but more obscure horror work. A final section provides a guide to further reading and an extensive bibliography. Accessibly written, *The Horror Film* is a lively and informative account of the genre that will appeal to students of cinema, film teachers and researchers, and horror lovers everywhere.

From the Back Cover *The Horror Film* is an in-depth exploration of one of the most consistently popular, but also most disreputable, of all the mainstream film genres. Since the early 1930s there has never been a time when horror films were not being produced in substantial numbers somewhere in the world and never a time when they were not being criticised, censored or banned. The Horror Film engages with the key issues raised by this most contentious of genres. It considers the reasons for horror's disreputability and seeks to explain why despite this horror has been so successful. Where precisely does the appeal of horror lie? An extended introductory chapter identifies what it is about horror that makes the genre so difficult to define. The chapter then maps out the historical development of the horror genre, paying particular attention to the international breadth and variety of horror production, with reference to films made in the United States, Britain, Italy, Spain and elsewhere. Subsequent chapters explore: The role of monsters, focusing on the vampire and the serial killer. The usefulness (and limitations) of psychological approaches to horror. The horror audience: what kind of people like horror (and what do other people think of them)? Gender, race and class in horror: how do horror films such as *Bride of Frankenstein*, *The Texas Chainsaw Massacre* and *Blade* relate to the social and political realities within which they are produced? Sound and horror: in what ways has sound contributed to the development of horror? Performance in horror: how have performers conveyed fear and terror throughout horror's history? 1970s horror: was this the golden age of horror production? Slashers and post-slashers: from *Halloween* to *Scream* and beyond. The Horror Film throws new light on some well-known horror films but also introduces the reader to examples of noteworthy but more obscure horror work. A final section provides a guide to further reading and an extensive bibliography. Accessibly written, *The Horror Film* is a lively and informative account of the genre that will appeal to students of cinema, film teachers and researchers, and horror lovers everywhere. Peter Hutchings is a senior lecturer in Film Studies at Northumbria University, Newcastle Upon Tyne. nbsp; nbsp; nbsp; nbsp; About the Author Peter Hutchings is a senior lecturer in Film Studies at Northumbria University, Newcastle Upon Tyne.