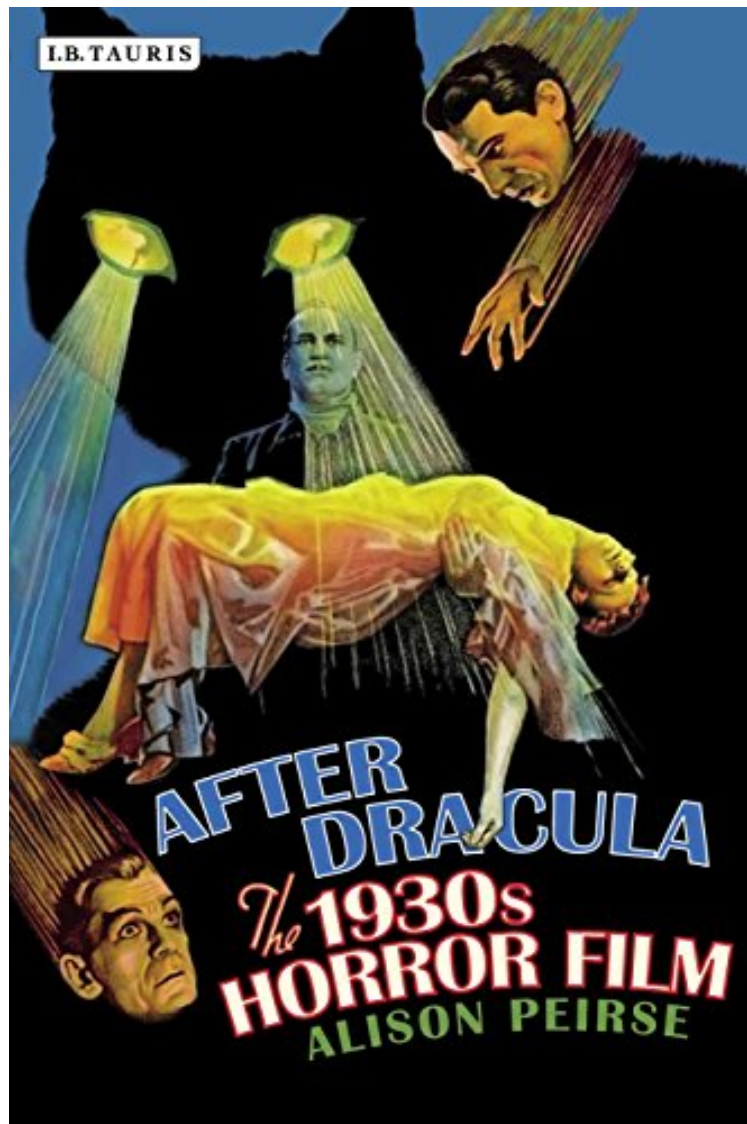


(Download pdf ebook) After Dracula: The 1930s Horror Film

After Dracula: The 1930s Horror Film

Alison Peirse

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Alison Peirse : After Dracula: The 1930s Horror Film before purchasing it in order to gauge whether or not it would be worth my time, and all praised After Dracula: The 1930s Horror Film:

15 of 17 people found the following review helpful. Great subject matter, but.....By Gene BDon't you just hate it when a writer reviews or appraises an historical subject, using modern day values and judgements?That's the problem here: the author's political correctness permeates almost every page - showing no understanding of, nor making any allowances for the very different social mores and moral attitudes of the time period when these classic movies were made. Therefore, instead of focusing on any artistic merits these films have, we're constantly reminded by the author that horror movies of the 1930's are full of sexism, racism and misogyny.... It reads like a university student's

dissertation from the feminist viewpoint. The past is a strange place.... They do things differently there. 5 of 7 people found the following review helpful. Interesting points By Sasha Fascinating read and collection of inspired essays about 1930s Horror movies beyond "Dracula" - author is a known University lecturer and her intention was apparently to scratch under the surface and to point at other movies made in aftermath of "Dracula" success, many of different directors, actors and film-makers in general who worked in than-new genre still uncluttered with what today we recognize as formulaic. Peirse purposely avoids any discussion about "Dracula" since tons of material was already written about it and goes on into detailed analysis of its successors, like "Mummy", "Island of Lost Souls", "The Black Cat", "White Zombie" and such. Author's love for these old movies is infectious and I found myself making notes and making my own internet research immediately - not to mention getting back to movies that I already have in my collection, as "The Black Cat" where Peirse interestingly points at importance of architecture (modern architecture seems to have been accepted at work places but people still prefer traditional-style houses, on the screen modern architecture is significant as a sign of something decadent and dangerous) or use of classical music (negative characters love classical music). Perhaps the most interesting is insight about lesser known British Horror production of 1930s and how British cinematography in general was seen as something amateurish and provincial compared to far more advanced Hollywood (even American guest stars in British production would often give disparaging comments about their experiences when "on loan" in UK) - did you know that Brits actually had "Wolf Man" long before Americans made it to the screen? Yes, "Werewolf of London" was made some six years before famous, now classic "The Wolf Man". The book has seven chapters and I would gladly have double amount of this, its really enlightening and inspiring read.

After Dracula tells of films set in London usic halls and Yorkshire coal mines, South Sea Islands and Hungarian modernist hoves of horror, with narrators that survey the outskirts of contemporary Paris and travel back in time to ancient Egypt. Alison Peirse argues that Dracula (1931) has been canonised to the detriment of other innovative and original 1930s horror films in Europe and America. By casting out the deified vampire, she reveals a cycle of films made over the 1930s that straddle both the pre- and post-regulatory era of the Hays Production Code an stringent censorship from the British Board of Film Censors. These films are indepenedent and studio productions, literary adaptations, folktales and original screenplays, and include Werewolf of London, The Man Who Changed His Mind, Island of Lost Souls and Vampyr. The book considers the horror genre's international evolution during this period, engaging with a number of European horror films that have hitherto received cursory attention. It focuses on the interplay between Continental, British and transatlantic contexts, and particularly on the intriguing, the obscure and the underrated.