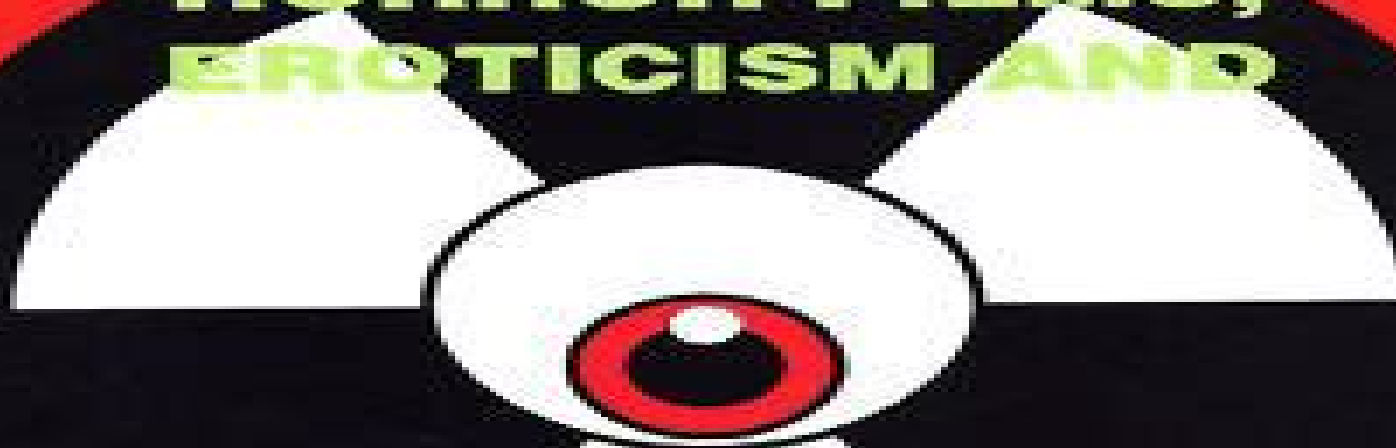


# **I WAS A COLD WAR MONSTER**

**HORROR FILMS,  
EROTICISM AND**



**THE COLD WAR  
IMAGINATION**

**Cyndy Hendershot**

# I Was A Cold War Monster

**Cynthia Hendershot**



## **I Was A Cold War Monster:**

**I was a Cold War Monster** Cynthia Hendershot, 2001 Horror films provide a guide to many of the sociological fears of the Cold War era In an age when warning audiences of impending death was the order of the day for popular nonfiction horror films provided an area where this fear could be lived out to its ghastly conclusion Because enemies and potential situations of fear lurked everywhere within the home the government the family and the very self horror films could speak to the invasive fears of the cold war era I Was a Cold War Monster examines cold war anxieties as they were reflected in British and American films from the fifties through the early sixties This study examines how cold war horror films combined anxiety over social change with the erotic in such films as Psycho The Tinseltown Tragedy The Horror of Dracula and House of Wax *Monster Cinema* Barry Keith Grant, 2018-04-16 *Monster Cinema* introduces readers to a vast menagerie of movie monsters Some are gigantic like King Kong or the kaiju in Pacific Rim while others are microscopic Some monsters appear uncannily human from serial killers like Norman Bates to the pod people in Invasion of the Body Snatchers And of course other movie monsters like demons ghosts vampires and witches emerge from long folklore traditions Film expert Barry Keith Grant considers what each type of movie monster reveals about what it means to be human and how we regard the world Armed with an encyclopedic knowledge of film history Grant presents us with an eclectic array of monster movies from Nosferatu to Get Out As he discovers although monster movies might claim to be about Them they are really about the capacity for horror that lurks within each of us **The Oxford Handbook of Biblical Monsters** Associate Professor of Biblical Studies and Academic Dean Brandon R Grafius, Brandon R. Grafius, Adjunct Instructor in New and World Religions John W Morehead, John W. Morehead, 2025 The Oxford Handbook of Biblical Monsters brings together the work of world renowned scholars in Bible theology religion and cultural studies to explore the monsters that rampage through the biblical text Essays provide in depth analysis of the Ancient Near Eastern background of these creatures explore how they have continued to live on after the biblical text and discuss how they remain impactful through art and literature today The chapters not only study where monsters came from but continually focus on what they mean and how these meanings are generated These chapters work to bridge the perspectives of traditional scholarship and more postmodern ideas of monsters as cultural and rhetorical constructions There are chapters on the Ghosts of Mesopotamia Leviathan and the Giants but also on the Monstrous Jew in the Gospels and the Monstrosity of the Crucifixion They serve both as foundational pieces of research for scholars looking to familiarize themselves with monsters and discourses of monstrosity but also as creative and provocative examinations of how these monsters generate meaning While working to summarize the research that has been done on biblical monsters up to the present day this Handbook points the way forward towards new and exciting studies in unnatural creatures and the rhetoric of horror Monsters in the Closet Harry M. Benshoff, 1997-11-15 *Monster in the Closet* is a history of the horrors film that explores the genre's relationship to the social and cultural history of homosexuality in America Drawing on a wide

variety of films and primary source materials including censorship files critical reviews promotional materials fanzines men's magazines and popular news weeklies the book examines the historical figure of the movie monster in relation to various medical psychological religious and social models of homosexuality While recent work within gay and lesbian studies has explored how the genetic tropes of the horror film intersect with popular culture's understanding of queerness this is the first book to examine how the concept of the monster queer has evolved from era to era From the gay and lesbian sensibilities encoded into the form and content of the classical Hollywood horror film to recent films which play upon AIDS related fears *Monster in the Closet* examines how the horror film started and continues to demonize or quite literally monsterize queer sexuality and what the pleasures and costs of such representations might be both for individual spectators and culture at large

Asian Cinemas Dimitris Eleftheriotis, Gary Needham, 2006-03-31 The West's current fascination with Asian cinema must be viewed in the context of a complex and often problematic relationship between Western scholars students viewers and Asian films This book examines a number of detailed case studies such as the films of Ozu Bruce Lee Hong Kong and Turkish cinema Hindi melodramas Godzilla films Taiwanese directors and Fifth Generation Chinese cinema and uses them to investigate the limitations of Anglo U S theoretical models and critical paradigms By engaging readers with familiar areas of critical discourse such as postcolonial criticism national cinema genre authorship and stardom the book aims to introduce within such contexts the unfamiliar case studies that will be explored in depth and detail

Historical Dictionary of Horror Cinema Peter Hutchings, 2017-11-22 Horror is one of the most enduring and controversial of all cinematic genres Horror films range from subtle and poetic to graphic and gory but what links them together is their ability to frighten disturb shock provoke delight irritate and amuse audiences Horror's capacity to take the form of our evolving fears and anxieties has ensured not only its notoriety but also its long term survival and international popularity This second edition has been comprehensively updated to capture all that is important and exciting about the horror genre as it exists today Its new entries feature the creative personalities who have developed innovative forms of horror and recent major films and cycles of films that ensure horror's continuing popularity and significance In addition many of the other entries have been expanded to include reference to the contemporary scene giving a clear picture of how horror cinema is constantly renewing and transforming itself The *Historical Dictionary of Horror Cinema* traces the development of the genre from its beginnings to the present This is done through a chronology an introductory essay a bibliography and hundreds of cross referenced dictionary entries The entries cover all major movie villains including Frankenstein and his monsters the vampire the werewolf the mummy the zombie the ghost and the serial killer film directors producers writers actors cinematographers make up artists special effects technicians and composers who have helped shape horror history significant production companies major films that are milestones in the development of the horror genre and different national traditions in horror cinema as well as popular themes formats conventions and cycles

The A to Z of Horror Cinema Peter Hutchings, 2009-09-02 Horror is one

of the most enduring and controversial of all cinematic genres Horror films range from the subtle and the poetic to the graphic and the gory but what links them all is their ability to frighten disturb shock provoke delight irritate amuse and bemuse audiences Horror s capacity to serve as an outlet to capture the changing patterns of our fears and anxieties has ensured not only its notoriety but also its long term survival and its international popularity Above all however it is the audience s continual desire to experience new frights and evermore horrifying sights that continue to make films like *The Exorcist* *A Nightmare on Elm Street* *Halloween* *Night of the Living Dead* *The Texas Chainsaw Massacre* *Psycho* *Ringu* and *The Shining* captivate viewers *The A to Z of Horror Cinema* traces the development of horror cinema from the beginning of the 20th century to the present day This is done through a chronology an introductory essay a bibliography and hundreds of cross referenced dictionary entries Entries cover all the major movie villains including Frankenstein and his monster the vampire the werewolf the mummy the zombie the ghost and the serial killer the film directors producers writers actors cinematographers make up artists special effects technicians and composers who have helped to shape horror history significant production companies and the major films that have come to stand as milestones in the development of the horror genre and the different national traditions in horror cinema as well as horror s most popular themes formats conventions and cycles

*The Battle for the Bs* Blair Davis, 2012-04-06 The emergence of the double bill in the 1930s created a divide between A pictures and B pictures as theaters typically screened packages featuring one of each With the former considered more prestigious because of their larger budgets and more popular actors the lower budgeted Bs served largely as a support mechanism to A films of the major studios most of which also owned the theater chains in which movies were shown When a 1948 U S Supreme Court antitrust ruling severed ownership of theaters from the studios the B movie soon became a different entity in the wake of profound changes to the corporate organization and production methods of the major Hollywood studios In *The Battle for the Bs* Blair Davis analyzes how B films were produced distributed and exhibited in the 1950s and demonstrates the possibilities that existed for low budget filmmaking at a time when many in Hollywood had abandoned the Bs Made by newly formed independent companies 1950s B movies took advantage of changing demographic patterns to fashion innovative marketing approaches They established such genre cycles as science fiction and teen oriented films think *Destination Moon* and *I Was a Teenage Werewolf* well before the major studios and also contributed to the emergence of the movement now known as underground cinema Although frequently proving to be multimillion dollar box office draws by the end of the decade the Bs existed in opposition to the cinematic mainstream in the 1950s and created a legacy that was passed on to independent filmmakers in the decades to come

*The Ghosts of Guerrilla Memory* Matthew Christopher Hulbert, 2016-10-15 The Civil War tends to be remembered as a vast sequence of battles with a turning point at Gettysburg and a culmination at Appomattox But in the guerrilla theater the conflict was a vast sequence of home invasions local traumas and social degeneration that did not necessarily end in 1865 This book chronicles the history of guerrilla memory

the collision of the Civil War memory industry with the somber realities of irregular warfare in the borderlands of Missouri and Kansas In the first accounting of its kind Matthew Christopher Hulbert s book analyzes the cultural politics behind how Americans have remembered misremembered and re remembered guerrilla warfare in political rhetoric historical scholarship literature and film and at reunions and on the stage By probing how memories of the guerrilla war were intentionally designed created silenced updated and even destroyed Hulbert ultimately reveals a continent wide story in which Confederate bushwhackers pariahs of the eastern struggle over slavery were transformed into the vanguards of American imperialism in the West

**Monsters and Monstrosity in Media: Reflections on Vulnerability** Yeojin Kim,Shane Carreon,2024-04-16 As monstrous bodies on screen signal a wide range of subversive destabilization of the notions of identity and community this anthology asks what meanings monsters and monstrosity convey in relation to our recent circumstances shaped by neoliberalism and the pandemic that have led to the intensified tightening of border controls by nation states the intensive categorization of un identifiable bodies and subsequent forms of isolations and detachments imposed by social distancing and the rapid transition of sociality from reality to virtual reality Presenting various thinkings along the lines of the body and its representations as cultural text together with popular or recent media productions showing various bodies deemed to be monstrous as they either cross conventionally held borders or stay in liminal spaces such as between human animal human machine virtual bodies corporeal flesh living death and other permeable borders this volume looks into the on screen constructions of the monster and monstrosity not only as they represent notions of difference perceived non belongings and disruptions of traditional identity markers but also as they either conceal various vulnerabilities or implicitly endorse violence towards the labeled Other

*Vampires in Italian Cinema, 1956-1975* Michael Guarneri,2020-05-28 Positioning itself at the intersection of Italian film history horror studies and cultural studies this fascinating book asks why and how was the protean transnational and transmedial figure of the vampire appropriated by Italian cinema practitioners between 1956 and 1975 The book outlines both the 1945 85 industrial context of Italian cinema and the political economic and sociocultural context of the Italian Republic from post war reconstruction to the austerity of the mid 1970s Using case studies of films by directors such as Mario Bava and Riccardo Freda it also delves into lesser known gems of Italian psychotronic cinema from the 1960s and 1970s like *L amante del vampiro* *The Vampire and the Ballerina* and *Riti magie nere e segrete orge nel Trecento* *The Reincarnation of Isabel* With original research into hitherto unpublished film production data censorship data original screenplays trade papers film magazines and vampire themed paraliterature the book strongly argues for the cultural legitimacy of Italian film genres like horror adventure comedy and erotica whose study has so far been neglected in favour of the Italian auteur cinema of the 1940s neorealists and their later followers

*It Came From the 1950s!* Darryl Jones,Elizabeth McCarthy,Bernice M. Murphy,2011-10-04 An eclectic and insightful collection of essays predicated on the hypothesis that popular cultural documents provide unique insights into the

concerns anxieties and desires of their times 1950s popular culture is analysed by leading scholars and critics such as Christopher Frayling Mark Jancovich Kim Newman and David J Skal      **The Eternal Future of the 1950s** Dennis R. Cutchins, Dennis R. Perry, 2023-07-07 Science fiction cinema once relegated to the undervalued B movie slot has become one of the dominant film genres of the 21st century with Hollywood alone producing more than 400 science fiction films annually Many of these owe a great deal of their success to the films of one defining decade the 1950s Essays in this book explore how classic 50s science fiction films have been recycled repurposed and reused in the decades since their release Tropes from Don Siegel's Invasion of the Body Snatchers 1956 for instance have found surprising new life in Netflix's wildly popular Stranger Things Interstellar 2014 and Arrival 2016 have clear though indirect roots in the iconic 1950s science fictions films Rocketship X M 1950 and The Day the Earth Stood Still 1951 and The Shape of Water 2017 openly recalls and reworks the major premises of The Creature From the Black Lagoon 1954 Essays also cover 1950's sci fi influences on video game franchises like Fallout Bioshock and Wolfenstein      **Monsters to Destroy** Ira Chernus, 2015-12-03 This book takes an incisive look at the stories we are told and tell ourselves about evil forces and American responses Chernus pushes beyond political rhetoric and media clichés to examine psychological mechanisms that freeze our concepts of the world Norman Solomon author War Made Easy How Presidents and Pundits Keep Spinning Us to Death In his new book Monsters to Destroy The Neoconservative War on Terror and Sin Ira Chernus tackles the question of why U S foreign policy aimed at building national security has the paradoxical effect of making the country less safe and secure His answer The war on terror is based not on realistic appraisals of the causes of conflict but rather on stories that neoconservative policymakers tell about human nature and a world divided between absolute good and absolute evil The root of the stories is these policymakers' terror of the social and cultural changes that swept through U S society in the 1960s George W Bush and the neoconservatives cast the agents of change not simply as political opponents but as enemies or sinners acting with evil intent to destroy U S values and morals that is as monsters rather than human beings The war on terror transfers that plot from a domestic to a foreign stage making it more appealing even to those who reject the neoconservative agenda at home Because it does not deal with the real causes of global conflict it harms rather than helps the goal of greater national security

**TANKER DIGITAL 02 ,      Popular Geopolitics and Nation Branding in the Post-Soviet Realm** Robert A. Saunders, 2016-07-07 This seminal book explores the complex relationship between popular geopolitics and nation branding among the Newly Independent States of Eurasia and their combined role in shaping contemporary national image and statecraft within and beyond the region It provides critical perspectives on international relations nationalism and national identity through the use of innovative approaches focusing on popular culture new media public diplomacy and alternative narrators of the nation By positing popular geopolitics and nation branding as contentious forces and complementary flows the study explores the tensions and elisions between national self image and external perceptions of the nation and how this

complex interplay has become integral to contemporary global affairs      *Blinking Lights and Other Revelations: The Story of Eels* Tim Grierson, 2012-01-19 Blinking Lights is the first biography of an extraordinary band Eels Writer Tim Grierson gives an in depth examination of their extensive career insight into their remarkable lives and a detailed discography of their work Over the last 15 years Mark Everett s band has released nine acclaimed albums from Beautiful Freak to 2010 s Tomorrow Morning Everett is one of music s most fascinating characters and Blinking Lights covers his unusual childhood the tragedy of his sister s suicide his relationship with his brilliant mathematician father and his initial struggles to succeed in the music industry Featuring interviews with those close to Everett who gave his blessing to those closest to him including former band members      **All Around Monstrous: Monster Media in Their Historical Contexts** Verena Bernardi, Frank

Jacob, 2019-10-31 We know all kinds of monsters Vampires who suck human blood werewolves who harass tourists in London or Paris zombies who long to feast on our brains or Godzilla who is famous in and outside of Japan for destroying whole cities at once Regardless of their monstrosity all of these creatures are figments of the human mind and as real as they may seem monsters are and always have been constructed by human beings In other words they are imagined How they are imagined however depends on many different aspects and changes throughout history The present volume provides an insight into the construction of monstrosity in different kinds of media including literature film and TV series It will show how and by whom monsters are really created how time changes the perception of monsters and what characterizes specific monstrosities in their specific historical contexts The book will provide valuable insights for scholars in different fields whose interest focuses on either media studies or history      **Subversive Horror Cinema** Jon Towlson, 2014-03-13 Horror cinema flourishes in

times of ideological crisis and national trauma the Great Depression the Cold War the Vietnam era post 9 11 and this critical text argues that a succession of filmmakers working in horror from James Whale to Jen and Sylvia Soska have used the genre and the shock value it affords to challenge the status quo during these times Spanning the decades from the 1930s onward it examines the work of producers and directors as varied as George A Romero Pete Walker Michael Reeves Herman Cohen Wes Craven and Brian Yuzna and the ways in which films like *Frankenstein* 1931 *Cat People* 1942 *The Woman* 2011 and *American Mary* 2012 can be considered subversive      **True Stories of Real-Life Monsters** Nick Redfern, 2014-07-15

Strange sagas of mysterious monsters and bizarre beasts have appeared all over the world for years In this captivating volume readers will come face to face with tales of the terrifying and just plain weird A chronological approach addresses interest stemming from world events such as World War II and the changing developing research Interviews testimonies photographs and reports encourage readers to further scrutinize whether or not such strange stories are the stuff of myth or if there could be more reasonable even scientific explanations for the so called unexplained



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