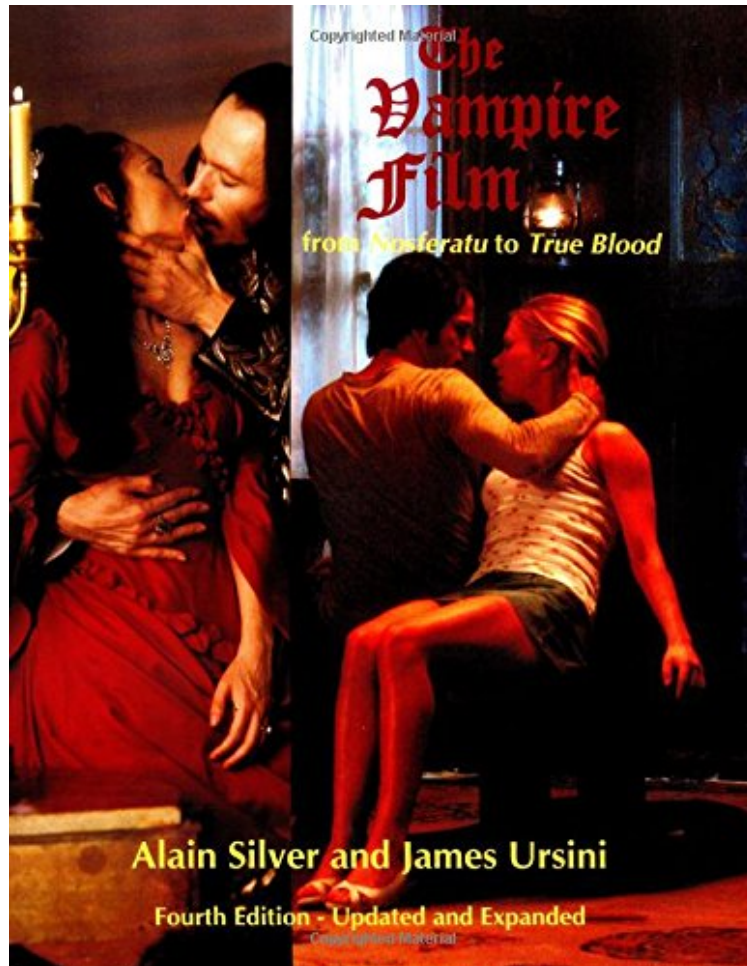


(Read now) The Vampire Film: From Nosferatu to True Blood Fourth Edition - Updated and Expanded

The Vampire Film: From Nosferatu to True Blood Fourth Edition - Updated and Expanded

Alain Silver, James Ursini
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Alain Silver, James Ursini : The Vampire Film: From Nosferatu to True Blood Fourth Edition - Updated and Expanded before purchasing it in order to gauge whether or not it would be worth my time, and all praised The Vampire Film: From Nosferatu to True Blood Fourth Edition - Updated and Expanded:

0 of 0 people found the following review helpful. Strangely organized, too much plot summary and evaluation, not enough critical analysis. By Daniel J Cross I had high hopes for this book as a text for a class I'm teaching on Vampire Movies. It's comprehensive, and full of pictures, but as I read the text, I found myself bogging down and losing interest. Part of it is the strange organizational scheme of the book. A big long chapter on "The Male Vampire" (that is so broad! It includes 3/4 of the vampire movies ever made!) and then a chapter on "The Female Vampire." Inside each chapter there is some interesting analysis and cultural/historical positioning of films, but most of the books seems to be just short reviews of different movies, and these reviews are mostly a) lengthy plot summaries and b) rather irritating

film critic style evaluation of each film's merits. Much of what is said about the original Dracula, for example, is about how the camera work in the middle of the film is too uninspired and ineffective. I was looking for a film that could help students (and me) understand how vampire movies reflect and reinforce cultural anxieties, and how historical events influence the shape of these movies. I suppose this book might be useful for introducing you to some movies you haven't heard of, but as a truly insightful analytical text, no.0 of 0 people found the following review helpful.

Generous step up from the 3rd edition By Frosty Cold One I had been waiting years for this fourth printing. The 3rd edition helped me survey the older films, but I was itching to see a listing and discussion of newer works such as Underworld. I am mostly satisfied with the results, but I do have a couple suggestions re: areas for improvement. The chapters include: Sources of Vampire Lore in Film, The Male Vampire, The Female Vampire, Dracula A.D. 1992, Countess Dracula A.D. 1992, Stylistic Variations, The Vampire at the Millennium, and Vampiress Rising. This is followed by a hundred-page Filmography. The authors state in the beginning: "The cost, the aims of the filmmakers, the color of a vampire's eyes--none of these are criteria for us as film critics." Sounds good. They go on to say, "Free of the constraints of merely appending to the existing text, we have been permitted to reposition, reillustrate in full color, and reconsider as we see fit." Right on! However, they also state that "we have allocated space to little-known titles that evidence a novel approach over lengthier discussions of accepted classics." If only this were true, it would be a 5-star book. How about less on Bram Stoker's Dracula, and more on the BBC's 5-series "Being Human," which was highly original and spoke volumes about the contemporary vampire, despite Mitchell being only 1 of the 3 supernatural protagonists. I realize that it's a subjective topic, but I feel the authors missed the mark on pointing out some of the newer masterpieces. PROs Comprehensive in scope Impressive selection of movie posters, stills from films, and other fitting images At times provides valuable insight into certain works Much appreciated that the book isn't confined to cinema, as television has been the source of some of best vampire stories in the past 15 years or so CONs In an age where you can go online and find out the plot summary for just about anything, I'd rather have discussion of allegory, social commentary, etc. than a plot summary The scholarly approach is inconsistent (I'd prefer more analysis and less simple spoiling of the film) There's more than enough about the Twilight saga, yet the outstanding 5-season Angel gets one anemic paragraph and isn't even in the index of the book? (at least "Boreanaz" is) How about more than a paragraph about the 3-season Forever Knight, which established methodology used by subsequent vampire TV serials, including the contextual motif of flashbacks to previous centuries. While Forever Knight is not good television by today's standards, subsequent shows (like Angel) borrowed from or paid homage to Forever Knight, e.g., is it a coincidence that Nick Knight, Angel, and Mick (Moonlight) all chose to drive convertibles? Overall, I am grateful that they put out the 4th addition, and I'm quite glad it's on my bookshelf next to the 3rd ed. 10 of 11 people found the following review helpful. Great content, but who fired the copy editor? By Jonathan M. Lamplsey THE VAMPIRE FILM is the standard work on the subject, and it has been for more than 35 years. While there are many other good books about vampire movies, this one from Alain Silver and James Ursini is the one serious fans and scholars return to time and again. In fact, I will be teaching a course on vampire films this fall, and I have already selected this title for the required textbook (you're welcome, Alain and James!). The latest edition is current right up through last year (2010) and features the most exhaustive filmography I've ever seen. The illustrations are marvelous, including both publicity stills and posters/lobby cards and other movie promotion materials. There are many illos that I have never seen before, even from the older titles from Bela Lugosi and Hammer Films--and the ability to surprise this old-time horror man with pictures is very, very rare, indeed! Silver and Ursini have many excellent observations about vampires real and reel, and in literature and other media to boot. Of particular interest to me is the discussion of many obscure foreign and direct-to-video titles, especially those released in the last few years. As great as this book is in many ways, it is not perfect. Evidently the authors had no time or interest in writing about TRUE BLOOD, so they brought in somebody else to contribute an essay on that popular and influential TV show. The essay is more or less okay in terms of being informative, but it is full of smart-ass jokes and snarky comments about the American South where the show is set. Such comments undermine the scholarly tone of the essay, and I personally find the digs at the South and Southerners offensive (calling a white Southerner a "Bubba" is pretty much equivalent to calling a black man a "buck," for those who don't know any better). While Silver and Ursini get away with a few effective light-hearted comments in the text itself, they allow way too many "funny" captions to comment on some of the illustrations, an unfortunate approach that at times recalls Forry Ackerman's worst puns in the heyday of FAMOUS MONSTERS. Some of the discussion of minor films consists of little more than extensive plot summaries, with little in the way of useful critical commentary; moreover, some minor titles get as much attention as major works, even when the minor titles aren't very good or interesting. These are minor complaints, however, compared to the book's greatest failing: a shameful lack of careful proofreading. I have never seen so many omitted words and just plain wrong words in an established book from major authors working with a serious publisher (and yes, I am counting some of J. Gordon Melton's typo-fests in that number)! For example, the authors switch back and forth between referring to the vampire in NOSFERATU by the character's name and the actor's name (a serious faux pas in film writing). To make matters worse, they then start referring to the vampire as "Orloff," when as any neophyte vampire fan knows the German prints call the character "Orlok"! In fact, while the text misspells the name, the captions get it

right! For another example, filmmaker Jeffery Arsenault is referred to as "John" Arsenault in one spot. There are some factual errors that slip in as well, although these tend to be very minor. While I do not wish to come across as a grammar Nazi and am fully aware that a few typos happen to every book (including my own), the fact remains that I almost decided against using the book in class because of these errors. When one spends his days trying to get college students to take proofreading and revision seriously, one tends to get offended when publishers of expensive books fail to engage in basic professionalism. It is a testament to the high esteem in which I hold this monumental work that I am still going to use it this fall--to say nothing of composing such a lengthy review! I fully realize most readers don't care about typos and so forth, but in case the authors or the publisher ever read these things, I want them to know about the problems (call me, boys, if you want some help on the 5th edition). In terms of basic information, quality illustrations, and as a resource to complete your quest to see every Dracula movie ever made, THE VAMPIRE FILM is still an essential item for every serious vampire or horror fan's bookshelf.

(Limelight). This newest edition will track the form's evolution from such 1970s reinventions as Count Yorga Vampire and Blacula, The Hunger and Vampire's Kiss in the Eighties, Interview with the Vampire, Bram Stoker's Dracula, and the Blade series in the Nineties, through 30 Days of Night, I Am Legend, and the Underworld series in the first decade of the 21st century. All these films plus celebrated international examples such as Thirst and Let the Right One In and the hit television series Buffy the Vampire Slayer, New Amsterdam, Angel, The Vampire Diaries, and True Blood are covered in this long-awaited, completely revised, expanded, and redesigned fourth edition that follows the vampire figures, both male and female, through the millennium and beyond.

[Silver and Ursini] know how to write about movies... this book must be considered essential reading for the devotee of fantasy film. --Robert C. Cumbow, Movietone News
From the Author
This newest edition of The Vampire Film, now called The Vampire Film from Nosferatu to True Blood, has been updated and the typos from the earlier edition corrected. Professor Lampley, who wrote a review of the earlier edition (The Vampire Film from Nosferatu to Twilight) was of great help in correcting those typos.
About the Author
ALAIN SILVER (Los Angeles) wrote The Samurai Film, a dozen other books with James Ursini or Elizabeth Ward, including Raymond Chandler's Los Angeles, and co-edited six Readers on film noir, horror and gangster films. His articles have appeared in Film Comment, Movie, Wide Angle, anthologies on The Philosophy of Film Noir and Akira Kurosawa and the on-line magazines Images and Senses of Cinema. He has produced a score of independent feature films and forty soundtrack albums. His commentaries may be heard and seen on numerous DVDs discussing the classic period of noir, Raymond Chandler, and the gangster film. JAMES URSINI (Los Angeles) co-wrote The Noir Style, L.A. Noir, More Things than Are Dreamt Of, and director studies of David Lean, Robert Aldrich, and Roger Corman with Alain Silver. His other books include Modern s, Cinema of Obsession, Femme Fatale and monographs on Bogart, Dietrich, Elizabeth Taylor, Mae West, and De Niro for the Taschen Icon series. He has been a producer on features and documentaries, and lectured on filmmaking at UCLA and at other colleges in the Los Angeles area.