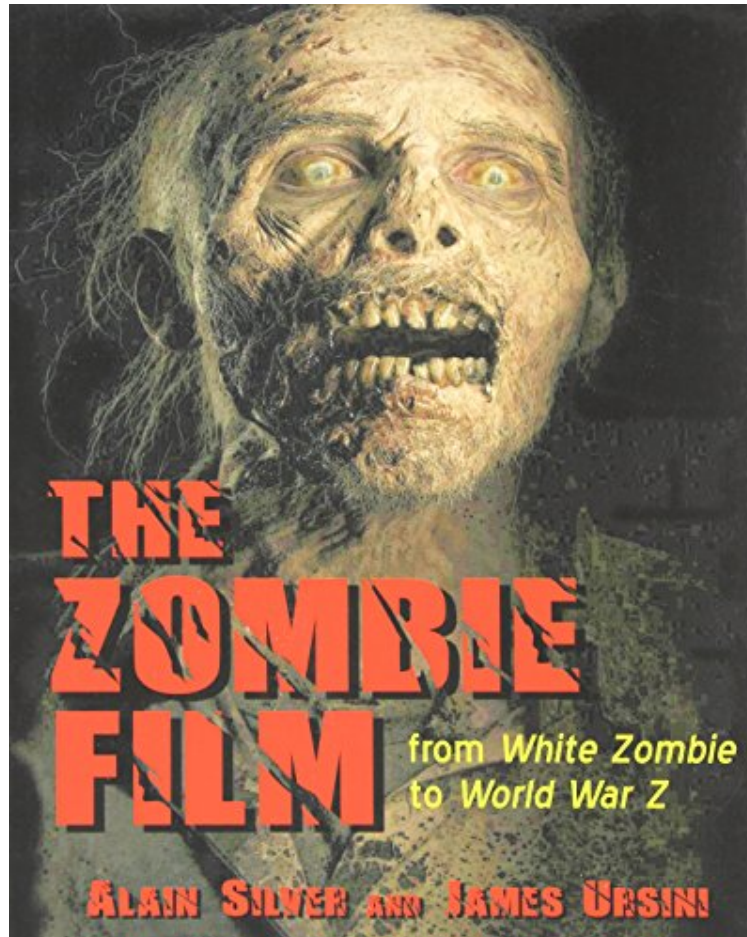


(Free download) The Zombie Film: From White Zombie to World War Z

## The Zombie Film: From White Zombie to World War Z

*Alain Silver, James Ursini*

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**Alain Silver, James Ursini : The Zombie Film: From White Zombie to World War Z** before purchasing it in order to gage whether or not it would be worth my time, and all praised The Zombie Film: From White Zombie to World War Z:

5 of 6 people found the following review helpful. Pretty with full color photos but empty of contentBy gothbear666I bought this book after browsing it at my local Barnes and Nobles and figured why not give it a go. I am a horror junkies and love film guides that will turn me on to a movie i missed but this was not the book I was expecting. Sure its chocked full of glossy full color photos but when you get down to it the content seems to have been written by someone with a passing interest in the subject. A modern zombie classic like Return of the living Dead is reduced to a scant paragraph in passing between an opinion of Night of the Comet and barely a zombie movie Larry Cohen's The Stuff. Facts are often things a novice movie fan can find with a search on Google for the review. It feels as if the author was given a stack of DVDs to watch and a folder of photos so he would know which movies to pay attention to. The chapter On George Romero's Dead series even feels light even though the series remains an inspiration to this day.

I give the book 3 stars simply for the photos...but as for readability it's something you can pass the time with if you are a bathroom reader looking for fluff of 0 people found the following review helpful. More Useful Info On Zombies By James F. Blake I purchased the "Zombie" book and this is a perfect companion piece. Great read, tons of info on the zombie genre of films from the very first right up to the newer films of today. 2 of 2 people found the following review helpful. Exhaustive analysis of the living dead in film By Matthew Scott Baker Just when I thought I had an exhaustive knowledge of zombie films, a book like *THE ZOMBIE FILM: FROM WHITE ZOMBIE TO WORLD WAR Z* comes along and shows me just how little I know. Within the pages of this tome are the culmination of hours and hours of research, and the result is an amazing guide to zombies in cinema. If you are any kind of horror fan, this book is a must-have for your library. As I've mentioned many, many times before, I'm a huge fan of all things zombie, and I have been for many years. And while the living dead are enjoying the limelight for now, it won't be long before their popularity tapers off (much like vampires did after *TWILIGHT*). Yet, there will always be those like me, who continue to love the shambling revenants even after their hype wanes. This book is for us. *THE ZOMBIE FILM: FROM WHITE ZOMBIE TO WORLD WAR Z* is a stunning introspective on zombies in cinema, but it is not a rating book. Oh, no, this collection is so much more. Instead of giving a thumbs up or thumbs down to each title, the book gives a plot synopsis for each film and then some interesting background. I particularly like how it discusses the state of the genre at the time of each film's release, as well as audience reactions and input. *THE ZOMBIE FILM: FROM WHITE ZOMBIE TO WORLD WAR Z* is written well and reads more like a casual book rather than a dry text book. It contains numerous essays from other authors as well, who look deeper into certain figures and concepts of the zombie realm. This outside perspective helps the authors flesh out more of the genre (pardon the pun) and give even more insight into this popular horror category. I highly recommend *THE ZOMBIE FILM: FROM WHITE ZOMBIE TO WORLD WAR Z* to every fan of horror film or fiction out there. You will be hard-pressed to find a compendium as extensive as this one. Regardless of whether you're a minor zombie fan or a hardcore gore-hound, this book deserves a spot in your collection. It is available now in bookstores and websites everywhere.

*The Zombie Film* is the most comprehensive examination of the zombie film genre to date. With a detailed filmography of over 400 movies stretching back to the genre's earliest days, it begins with such classics as *White Zombie* (1932), starring Bela Lugosi, but also examines lesser-known films, such as *The Ghoul* (1933), with Boris Karloff, and the exploitation film *Ouanga* (1936). The book then moves through the hybrid science fiction zombie films of the 1950s, including *Invasion of the Body Snatchers* (1956), and then slashes through bloody Euro classics by filmmakers like Lucio Fulci and Amando de Ossorio. The book details the revisionist work of director-writer George Romero, who revamped the genre beginning with *Night of the Living Dead* (1968), and the zombie film's blossoming in the new millennium with mainstream works like Danny Boyle's *28 Days Later* (2002), the comic *Shaun of the Dead* (2004), the popular TV series *The Walking Dead* (2010-), and the summer blockbuster *World War Z* (2013). Also given their due are thoughtful low-budget zombie movies, like *Zombies Anonymous* (2006) and *The Dead Outside* (2008). *The Zombie Film* features over 500 illustrations and entertaining sidebars on such subjects as zombie literature, zombie myth and history, zombie comics, and literary sources, such as H. P. Lovecraft and Richard Matheson.

With *THE ZOMBIE FILM*, film historians Alain Silver and James Ursini have compiled an irresistible companion to their book-length study of *THE VAMPIRE FILM*, updated in 2011. While the author duo is known primarily for works on film noir, they know their subject well no matter what that subject is, and I devour every book they write. Especially here, their work occupies that space between academia and entertainment; they have it both ways, approaching the subject seriously while also having fun with it. Who else, for instance, would write about Bela Lugosi's distinctive eyes in *WHITE ZOMBIE*, then plop a tiny photo of those peepers right within the text? After a brief overview of the zombie's place in overall popular culture, that 1932 picture begins Silver and Ursini's survey of undead cinema, with the expected extended stop at George A. Romero's groundbreaking work, yet also many unexpected obscurities from around the globe. Speaking to my point in the previous paragraph, the text is laden with such phrases as *amour fou* and *patina of gravitas*, but also in the case of Japan's *ATTACK GIRLS SWIM TEAM VS. THE UNDEAD* laser hidden in her vagina. Sidebars which actually can and do run for several pages include looks at Boris Karloff's makeup, Val Lewton's visual style, Richard Matheson's ever-influential *I AM LEGEND* novel, the small-screen smash of *THE WALKING DEAD* and, most amusing, Silver's account of his own contribution to the genre, 1981's low-budget *KISS DADDY GOODBYE*. Never heard of it? You'll soon understand why. The breadth of coverage is as impressive as the illustrations on every page, presented in full color. The font chosen for the body copy is odd and curiously dated, but you can't win 'em all. As with Silver and Ursini's *VAMPIRE* book, *THE ZOMBIE FILM* ends with a filmography, this one more than 530 titles strong across 60 pages. For movie buffs who consider such things a checklist and/or a challenge, this is a volume to pore over for hours on end and then treasure for years after. -- Rod Lott --Bookgasm" There are many reasons to recommend this book. First and foremost, it offers an interesting and very readable mix of well-written text and relevant pictures. In addition, though, I would praise its

coverage of less well-known films alongside the genre classics. If you don't already have another book about zombies on film, this is definitely an excellent introductory text." --Sci-Fi Crowsnest

About the Author Alain Silver is the author of *The Samurai Film* and *The Noir Style*. With James Ursini, he co-edited *Film Noir: The Encyclopedia* and seven readers on film noir and the horror and gangster genres, all published by Limelight Editions, an imprint of Hal Leonard Corporation. His produced screenplays include the Showtime feature *Time at the Top*. He lives in Santa Monica, Calif. James Ursini is co-author, with Alain Silver, of *The Vampire Film*, published by Limelight Editions, and *Film Noir Graphics*. His other books include *Femme Fatale*, *Cinema of Obsession*, and *Directors on the Edge*. Together, Silver and Ursini have contributed audio-video commentaries for more than two dozen noir DVD releases.