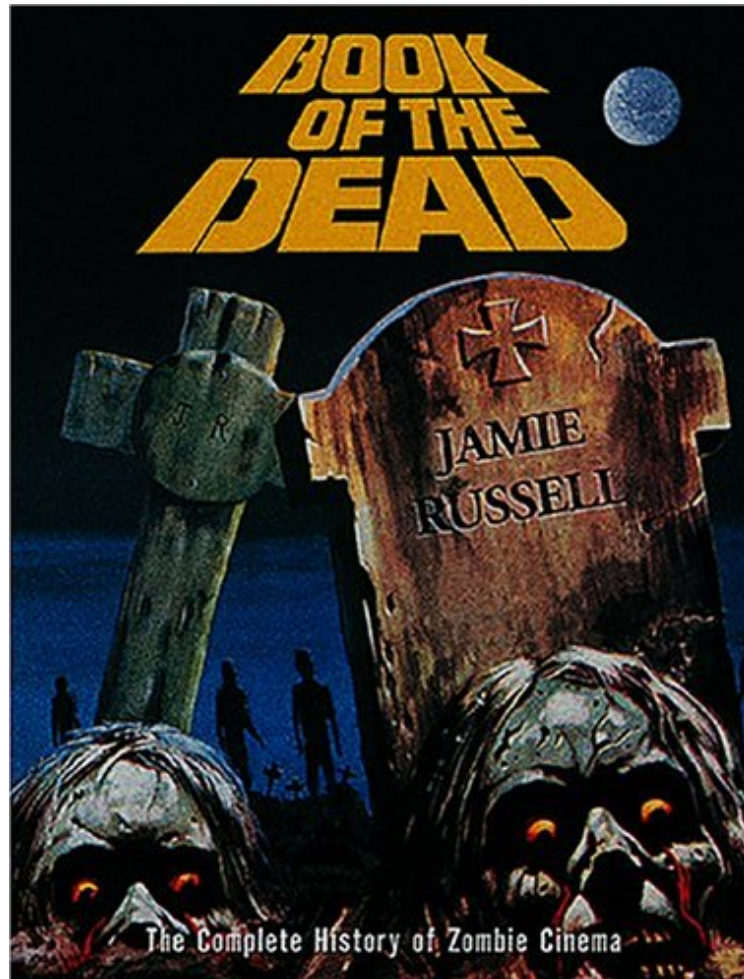


(Download free pdf) Book of the Dead: The Complete History of Zombie Cinema

Book of the Dead: The Complete History of Zombie Cinema

Jamie Russell

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Jamie Russell : Book of the Dead: The Complete History of Zombie Cinema before purchasing it in order to gage whether or not it would be worth my time, and all praised Book of the Dead: The Complete History of Zombie Cinema:

0 of 0 people found the following review helpful. a must for zombie fansBy Jim + Horror films = Popcorn Nightthis book is a nice addition to your film libray it is almost currnt but i guess they decided to drop the color insert section in this addition,, i had read that this book had color pics from horror films like zombie but mine didnt have it ,, perhaps was the bule book version maybe?Being a zombie film having this book helps me find films i may have missed so got it next to my videohounds vampires on video and regular videohound books they are a must for fans of horror and film.....0 of 0 people found the following review helpful. its pretty much the same as the up dated version but ...By Herbert H.This is the first edition of the" book of the dead" .its pretty much the same as the up dated version but with a different preface . I'm a completest , and have to have both versions of the book. It also has lots of color photos were

the up dated version does not!! Still an essential guide to the living dead genre!! 3 of 3 people found the following review helpful. Almost all you'd ever want to know about zombie films but were afraid to ask. By mrliteral

In the world of horror, vampires and serial killers may reign supreme, but zombies are right up there too. In fact, from a cinematic (as opposed to literary) standpoint, the zombie has occasionally even been the dominant monster, perfectly fitted to the lowest budgets and popular enough to be profitable. As shown in Jamie Russell's *Book of the Dead*, the zombie movie has a long and erratic history. *Book of the Dead* is not merely a zombie fan's ode to these films, filled with uncritical praise. Instead, Russell provides a history of the zombie movie that is both informative and entertaining. He starts with the Caribbean origins of the zombie and its relation to voodoo and the early, often sporadically factual accounts of these creatures. The first zombie movie would also be a horror classic: *White Zombie* with Bela Lugosi. Like many early films in this genre, the zombies were little more than automatons. Unfortunately, after *White Zombie*, the zombie movies would be pretty weak for a while, and often limited to Poverty Row studios. The one exception was *I Walked with a Zombie*, one of Val Lewton's classic horror films for RKO in the 1940s. Overall, there would be little to celebrate until 1968 when *Night of the Living Dead* resurrected (pun intended) the zombie. While there would be plenty of awful zombie movies in the next four decades, there would also be some really good ones, such as *Dawn of the Dead*, *28 Days Later* and *Shaun of the Dead*. Russell provides a pretty comprehensive list of zombie movies, though it is cut off at 2005, so it omits movies like *28 Weeks Later*, *Fido*, *American Zombie*, *Diary of the Dead*, *Planet Terror* and *Black Sheep*. Prior to that date, you'd be hard pressed to find a zombie film Russell has missed, and certainly those few would be very obscure. If there is a flaw in his book, it's his loose and rather flexible definition of a zombie movie. While it makes sense to include *28 Days Later* even if the monsters aren't true zombies, why include movies like *Invasion of the Body Snatchers* (which may have influence on the genre but is also clearly not a zombie flick) while not including mummy movies (after all, aren't mummies little more than zombies in bandages?). Regardless of these quibbles, Russell's book is a real treat for zombie film fans, chock full of facts and (often gory) photos and artwork.

A full-on history of the zombie's on-screen evolution from Caribbean bogeyman to flesh-eating corpse. Spanning seven decades of horror movie history with hundreds of stills, artwork, and an exhaustive filmography, this is the complete, long-awaited history of one of horror cinema's most enduring genres. Charting the entire ghoulish history of zombie cinema, from its origins in Haitian voodoo to its cinematic debut in 1932's *White Zombie*, are hundreds of zombie films from America, Europe and Asia, including Bela Lugosi B movies, Italian gore films, Nazi zombies, porno zombies, and blind monk zombies.

About the Author Jamie Russell is a freelance film journalist, author and broadcaster with a PhD from London University in English Literature. His reviews and features have appeared in numerous film publications and on radio and TV. He also writes DVD film notes.

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Few horror movie monsters are as maligned as the zombie. While vampires, werewolves and even serial killers command respect, the zombie is never treated as anything other than a buffoon who stumbles around in the cultural hinterlands messily decaying. There are no aristocrats, blue bloods or celebrities among zombies, no big name stars or instantly recognizable faces, just low-rent, anonymous monsters who usually can't talk, can barely walk and spend most of their energy trying to hold their decomposing bodies together. Zombies are the great unwashed of horror cinema, soulless creatures that wander around without personality or purpose - a grotesque parody of the end that awaits us all. For all their lack of finesse or style, though, the living dead have been a constant presence in horror films since the 1930s. In the many ways it has been deployed in western popular culture, the zombie has slowly been transformed, signifying something much more complex than just the fear of death. Bound up with a wide range of cultural anxieties - from American imperialism to domestic racial tensions, Depression era fears about unemployment, Cold War paranoia about brainwashing, post-1960s political disenfranchisement and AIDS era body horror - the zombie has become, as we will see, a potent symbol of the apocalypse. It's a monster whose appearance always threatens to challenge mankind's faith in the order of the universe. Forever poised in the space between the traditional Western understandings of white/black, civilized/savage, life/death, the zombie is a harbinger of doom. Its very existence hints at the possibility of a world that cannot be contained within the limits of human understanding, a world in which these binary oppositions no longer stand fixed. Trampling over our cherished certain certainties, the zombie is, above all else, a symbol of our ordered universe turned upside down as death becomes life and life becomes death. In the chapters that follow, this book hopes to explain the allure of such a catastrophic occurrence, placing the development of the zombie in its socio-historical context in an attempt to understand why it is that, after all these years, we are still so fascinated with the dead that walk.