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Chapter 1 : The scariest horror films ever " ranked! | Film | The Guardian

*The Horror from the Grave (Home Video Producer) on calendrierdelascience.com *FREE* shipping on qualifying offers.*

Besides ghoulish monsters, they can be charmers, warriors, sex symbols, sources of comedy, nihilistic philosophers and aliens. Though mostly confined to horror, vampires have also bled their way into everything from slapstick comedy to award-winning dramas. Oftentimes, these seemingly villainous predators can even serve as sympathetic protagonists or badass antiheroes. Moreover, vampirism itself has stood in as a natural metaphor for a great number of motifs—drug or alcohol addiction, sex, racism, xenophobia, religion, economic disparity and mental illness, to name just a few. Popularized in folklore and books, the vampire were a natural fit for the silver screen. Today, Paste is counting down the greatest vampire films that cinema has to offer. The Paste writers have also strived to curate a diverse selection of choices. Again, this decision was made for the sake of diversity and highlighting several offbeat films worthy of further exploration. Also, though we attempted to seek out as many underseen films as possible, a good portion remain unavailable for easy viewing. Finally—no, none of the Twilight or Underworld films are on this list. A stand had to be made. All I was asked to do was sort of stand around, and do things occasionally. Dracula actually plans to wipe out the entire human race this time by creating and unleashing some kind of doomsday plague, which is a pretty big change in MO. The upside is that Peter Cushing is unexpectedly back as Van Helsing, a descendant of the original Van Helsing who is still running on a pretty strong anti-Dracula platform. We get multiple Dracula vs. At least Dracula gets an excellent death scene in this one. Nor is it much faithful to the excellent horror novel by F. Whereas the main antagonist of the book is unambiguously a vampire, the film version chose to excise and strip away any and all vampire iconography in favor of a creature that looks like Skeletor on steroids. That alone should be enough to disqualify it from this list. Taste the Blood of Dracula The third Hammer Dracula sequel is where things begin to go off the rails in this series. These guys decide that it would be fun to resurrect Dracula on a lark, and purchase his remains. As in previous entries in the series, Christopher Lee is the best thing in it, although once again he has almost no lines and his participation feels pretty rote. Some of the atmosphere and sets are still nice in this entry, but the most egregious offense is how easily Dracula is eventually destroyed. Perhaps this is why the next Hammer Dracula film, Scars of Dracula, was released a mere six months later. Stroyberg plays a young woman who, jealous over the engagement of a friend to her beloved cousin, seemingly becomes possessed by the spirit of a murderous vampire. This is exactly the sort of film you would have seen on the shelves of Blockbuster Video locations nationwide in , consistently rented by horror hounds with low standards and a desire for titillation in a pre-internet age. A Magnificent Obsession proved to be a sort of throwback to the garish, sensual European vampire films of the s. The plot centers on a screenwriter who becomes enraptured by a beautiful woman who turns out to be vampire. The film is a gorgeous exercise in style and mood, which ultimately helps balance its rote, by-the-numbers story and distractingly stiff acting. Transplanting the original film to a modern-day setting, Lee retells the story of a wealthy black anthropologist who transforms into a vampire after being stabbed by a cursed dagger. Clocking in at slightly above the two-hour mark, the film juggles all manner of themes concerning addiction, racism, classism and gender politics. As a result, the final product jumps all over the place, never quite settling on a coherent train of thought. As a feature, the film ultimately suffers from the same issues that plagued the show, most notably some lethargic pacing problems. Nonetheless, the film boasts the same understated, eerie mood that made the TV program a hit, as well as some surprisingly gory segments, given that Curtis wanted to take advantage of not needing to bow to network restrictions. Jonathan Lipnicki the adorable child from Jerry Maguire plays a young boy whose family moves to Scotland. Feeling isolated, he is soon befriended by a family of vampires who are on the run from a ruthless hunter a pre-Downton Abbey Jim Carter. Law portrays Steven, a London vampire in desperate search for the right woman to share his life with. Notable for excluding several key aspects of vampire tradition Steven can travel in the sunlight , the film is, at its best, a highly

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romantic and quasi-poetic interpretation of the standard vampire story. The answer is no. As a whole, the plot is a hot mess, awkwardly veering between broad comedy and existential arty drama with little regard to creating a comfortable shift. Featuring copious amounts of nudity and girl-on-girl action, the action is competently directed enough that it only rarely feels like softcore porn. Hammer would make other lesbian-themed vampire movies, but this one and *Countess Dracula* also starring Pitt stand as the best of the bunch. As the story opens, Kolchak is a washed-up reporter working a dead-end beat in Las Vegas. One day, a friend at the FBI loops him into a bizarre case wherein someone is sucking the blood of young women.

Countess Dracula As gleefully shameless as its title suggest, *Countess Dracula* centers on a widow who discovers that she can prolong her youthful exterior by bathing in the blood of young women. She proceeds to kidnap and murder several local girls, carry on a sexual relationship with a young lieutenant and disguise herself as her own daughter to explain away her youthful appearance. Unlike other less successful attempts, however, this production skates right on that thin line between bad taste and trashy fun.

Midnight Son Like most major metropolitans, Los Angeles is a city that breeds night owls. His skin burns in the daylight and he is constantly hungry—could he be a vampire? Taking a page from the likes of George A. The film is set in a desert town where a group of vampires have decided to live out their eternal lives in peace and quiet. Things begin to go awry after an interloping human family becomes the catalyst for a civil war between the vampires who wish to remain hidden and those who desire a return to their predator status.

The Lair of the White Worm Ken Russell may have grown less critically lauded with age, but no one will ever argue that he grew any less strange. *The Lair of the White Worm*. Based on the novel of the same name by Bram Stoker one infinitely less celebrated than *Dracula*, the film stars future Doctor Who thespian Peter Capaldi as a Scottish archaeologist who inadvertently releases a vampiric snake monster that begins tormenting those responsible for slaying it in a past life. Also featuring Amanda Donohoe and Hugh Grant in one of his earliest film roles, *White Worm* serves as a nice slice of latter-day Russell mania. One day, he meets a beautiful woman and the two begin engaging in kinky sex-play, mostly involving her sucking blood from his wound. Playing as kind of a vampire take on *Leaving Las Vegas*, *Habit* revels in its ambiguity and symbolism.

Daybreakers Released in the midst of *Twilight* mania, *Daybreakers* offered a nice alternative to that tween vampire franchise, taking its influence more from the likes of Philip K. Dick than YA romance novels. *Daybreakers* biggest problem is that it never really makes it clear how seriously we should take its admittedly cool premise. At times, it strives for pathos while, other times, it seems content to merely be a trashy B-thriller.

Hotel Transylvania 2 In comparison to the first *Hotel Transylvania*, *Hotel Transylvania 2* feels like a bit of a rush job. Given the tight turnaround and the fact that director Genndy Tartakovsky had to shelve another project, that certainly seems to be the case. *Dracula* is back in his castle in Transylvania once again for this one, pretty much just preying on a few people who happen to wander into his clutches. The action and especially the gore have been turned up in this one as well, with titillation that also sort of mirrors *Dracula Has Risen From the Grave*. However, as in *Taste the Blood of Dracula*, it runs out of steam in a conclusion that really comes out of nowhere—it feels like the conclusion of a Shaw Bros.

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Chapter 2 : Dracula Has Risen from the Grave () / AvaxHome

"Eli Roth's History of Horror" Continues on AMC This Sunday Night With a Look at Killer Creatures Home Video 'Cemetery Man' Rises from the Grave for a New UK Blu-ray Release from.

The remaining films, or the franchise as a whole, contained examples of such tropes as: Baron Frankenstein can be quite charming when necessary. Dinosaurs and man alongside each other in *One Million Years B. Creatures the World Forgot* shows why the trope is necessary – if you think being slightly more realistic makes it better than the others, seek medication. Peter Cushing is the reason that Dr. Van Helsing is now thought of as a Hunter of Monsters, instead of the weird old Dutch physician he was in the book. Back from the Dead: Again and again and again In *The Kiss of the Vampire*, Marianne is running along a deserted road in the countryside in broad daylight. As the camera follows her, she suddenly screams as she runs into a man standing there, even though she could not possibly have failed to see him before. Compared to the Universal Horrors, at any rate. Tame though they look now, contemporary critics were taken aback. Once they started making money they were able to get more ambitious but even then, most of their productions were designed to be very cheap and efficient, reusing the same sets, props, filming locations and a regular troupe of actors more consistently than some television shows do. Briefer Than They Think: Other films had one or the other character, or sometimes neither. *Dracula Has Risen from the Grave* and *Frankenstein Must Be Destroyed* are often said to be the last really good entries in their *Dracula* and *Frankenstein* series, and *The Devil Rides Out* was their last really successful standalone film. *The Evil of Frankenstein* follows the basic idea of *The Curse of Frankenstein* and *The Revenge of Frankenstein*, that the baron has created monsters and is now on the run, but alters many of the details. The rest of the movies seem to continue on from *Evil* normally. *Demons of the Mind*. We only actually see kissing, but Emil and Elizabeth are obsessed with each other, and their father is willing to do anything to keep them apart up to and including killing them. But *He Sounds Handsome*: Many of the sets. *Cruel and Unusual Death*: Gender-flipped in *Lust for a Vampire*, in which Richard is in love with Mircalla, but Janet has noticed that everyone who gets close to Mircalla ends up dead. Janet tries to get Richard to stay away from Mircalla. Baron Frankenstein, who goes out of his way to demean and order around those he considers his inferiors, especially in *Frankenstein Must Be Destroyed*. Count *Dracula* and other villains played by Christopher Lee. The villain of the film wants to sacrifice a young girl but not out of a desire to become young and beautiful again - but to expand her knowledge of the world. A primitive language was designed for *When Dinosaurs Ruled the Earth*. Rather uncommon; Hammer females tended more towards *Screaming Woman* and *Damsel in Distress* roles, although they are frequently plucky. Many of their more famous films are remakes of American horror films. Occasionally, they did non-supernatural psych thrillers like *Paranoiac* and *Nightmare*. Despite the title, *Night Creatures* was more of a crime thriller than a horror movie. This resulted in a plot where *Dracula* joins forces with a tribe of Chinese vampires who all know martial arts, and Van Helsing must team up with a family of Chinese martial artists to stop him. They also made several science fiction films, including "space western" *Moon Zero Two* and the *Quatermass* series. This was likely by design given that Universal distributed the film. Most of the priests in the *Dracula* films. *Hair of Gold*, *Heart of Gold*: The caveman epics often differentiate between tribes by hair color, and the blondes will generally be nicer and smarter than the brutish brunettes. Generally speaking, the more virtuous a Hammer heroine, the more likely she will be blonde. Harry in *The Devil-Ship Pirates*. Professor Van Helsing in most of *Dracula* films. You never saw such night-time visibility! The sexual attraction between *Dracula* and his female victims is clearer than it was in earlier films. Also the whole series of movies were Hotter and Sexier than most of the Gothic Horror films that came before them. *The Snorkel*, though it has the slight variance in that the audience is shown in the opening sequence exactly how the murder is executed and disguised as a suicide and who does it. Why else would there be bright green electric light inside an ancient Egyptian tomb? She was an accomplished writer too but is best remembered for her sex symbol status. The Hammer Hotties list at

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horrorstars. The rubber bats used in films like *The Kiss of the Vampire* were sometimes bought in bulk from grocery stores.

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Chapter 3 : Blumhouse Hopes to Revive Dark Universe, 'Friday the 13th,' and More

In the shadow of Castle Dracula, the Prince of Darkness is revived by blood trickling from the head-wound of an unconscious priest attempting exorcism.

Please help improve it by removing unnecessary details and making it more concise. August Learn how and when to remove this template message In , Jonathan Harker arrives at the castle of Count Dracula near Klausenburg to take up his post as librarian. Inside, he is startled by a young woman who claims she is a prisoner and begs for his help. Dracula then appears to greet Harker and guide him to his room, where he locks him in. Jonathan starts to write in his diary, and his true intentions are revealed: Freed sometime later, Harker again is confronted by the desperate woman. She begs him for help, but quickly reveals herself as a vampire and bites his neck. Just as she does, Dracula "fangs bared and lips bloody" arrives and pulls her away, attacking her violently. Harker tries to stop him but Dracula quickly overpowers him and Harker passes out. When he awakens in daylight, Harker finds the bite marks on his neck, and knowing that he is doomed to become undead he resolves to destroy Dracula. After writing his final entry, he hides his journal in a shrine to the Virgin Mary outside the castle and descends into the crypt, where he finds Dracula and the vampire woman resting in their coffins. Armed with a stake, he impales the woman first, who, as he looks on, immediately withers to old age and dies. Dracula soon reveals that he has awakened and closes the door to the room, trapping Harker. When he arrives at the castle a hearse carriage speeds by with a coffin in it, nearly hitting him. Searching the castle he find it deserted though comes across the portrait Harker had of his fiancée Lucy, only with the photos now gone. But when night falls, Lucy removes the crucifix from around her neck, opens the doors to her terrace and lays bare her neck "already, it bears the mark of a vampire bite. Soon Dracula arrives and bites her again. Three days after Lucy is interred, Tania is spirited away into the night and is returned by a policeman, claiming to Arthur and Mina that Lucy had beckoned her, much to their shock. Later that same night, Lucy, now un-dead and evil, lures away Tania once more to a graveyard with the intent to feed on her and turn her into a vampire. Lucy sets to attack him but Van Helsing manages to ward her off with a cross and forces her to flee back to her crypt. After comforting Tania and finding Lucy back in her coffin, Van Helsing explains to Arthur that she was targeted to replace the woman Harker killed. Van Helsing suggests using her to lead them to Dracula, but Arthur refuses out of fear of others she could potentially infect. Meanwhile, Mina is called away from home by a message telling her to meet Arthur at an address in Karlstadt "the same address Arthur and Van Helsing are told the coffin was bound for" and Dracula is waiting for her. The next morning, Arthur and Van Helsing find Mina in a strange state. She is saved when Arthur agrees to give her an emergency blood transfusion administered by Van Helsing. When Arthur asks Gerda to fetch some wine, she tells him that Mina had forbidden her to go down to the cellar. He bolts downstairs to find it but Dracula is not in the coffin and instead escapes into the night with Mina, intent on making her a new bride. A chase then begins as Dracula rushes to return to his castle near Klausenberg before sunrise. He attempts to bury Mina alive outside the crypts but is interrupted by the arrival of Van Helsing and Arthur. Chasing Dracula inside the castle, Van Helsing struggles with the vampire before eventually tearing open the library curtains to let in the sunlight and, forming a cross from two candlesticks, he forces the Count into it. Dracula crumbles into dust as Van Helsing looks on.

Chapter 4 : Voices from the Grave () - IMDb

*Meanwhile, the Halloween producer (and reigning king of horror) Jason Blum has expressed interest in relaunching lates horror properties *Scream* and *I Know What You Did Last Summer*.*

Chapter 5 : Fangoria Returns From the Dead for More Eyes, Brains, and Readers | Consequence of Sound

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Chapter 6 : The Best Vampire Movies of All Time :: Movies :: Lists :: Vampires :: Page 1 :: Paste

Veronica Carlson, Actress: The Horror of Frankenstein. Striking, pale complexioned, blonde English actress who is best known as the female lead of several late s Hammer horror films. These roles include as the hapless Maria being terrorized by fanged Christopher Lee in Dracula Has Risen from the Grave (), brutalized by the evil Peter.

Chapter 7 : Hammer Horror (Film) - TV Tropes

Horror-savvy teens use their knowledge of horror movies in hopes of predicting what the killer might do next, as well as develop strategies to survive the encounter.

Chapter 8 : Dracula (film) - Wikipedia

In the U.S. the film was retitled Horror of Dracula to avoid confusion with the earlier Dracula () starring Bela Lugosi, and the film was released in the U.S. in on a double feature with the Universal film The Thing That Couldn't Die.

Chapter 9 : Veronica Carlson - IMDb

Three tales of terror, including one story adapted from the work of master horror writer Gary Brandner author of "The Howling", to make your flesh creep and your heart race! Deadly spirits, back from the grave with vengeance in mind give fuel to these tales of supernatural horror.