
THE FEARMAKERS

The Screen's Masters of *Classic* Suspense and Terror

Revised Edition

Edited By John McCarty

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Meet the Author

John McCarty is a full time author and filmmaker. His book *Bullets Over Hollywood: The American Gangster Picture from the Silents to "The Sopranos"* (Da Capo Press, 2004), was produced as a major documentary by Hugh M. Hefner's Alta Loma Entertainment, for the Starz/Encore cable network; it aired in 2005 and 2006 and has been released on DVD by Image-Entertainment.

Additionally, he is the co-producer, *The Fearmakers: The Screen's Masters of Classic Suspense and Terror* co-writer, and co-director of *The Fearmakers: Masters of Screen Suspense and Terror*, a documentary series (and video companion piece to this book) of profiles of some The Fearmakers: The Screen's Masters of Classic Suspense and Terror of the world's most influential makers of classic suspense and terror films, among them Tod Browning, Jack Arnold, Terence Fisher, Roman Polanski, Roger Corman, and Tobe Hooper. It was re-released as a two-volume set on DVD by Alpha The Fearmakers: The Screen's Masters of Classic Suspense and Terror Video in 2014.

The author of more than twenty non-fiction books of his own on film and entertainment subjects, John has appeared in conjunction with his work on such cable network programs as Fox The Fearmakers: The Screen's Masters of Classic Suspense and Terror News Saturday, CNN's midday The Fearmakers: The Screen's Masters of Classic Suspense and Terror news, A&E's *Biography*, the Bravo network series *Backspin*, the ICONS Radio Hour hosted by Stephen Bogart (son of screen icon Humphrey Bogart) Neal Conan's "Talk of the Town" on National Public Radio, and many other major market radio stations across the country.

John has also has collaborated on many high-profile books with leading experts in their fields, among them: Julie Morgenstern on her *New York Times* best-selling *Organizing From the Inside Out*, and IRA expert Ed Slott on his top-selling *The Retirement Savings Time Bomb...and How to Defuse It* (Viking, 2003), (1998) — both of them Amazon.com and Barnes & Noble.com "Hot 100" sellers.

Born in Albany, New York, in 1944, John attended Boston University, where he graduated with a degree in communications (broadcasting & film) in 1966. A former Peace Corps volunteer, he later wrote several un-produced scripts for the hit TV series *Family Affair* and *Death Valley Days* during a sojourn The Fearmakers: The Screen's Masters of Classic Suspense and Terror in Hollywood (1968-1970). He then worked in broadcasting and as a copywriter for General Electric Company. He published his first book in 1978 and became a full-time author in 1983. Some of The Fearmakers: The Screen's Masters of Classic Suspense and Terror his other books about the world of movies include: *Hammer Films* (2002), *The Films of Mel Gibson* (1998); *Thrillers* (1992); *The Modern Horror Film* (1990); *The Complete Films of John Huston* (1992), and *Alfred Hitchcock Presents* (1985). He has also been adjunct professor of cinema in the Department of Theatre at the University at Albany The Fearmakers: The Screen's Masters of Classic Suspense and Terror and taught adult education courses in cinema for the OASIS program. He lives in upstate New York with his wife Cheryl and twelve crazy cats. Visit his website: www.leeringbuzzardpix.com.

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Introduction

Let's talk about fear.

Shivery, chills up your spine, hair standing on end, edge of your seat, hands over your eyes, spilled popcorn in your lap *fear*.

The delicious rush of terror you experienced in that dark movie palace or multiplex where you saw your first scary movie as a youngster, have never been able to get enough of, and continue to seek out at the movies to this day.

Whether the first movie that scared you out of your pants or skirt as a youngster — and set your standards as *The Fearmakers: The Screen's Masters of Classic Suspense and Terror* an aficionado *The Fearmakers: The Screen's Masters of Classic Suspense and Terror* from then on — was a silent (F.W. Murnau's *Nosferatu* (1922), the screen's first incarnation of *Dracula*, the Lon Chaney *The Phantom of the Opera* (1925) or *London After Midnight* (1927), director Tod Browning's warm-up for the 1931 Bela Lugosi version of *Dracula*); a classic early talkie like Universal's *Frankenstein* (1931) and *The Mummy* (1932) or Warner Brothers' *Mystery of the Wax Museum* (1933); a ghoulish and graphic Fifties Hammer Horror like *The Curse* *The Fearmakers: The Screen's Masters of Classic Suspense and Terror* of *Frankenstein* (1957) and *Horror of Dracula* (1958); or one of *The Fearmakers: The Screen's Masters of Classic Suspense and Terror* today's blood-drenched splatter epics such as *Night of the Living Dead* (1968), *The Texas Chainsaw Massacre* (1974), or *Hostel* (2005), the one constant, the thing that unites you whether you're still in your teens or over sixty, is this: As a child, you *liked* that creepy feeling you got reaching for the light switch in the basement, that sense that something — *it!* — might be waiting for you when the lights came on. And you're still *hooked* on the adrenalin rush that comes with *The Fearmakers: The Screen's Masters of Classic Suspense and Terror* the anticipation of confronting anything unknown, terrified by what it might be, yet drawn to it — captivated by the need to know what *is* there. The experience of seeing a really scary movie conjures up this same addictive adrenal in rush.

Human beings have always felt this way, of course, long before they had the technology to project moving pictures on the screen. But since the advent of the movies at the end of the 19th century, people have taken to moving pictures as the ideal form for making *The Fearmakers:*

The Screen's Masters of Classic Suspense and Terror them feel the emotion of fear.

Moving pictures have the unique ability, through lighting, editing, and other techniques, to not only lead us into that dark basement, but then switch on the lights and *show* us the *it!* that's there waiting for us. They conjure up our deepest, darkest fears and then put a face on them, be it in glorious black and white or full-blooded Technicolor.

From the beginning of the motion picture medium, directors (indeed some The Fearmakers: The Screen's Masters of Classic Suspense and Terror of the cinema's greatest) have shared the view that film was an ideal form for transferring the emotion The Fearmakers: The Screen's Masters of Classic Suspense and Terror of fear to an audience — since one of the definitions of the art of film directing is, in the words of film historian Kevin The Fearmakers: The Screen's Masters of Classic Suspense and Terror Brownlow, quite literally, the “transference of emotion.”

Many directors have also found the medium to be an ideal forum in which to expose their own fears and anxieties, or to experiment stylistically with the mechanics of screen fearmaking. And their efforts to feed our insatiable appetite for and enjoyment of the emotion of fear on the screen have often led to some sublime — and admittedly not so sublime, but still enjoyable — cinematic achievements.

Regrettably, the bulk of these achievements — including a number discussed in this book — have been lost to us forever due to the combustible nature of early celluloid as well as neglect and outright destruction by producers who no longer believed such works had any value, The Fearmakers: The Screen's Masters of Classic Suspense and Terror commercial or otherwise, once sound-

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