

# I Was A Cold War Monster

I was a Cold War Monster Monsters, Mushroom Clouds, and the Cold War The Oxford Handbook of Biblical Monsters The Ashgate Encyclopedia of Literary and Cinematic Monsters Subversive Horror Cinema Classic Movie Monsters The Green Thread The Great Monster Magazines Ampo Black Monsters and Horrified Americans The Monster in the Mirror The Book of Sea Monsters Maximum Rocknroll Seeing MAD Alluvial Reflections The Dawn of Empire: Rome's Rise to World Power Postwar Hollywood Goldenseal Tech-noir Film Eye Candy Cynthia Hendershot M. Keith Booker Associate Professor of Biblical Studies and Academic Dean Brandon R Grafius Jeffrey Andrew Weinstock Jon Towlson Donald F. Glut Patricia Vieira Bobb Cotter Jerry Rafiki Jenkins Mary K. Patterson Thornburg Bob Eggleton Judith Yaross Lee Field C. Ruwe Robert Malcolm Errington Drew Casper Emily Elisabeth Auger

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horror films provide a guide to many of the sociological fears of the cold war era in an age when warning audiences of impending death was the order of the day for popular nonfiction horror films provided an area where this fear could be lived out to its ghastly conclusion because enemies and potential situations of fear lurked everywhere within the home the government the family and the very self horror films could speak to the invasive fears of the cold war era *i was a cold war monster* examines cold war anxieties as they were reflected in british and american films from the fifties through the early sixties this study examines how cold war horror films combined anxiety over social change with the erotic in such films as *psycho* *the tingler* *the horror of dracula* and *house of wax*

the 1950s are widely regarded as the golden age of american science fiction this book surveys a wide range of major science fiction novels and films from the long 1950s the period from 1946 to 1964 when the tensions of the cold war were at their peak the american science fiction novels and films of this period clearly reflect cold war anxieties and tensions through their focus on such themes as alien invasion and nuclear holocaust in this sense they resemble the observations of social and cultural critics during the same period meanwhile american science fiction of the long 1950s also engages its historical and political contexts through an interrogation of phenomena such

as alienation and routinization that can be seen as consequences of the development of american capitalism during this period this economic trend is part of the rise of the global phenomenon that marxist theorists have called late capitalism thus american science fiction during this period reflects the rise of late capitalism and participates in the beginnings of postmodernism described by frederic jameson as the cultural logic of late capitalism

the oxford handbook of biblical monsters brings together the work of world renowned scholars in bible theology religion and cultural studies to explore the monsters that rampage through the biblical text essays provide in depth analysis of the ancient near eastern background of these creatures explore how they have continued to live on after the biblical text and discuss how they remain impactful through art and literature today the chapters not only study where monsters came from but continually focus on what they mean and how these meanings are generated these chapters work to bridge the perspectives of traditional scholarship and more postmodern ideas of monsters as cultural and rhetorical constructions there are chapters on the ghosts of mesopotamia leviathan and the giants but also on the monstrous jew in the gospels and the monstrosity of the crucifixion they serve both as foundational pieces of research for scholars looking to familiarize themselves with monsters and discourses of monstrosity but also as creative and provocative examinations of how these monsters generate meaning while working to summarize the research that has been done on biblical monsters up to the present day this handbook points the way forward towards new and exciting studies in unnatural creatures and the rhetoric of horror

from vampires and demons to ghosts and zombies interest in monsters in literature film and popular culture has never been stronger this concise encyclopedia provides scholars and students with a comprehensive and authoritative a z of monsters throughout the ages it is the first major reference book on monsters for the scholarly market over 200 entries written by experts in the field are accompanied by an overview introduction by the editor generic entries such as ghost and vampire are cross listed with important specific manifestations of that monster in addition to monsters appearing in english language literature and film the encyclopedia also includes significant monsters in spanish french italian german russian indian chinese japanese african and middle eastern traditions alphabetically organized the entries each feature suggestions for further reading the ashgate encyclopedia of literary and cinematic monsters is an invaluable resource for all students and scholars and an essential addition to library reference shelves

horror cinema flourishes in times of ideological crisis and national trauma the great depression the cold war the vietnam era post 9 11 and this critical text argues that a succession of filmmakers working in horror from james whale to jen and sylvia soska have used the genre and the shock value it affords to challenge the status quo during these times spanning the decades from the 1930s onward it examines the work of producers and directors as varied as george a romero pete walker michael reeves herman cohen wes craven and brian yuzna and the ways in which films like frankenstein 1931 cat people 1942 the woman 2011 and american mary 2012 can be considered subversive

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the green thread dialogues with the vegetal world is an interdisciplinary collection of essays in the emerging field of plant studies the volume is the first of its kind to bring together a dynamic body of scholarship that shares a critique of long standing human perceptions of plants as lacking autonomy agency consciousness and intelligence the leading metaphor of the book the green thread echoing poet dylan thomas phrase the green fuse carries multiple meanings on a more apparent level the green thread is what weaves together the diverse approaches of this collection an interest in the vegetal that goes beyond single disciplines and specialist discourses and one that not only encourages but necessitates interdisciplinary and even interspecies dialogue on another level the green thread links creative and historical productions to the materiality of the vegetal a reality reflecting our symbiosis with oxygen producing beings in short the green thread refers to the conversations about plants that transcend strict disciplinary boundaries as well as to the possibility of dialogue with plants

this work provides a critical overview of monster magazines from the 1950s to the 1970s the term monster magazine is a blanket term which for the purposes of this study is used to describe both magazines that focus primarily on popular horror movies and magazines that contain stories featuring monsters which are illustrated in comic book style but printed in black and white explores the myth legend scientific documentation and fiction inspired by sea monsters

seeing mad is an illustrated volume of scholarly essays about the popular and influential humor magazine mad with topics ranging across its 65 year history up to last summer s downsizing announcement that mad will publish less new material and will be sold only in comic book shops mad magazine stands near the heart of post wwii american humor but at the periphery in scholarly recognition from american cultural historians including humor specialists this book fills that gap with perceptive informed engaging but also funny essays by a variety of scholars the chapters written by experts on humor comics and popular culture cover the genesis of mad its editors and prominent contributors its regular features and departments and standout examples of their contents perspectives on its cultural and political significance and its enduring legacy in american culture

1992 the cold war is over but still driving conflicts in africa cia agent tucker zulu born in the african nation of tango and educated at harvard university pursues his wife denise and his once best friend charles dibango a kgb agent who have fled from boston to moscow after a dna paternity test shocker three years later a soviet backed coup in tango installs charles as a dictator who engages in the illegal diamond trade in this conflict hundreds of people are brutally murdered or maimed many by having their hands or arms hacked off tuckeras cia team plans a counter coup he meets sally kofi a former kgb officer who is also charlesas mistress and is serving as tangon ambassador to the u s they fall in love and plot to oust charles

this is a comprehensive introductory textbook exploring the unique period in the history of the film industry after world war ii casper examines the cultural history business practices new technologies censorship standards emerging genres and styles of post war cinema

from the postapocalyptic world of blade runner to the james cameron mega hit terminator tech noir has emerged as a distinct genre with roots in both the promethean myth and the earlier popular traditions of gothic detective and science fiction in this new volume many well known film and literary works including the matrix robocop and mary shelley s frankenstein are discussed with reference to their relationship to tech noir and one another featuring an extensive clearly indexed filmography tech noir film will be of great interest to anyone wishing to learn more about the development of this new and highly innovative genre

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