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Horror Movie Freak



Synopsis

You'll scream with delight while reading this fun and engaging book that discusses fright flicks all horror fans need to see to ascend to the level of a true Horror Freak #151;from classics (Dracula and Psycho) to modern movies (Drag Me to Hell) and lesser-known gems (Dog Soldiers). Movies are divided into various categories including Asian horror, beginners, homicidal slashers, supernatural thrillers, and zombie invasion. Features more than 130 movies, 250+ photos of movie stills and posters, and a chapter on remakes and reimaginings. The book also includes the DVD of George A. Romero's original 1968 version of "Night of the Living Dead."

Book Information

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Customer Reviews

I purchased this book based on the reviews it received, and am continually amazed at what folks consider superlative among the ranks of what's available here on and elsewhere. I didn't pay much for it, so no gripe there, but this book is no more than barely adequately written and researched, the flicks are way too obvious as inclusions with a few distinct exceptions, and the scope so broad it's guaranteed to disappoint true aficionados of all the facets of horror out there. I apologize in advance

for these comments, but anyone who uses adjectives like 'ultimate', 'definitive', 'comprehensive', 'best', 'must read' in relation to this book well, quite frankly, doesn't know jack about horror films. I realize it can't be any of those things when you use an umbrella that large to embrace all the flicks out there in a book this small, but anyone who knows horror doesn't need their nose re-rubbed in creepy cinema they've seen multiple times (most of us aren't like the author, who can 'wipe' his slate clean while watching a flick for the 30th time). Too many chapters and too few titles with too little info doesn't add up to much, IMO. If you're a neophyte, acolyte or aspiring horror buff (and truthfully, who gets into horror films later in life? These things are the stuff our childhood thrills and fears are fashioned from, even in the author's own words), this is a fine entrance or doorway, but that's all it is or could ever hope to be. There isn't one Eurohorror film mentioned (outside of Hammer, which isn't truly considered Eurohorror among enthusiasts, it's its own genre), no mention of Franco, Rollin, only a mention of Bava and Argento, no mention of the dozens of excellent 'Tartan Asia Extreme' releases, only a pittance of 60's American entries (no William Castle?)

In *Horror Movie Freak* (2010), author Don Sumner provides a nice overview of the horror genre, from *Nosferatu* (1929), to the monster films from Universal Studios, to Hammer horror, and all the way up to films released in 2010. The book is divided into categories based on historical classification, characteristics, or subject matter. Examples of categories include Vampires, Ghost Stories, Monsters, Asian Horror, Classics, Homicidal Slashers, and Zombie Invasion. Each category has a brief summary, and is then typically followed by three to seven films in the subgenre. Some may quibble about the inclusion of a particular film in a category, but for the most part, Sumner seems on target. He also devotes a special section to Scream Queens Jamie Lee Curtis, Debbie Rochon, Dee Wallace, and Adrienne Barbeau. It is when you examine the coverage of individual films, that the limitations of the book become evident, as most times Sumner offers a brief summary of the film, and something to put the film in some kind of historical context. While this is somewhat satisfying, there generally isn't anything that really grabs you and makes you want to see the film. If you are already familiar with a particular film, and are seeking some fascinating tidbit of information, or hoping for a cool obscure bit of trivia, you probably won't find it here. No matter how historically significant or outstanding a particular movie may be, no film is given more than two pages of coverage in the book. Many times, much of the space is taken up by photos. The photos very often do add a lot, but unfortunately it is often at the expense of coverage of the film.

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