



Dracula from Hammer

"those things" are a global phenomenon, a zombie apocalypse. Humanity has been besieged by hordes of cannibalistic, animated corpses.

Shot for a little over one hundred thousand dollars in rural Pennsylvania, Romero's film was filled with local actors and friends from his native Pittsburgh. Filmed in black and white (for financial as well as aesthetic reasons), *Night of the Living Dead* became a staple of drive-in theaters around the country, and created, to date, five sequels and numerous remakes, tributes, and reimaginings.¹

Night of the Living Dead shaped the modern zombie genre, a new monster for the dark American pantheon. Zombies had played some role in African American folklore in the coastal South and appeared in Universal's tellingly titled *White Zombie* and RKO's *I Walked with a Zombie*. Both films borrowed the zombie figure from the religious traditions of the African Atlantic and its folklore about an evil *papaloo* (shaman able to channel spirits) that had the power to transform corpses into undead servants. Romero's hordes of zombies broke with this tradition. He and his imitators imagined undead humans in various states of decay, driven by their hunger rather than by a necromancer's will. The rising dead, in this new version, could create more zombies, passing on their infection through a bite. The whole human race could be transformed into monsters.²

Day of the Dead. Their century. During the ascendancy of a monster of style. A new version of the '70s, and followed a more proletarian monster.

Like the zombie, the incarnations earlier in the monster sophisticated enough popular popularity on his film by Boris Karloff's *Frankenstein* that followed. In 1958 Lee's new interpretation of *Horror of Dracula*. Lee's Lugosi's vampire king with bloodshot eyes that trans-

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