

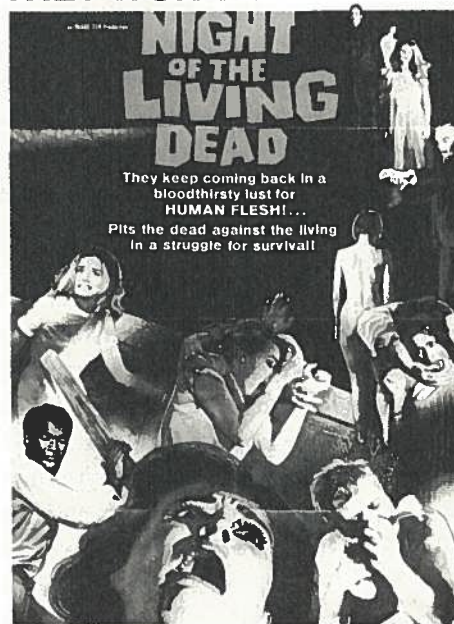


hammer

a zombie apocalypse. Human-animalistic, animated corpses. A thousand dollars in rural Pennsylvania local actors and friends from his white (for financial as well as *Dead* became a staple of drive-in theaters. Created, to date, five sequels and remakes.

In the modern zombie genre, a new mythos. Zombies had played some part in the coastal South and appeared in *Zombie* and RKO's *I Walked with a Zombie* figure from the religious tradition of voodoo about an evil *papaloo* (shambling) the power to transform corpses into zombies broke with this tradition of undead humans in various states of being created more zombies, passing on the whole human race could be trans-

THEY WON'T STAY DEAD!



JUDITH O'DEA DUANE JONES MARILYN EASTMAN KARL HARDMAN JUDITH RIDLEY KEITH WAYNE

Night of the Living Dead Poster

Day of the Dead. Their popularity spiked in the early part of the new century. During the same period, American pop culture witnessed the ascendancy of a monster that, in some respects, never went fully out of style. A new version of the American vampire rose from its coffin in the '70s, and followed a similar trajectory of celebrity as the zombie, his more proletarian monster cousin.³

Like the zombie, the vampire had appeared in slightly different incarnations earlier in the twentieth century. Lugosi's *Dracula*, a monster sophisticated enough to stalk his victims at the opera, had enormous popularity on his first appearance but soon found himself eclipsed by Boris Karloff's *Frankenstein* and the barrage of mad scientist movies that followed. In 1958 American audiences thrilled to Christopher Lee's new interpretation of the vampire in the British Hammer Studios' *Horror of Dracula*. Lee's version of the Count kept the sexual allure of Lugosi's vampire king while adding an animalistic cruelty, and hungry, bloodshot eyes that transformed the Count into a bloodthirsty sensual Miltonic Satan.⁴