

A psychedelic graphic featuring a central skull with a smiling mouth. From the top of the skull, a series of colorful, wavy lines in shades of blue, orange, yellow, and green flow upwards, framing the text. Below the skull are two red mushrooms with white spots and a small orange butterfly. The background is black.

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Stolen Faces

Mary Olmstead Stanton



Stolen Faces:

Stolen Faces Michael Bishop, 1977 Hammer Films' Psychological Thrillers, 1950-1972 David Huckvale, 2014-03-10 Hammer Film s is justly famous for Gothic horror but the company also excelled in the psychological thriller Influenced by Henri Georges Clouzot and Alfred Hitchcock Hammer created its own approach to this genre in some of the company s very best films This book takes a chronological film by film approach to all of Hammer s thrillers Well known classics such as Seth Holt s The Nanny 1965 and Taste of Fear 1961 are discussed together with less well known but equally brilliant films such as The Full Treatment dir Val Guest 1960 and Michael Carreras Maniac 1963 The films literary ancestry reflection of British society and relation to psychological theories of Freud and Jung architectural metaphor sexuality religion and even Nazi atrocities are all fully explored **Imprisonment of Memorable Fantasies** willianinnovador, 2025-10-13 Imprisonment of Memorable Fantasies unfolds in a universe where imagination itself has been caged Within a glowing celestial orb floats a castle that imprisons every forgotten dream The protagonists creators rebels and wanderers of lost tales must free what was stolen from human hearts the power to imagine without fear Each chapter peels back a layer of cosmic melancholy revealing that the true prison lies not in the sphere but within the human soul that forgot how to dream **The Films of Terence Fisher** Wheeler Winston Dixon, 2017-10-24 This book traces the entire career of the British director Terence Fisher best known for his Gothic horror films for Hammer such as The Curse of Frankenstein 1957 and Dracula 1958 Wheeler Winston Dixon covers not only his horror films but also his film noirs comedies and early work to create a full picture of Fisher s life and work **Femininity in the Frame** Melanie Bell, 2009-11-30 It s widely assumed that Britain in the 1950s experienced a return to traditional gender roles Popular cinema has typically been seen to represent this era through the dominant image of the happy housewife Femininity in the Frame is a sharply observant account of how British cinema engaged with femininity and women s roles during this important period Written in a lively and accessible manner it challenges received understandings arguing that the period was marked by social unease and anxiety about gender roles and femininity with much British cinema producing ambiguous messages about feminine identities and the role of women Through analysing marginalized figures such as prostitutes criminals and femmes fatales and addressing central themes notably sexuality marriage and female friendship Melanie Bell examines how British popular cinema imagined and constructed femininity in this era of rapid social and cultural change She draws together sources ranging from official reports to film reviews with case studies of films across genres including The Perfect Woman Young Wives Tale The Weak and the Wicked and A Town Like Alice to show how new ideas and understandings of femininity were seeping into the cultural imagery at this time She demonstrates how such films expressed proto feminist ideas and how they ultimately explored new forms of femininity in a manner that has not until now been recognised **Hammer Films** Tom Johnson, Deborah Del Vecchio, 2013-11-21 Though best known for its horror films Hammer produced a wide variety of movies in many genres The British studio was famous for

its exciting stories and expert action all on very small budgets and short shooting schedules From *The Public Life of Henry the Ninth* 1935 to *The Lady Vanishes* 1978 this is the definitive work on Hammer's 165 films Complete filmographic data are provided for each film including release dates in both the United Kingdom and the United States running time length distributor complete cast and production credits and alternate titles These data are followed by an extensive plot synopsis including contemporary critical commentary and behind the scenes information from many of the players and crew members

Journeys on Screen Louis Bayman,2018-11-14 Addressing the appeal of the journey narrative from pre cinema to new media and through documentary fiction and the spaces between this collection reveals the journey to be a persistent presence across cinema and in cultural modernity **The Encyclopædia of Face and Form Reading** Mary Olmstead Stanton,1924 **The Texas Criminal Reports** Texas. Court of Criminal Appeals,1920 **The Encyclopedia of Face and Form Reading; Or Personal Traits, Both Physical and Mental, Revealed by Outward Signs Through Practical and Scientific Physiognomy** Mrs. Mary Olmstead Stanton,1903 *The New Shakspeare Society* ,1875 [The Exhibitor](#) ,1947 Some issues include separately paged sections Better management Physical theatre extra profits Review Servisection

The Encyclopaedia of Face and Form Reading Mary Olmstead Stanton,1920 *Hammer Complete* Howard Maxford,2018-12-31 Think you know everything there is to know about Hammer Films the fabled Studio that Dripped Blood The lowdown on all the imperishable classics of horror like *The Curse of Frankenstein* *Horror of Dracula* and *The Devil Rides Out* What about the company's less blood curdling back catalog What about the musicals comedies and travelogues the fantasies and historical epics not to mention the pirate adventures This lavishly illustrated encyclopedia covers every Hammer film and television production in thorough detail including budgets shooting schedules publicity and more along with all the actors supporting players writers directors producers composers and technicians Packed with quotes behind the scenes anecdotes credit lists and production specifics this all inclusive reference work is the last word on this cherished cinematic institution [To-day](#) ,1899 *Exhibitors' Times* ,1913 **Re:view** ,1993 [The Works of George Chapman: Plays; edited with notes by Richard Herne Shepherd](#) George Chapman,1875 *Temple Bar* ,1905 [Angel-face](#) Reginald Noton Hincks,1922

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