



Beyond Hammer: British Horror Cinema Since 1970

James Rose

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Though they are often critically neglected, British horror films make up a significant and steadily growing body of genre works within a nationally grounded cinema. Deeply rooted within the Gothic tradition, these post-Hammer Studio films place their antagonistic threats within contemporary Britain, allowing werewolves to roam the Moors and isolated islanders to practice Pagan sacrifice, hiding a family of cannibals behind the white tiled walls of the Underground, or unleashing a virulent plague that causes zombies to stumble through middle class suburbia. The juxtaposition between these unreal elements and the vivid Britishness of characters and locations has led to a collaborative body of work that examines the modern fears of contemporary Britain. Accessible to the students, tutors, and the general reader, *Beyond Hammer* provides new critical readings of classic, contemporary, and lesser known films of the post-Hammer British horror canon. Chronologically ordered, these chapters feature new and engaging readings of *The Wicker Man*, *Death Line*, *An American Werewolf in London*, *Mary Shelley's Frankenstein*, *Hellraiser*, *28 Days Later*, *The Last Horror Movie*, *Shaun of the Dead*, and *The Descent*.

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