

Notes

- 1 In the song 'Frank Mills'.
 2 J. Hoberman and Jonathan Rosenbaum, *Midnight Movies* (New York: Da Capo, 1991); Glenn O'Brien, 'Midnight Mass at the Elgin', *The Village Voice*, 25 March 1971; Pauline Kael, 'El Poto-Head Comics', *New Yorker*, 20 November 1971; Stuart Samuels, *Midnight Movies* (New York: Macmillan, 1983); El Topo file, BFI library.
 3 Misprinted as 'Barbra' in the credits; the screenplay uses 'Barbara'.
 4 Tarantino quote from James Marriott, *Horror Films* (London: Virgin, 2004), p. 110. Production information from John Russo, *The Complete Night of the Living Dead Filmbook* (New York: Harmony Books, 1985) and Paul Gagne, *The Zombies that Ate Pittsburgh* (New York: Dodd, Mead and Company, 1987).
 5 For more on Continental and *Night*: Kevin Heffernan, *Ghous, Gimmicks, and Gold: Horror Films and the American Movie Business, 1953–1968* (Durham and London: Duke University Press, 2004), pp. 202–19.
 6 *New York Times*, 5 December 1968; *Daily Variety*, 15 October 1968; *Chicago Sun-Times*, 6 January 1969, reprinted *Reader's Digest*, June 1969; *Film and Television Daily*, 21 October 1968.
 7 Author's conversation with Elliott Stein, September 2007.
 8 *inter/VIEW* vol. 1 no. 4 (undated, 1969); *The Village Voice*, 25 December 1969; on Romero at MOMA, Ronald Borst in Jan Van Genechten (ed.), *Fandom's Film Gallery 2: Night of the Living Dead* (Belgium: self-published, 1976), pp. 81–90.
 9 Fran Lebowitz, Pat Hackett and Ronnie Cutrone, 'George Romero from night of the living dead to the crazies', *Andy Warhol's Interview* no. 31 (April 1973), pp. 30–1, 45.
 10 Romero interviewed by Sean Axmaker, October 2005, <www.greencine.com/article?action=view&articleID=246>; *Cahiers du cinéma*, no. 219 (April 1970); *New York Daily News*, 7 May 1971; author's correspondence with Rex Reed, 2006.
 11 Interviewed in Adam Simon's superb documentary *The American Nightmare* (2000).
 12 Romero, Russo, Hardman, Eastman, commentary track, *Night of the Living Dead Millennium Edition DVD* (Elite Entertainment, undated).
 13 Pauline Kael, *5001 Nights at the Movies* (London: Elm Tree Books, 1983), p. 414.
 14 *Sight and Sound* vol. 39 no. 2 (Spring 1970), p. 105; *Positif* no. 119 (September 1970), pp. 49–51; fanzine pieces gathered in Genechten, *Fandom's Film Gallery 2*.
 15 Gagne, *The Zombies that Ate Pittsburgh*, p. 38.
 16 Gary Anthony Surmacz, 'Anatomy of a Horror Film' (a round-table with Russo, Hardman and Streiner), *Cinefantastique* vol. 4 no. 1 (Spring 1975), pp. 14–27: p. 16.
 17 Lebowitz et al., 'George Romero', p. 30.
 18 Julian Smith, *Looking Away: Hollywood and Vietnam* (New York: Charles Scribner's Sons, 1975), pp. 126–35: p. 129.
 19 Alex Block, 'Filming "Night of the Living Dead"' (Romero interview), *Filmmakers Newsletter* vol. 5 no. 3 (January 1972), pp. 19–24: p. 20.
 20 greencine.com interview.
 21 Surmacz, 'Anatomy of a Horror Film', p. 16; Gagne, *The Zombies that Ate Pittsburgh*, p. 38.
 22 Gina McIntyre, 'Chill Factor', *Hollywood Reporter*, 31 October 2000, pp. 16–18: p. 16.
 23 Gagne, *The Zombies that Ate Pittsburgh*, pp. 15–16.
 24 Thanks to Kim Newman for this comparison.
 25 Russo, *Complete Night of the Living Dead Filmbook*, pp. 23, 29–30, 41.
 26 Reprinted in Alexander Bloom and Wini Breines, "Takin' it to the Streets": *A Sixties Reader* (New York: Oxford University Press, 2003), pp. 51–61: pp. 51–2.
 27 From his liner notes for the *Night* soundtrack album (Varèse Sarabande Records).
 28 Russo, *Complete Night of the Living Dead Filmbook*, p. 53.
 29 Gagne, *The Zombies that Ate Pittsburgh*, p. 9.
 30 On 1960s monster mania, see David J. Skal, *The Monster Show* (London: Plexus, 1993), pp. 263–85.
 31 *Spectator*, 20 June 1970.
 32 See, e.g., Michael Pye in *The Scotsman*, 1 September 1970; *inter/VIEW* vol. 1 no. 4 (1969), p. 22.
 33 See, e.g., Waller's influential introduction to Gregory A. Waller (ed.), *American Horrors: Essays on the Modern American Horror Film* (Urbana: University of Illinois Press, 1987).
 34 Robert M. Stewart, 'George Romero: Spawn of EC', *Monthly Film Bulletin* no. 553 (February 1980), p. 40.
 35 Elite DVD commentary.
 36 Block, 'Filming "Night of the Living Dead"', p. 22.
 37 John Hanners and Harry Kloman, "'The McDonaldization of America': An Interview with George A. Romero', *Film Criticism* vol. 7 no. 1 (Autumn 1982), pp. 69–81: p. 79.
 38 Lester Keyser and André Ruzsowski, *The Cinema of Sidney Poitier* (San Diego: A. S. Barnes, c. 1980), pp. 82–5. Supposedly Poitier was cast colour-blind in *The Slender Thread* (1965), but the film exploits his race for between-the-lines irony.
 39 Lebowitz et al., 'George Romero', p. 30.
 40 Tim Ferrante, 'A Farewell to Duane Jones', *Fangoria* no. 80 (February 1989), pp. 14–18, 64: pp. 15–16.
 41 Elite DVD commentary.
 42 Donald Bogle, *Toms, Coons, Mulattoes, Mammies and Bucks* (New York: Continuum, 2002), pp. 225–6.
 43 On Continental, horror and black audiences, see Heffernan, *Ghous, Gimmicks, and Gold*, pp. 205–8.
 44 Joel E. Siegel, *Val Lewton: The Reality of Terror* (London: Secker and Warburg/British Film Institute, 1972), p. 40.
 45 Surmacz, 'Anatomy of a Horror Film', p. 18.
 46 Block, 'Filming "Night of the Living Dead"', p. 20.
 47 See shooting script (included on Elite DVD); Jason Paul Collum, *Assault of the Killer B's* (Jefferson, NC: McFarland, 2004), p. 4.
 48 Elite DVD liner notes.
 49 Elite DVD commentary.
 50 Gagne, *The Zombies that Ate Pittsburgh*, p. 13.
 51 Stanley Wiater, *Dark Visions: Conversations with the Masters of the Horror Film* (New York: Avon Books, 1992), p. 153.
 52 Block, 'Filming "Night of the Living Dead"', p. 22.

- 53** Louis Harris, *The Anguish of Change* (New York: W. W. Norton, 1973), pp. 168–74.
- 54** Clive Barker's *A-Z of Horror*, compiled by Stephen Jones (London: BBC Books, 1997), pp. 242–3.
- 55** Audaciously, so soon after *Blow Up* (1966); she appeared in most trailers and promotional art, sometimes with airbrushed underwear.
- 56** Steve Beard, 'No Particular Place to Go', *Sight and Sound* vol. 3 no. 4 (April 1993), pp. 30–1; *The American Nightmare*.
- 57** Samuel P. Hays (ed.), *City at the Point* (Pittsburgh: University of Pittsburgh, c. 1989), p. 18; Joel A. Tarr, *Pittsburgh–Sheffield: Sister Cities* (Pittsburgh: Carnegie-Mellon University, 1986), pp. 58–62.
- 58** Russo, *Complete Night of the Living Dead Filmbook*, pp. 14–15.
- 59** Gagne, *The Zombies that Ate Pittsburgh*, p. 75.
- 60** Philip Jenkins, 'The Postindustrial Age: 1950–2000', in Randall Miller and William Pencak (eds), *Pennsylvania: A History of the Commonwealth* (University Park, PA: Pennsylvania State University Press), pp. 317–70; pp. 325–6.
- 61** greencine.com interview.
- 62** See Genechten, *Fandom's Film Gallery 2*, for contemporary interpretations by fans rather than professional critics and academics.
- 63** A central theme in Ken Keniston, *Young Radicals: Notes on Committed Youth* (New York: Harcourt, Brace & World, 1968).
- 64** Robin Wood, *Hollywood from Vietnam to Reagan ... and Beyond* (New York: Columbia University Press, 2003), p. 72.
- 65** J. Hoberman, *The Dream Life* (New York: The New Press, 2005), esp. pp. 172–9, 183–5.
- 66** Samuels, *Midnight Movies*, p. 66.
- 67** Jones, *Clive Barker's A-Z of Horror*, p. 243, n. 53.
- 68** Bloom and Breines, "Takin' it to the Streets", pp. 178–83.
- 69** Phrase from *The Scotsman*, 1 September 1970, ironically a rare lukewarm British write-up.
- 70** See especially Wood's 'An Introduction to the American Horror Film', in Wood and Richard Lippe (eds), *The American Nightmare* (Toronto: Festival of Festivals, 1979).
- 71** Thomas Doherty, *Teenagers and Teenpics* (Boston: Unwin Hyman, 1988), pp. 142–78.
- 72** *Sight and Sound*, Positif.
- 73** Jones, *Clive Barker's A-Z of Horror*, p. 243.
- 74** Surmacz, 'Anatomy of a Horror Film', p. 19; Elite DVD commentary.
- 75** Dan Yakir, 'Knight after Knight with George Romero', *American Film* (May 1981), pp. 42–5, 69; p. 43.
- 76** Wood, *Hollywood from Vietnam to Reagan*, pp. 102–4.
- 77** Gagne, *The Zombies that Ate Pittsburgh*, p. 11.
- 78** This section draws on too many sources to list, but valuable overviews include Allan M. Winkler, *Life under a Cloud* (New York: Oxford University Press, 1993) and Kenneth D. Rose, *One Nation Underground* (New York: New York University Press, 2001).
- 79** Yakir, 'Knight after Knight', p. 45.
- 80** Interview with Romero included on *Tales of Hoffmann* DVD (The Criterion Collection, 2005).
- 81** Tony Scott, 'Romero: An Interview', *Cinefantastique* vol. 2 no. 3 (Winter 1973), pp. 8–15.
- 82** Gagne, *The Zombies that Ate Pittsburgh*, pp. 9–11; *Tales of Hoffmann* interview.
- 83** Gagne, *The Zombies that Ate Pittsburgh*, p. 11.
- 84** On civil defence and family values, see Laura McEnaney, *Civil Defense Begins at Home* (Princeton: Princeton University Press, 2000), esp. pp. 68–80; on suburbia, see Elaine Tyler May, *Homeward Bound: American Families in the Cold War Era* (New York: Basic Books, 1988), pp. 169–82.
- 85** Robert K. Musil, 'Growing up nuclear', *The Bulletin of the Atomic Scientists* vol. 38 no. 1 (January 1982), p. 19.
- 86** Robert Jay Lifton, 'The prevention of Nuclear War', *The Bulletin of the Atomic Scientists* vol. 36 no. 8 (October 1980), pp. 38–43; p. 43.
- 87** *Ibid.*, p. 43.
- 88** Jane Caputi, 'Films of the Nuclear Age', *Journal of Popular Film & Television* vol. 16 no. 3 (Autumn 1988), pp. 100–7.
- 89** Peter Biskind, *Seeing is Believing* (London: Bloomsbury, 2001), pp. 99–159.
- 90** Winkler, *Life under a Cloud*, pp. 101–2.
- 91** greencine.com interview.
- 92** Jones, *Clive Barker's A-Z of Horror*, p. 243.
- 93** Vivian Sobchack, *Screening Space* (New Brunswick, NJ: Rutgers University Press, 1987), pp. 187–92.
- 94** Daniel C. Hallin, *The 'Uncensored War': The Media and Vietnam* (New York: Oxford University Press, 1986), esp. pp. 6–7, 122, 160–74.
- 95** Erik Barnouw, *Tube of Plenty: The Evolution of American Television* (New York: Oxford University Press, 1975), pp. 391–6.
- 96** Block, 'Filming "Night of the Living Dead"', p. 20.
- 97** Dillard argues that *Night* is ultimately about 'the danger of the ordinary world itself': R. H. W. Dillard, 'Night of the Living Dead: It's not like just a wind that's passing through', in Waller, *American Horrors*, pp. 14–29.
- 98** Scott, 'Romero: An Interview', p. 10.
- 99** Marina Warner, *No Go the Boogeyman* (New York: Farrar, Straus and Giroux, 1998), pp. 23–77.
- 100** *Tales of Hoffmann* DVD interview.
- 101** Scorsese's commentary track, *Tales of Hoffmann* DVD.
- 102** *Tales of Hoffmann* DVD interview.
- 103** Lebowitz et al., 'George Romero', p. 31.
- 104** Barnouw, *Tube of Plenty*, p. 415.
- 105** Scott, 'Romero: An Interview', p. 11.
- 106** Ken Keniston, *Young Radicals*, esp. pp. 247–56.
- 107** David A. Szulkin, *Wes Craven's Last House on the Left* (Guildford: FAB Press, 2000), pp. 15, 47–8, 80. Adam Lowenstein connects *Last House* with contemporary realities, particularly Kent State, in *Shocking Representation* (New York: Columbia University Press, 2005).
- 108** *The Village Voice*, 17 July 1971.
- 109** Richard J. Hand and Michael Wilson, *Grand-Guignol: The French Theatre of Horror* (Exeter: University of Exeter Press, 2002), esp. pp. 3–9.
- 110** Ken Rudolph, *Los Angeles Free Press*, 23 April 1971.
- 111** Lowenstein, *Shocking Representation*, esp. pp. 46–8.
- 112** *The American Nightmare*; 'The Dead Walk' documentary, included on *Night of the Living Dead* (1990) DVD (Columbia Pictures, 1999).
- 113** Hallin, *The 'Uncensored War'*, pp. 135–45.