

OH, THE HORROR! ROMERO

and the Horror Studies Collection at the University of Pittsburgh Library System

A University of Pittsburgh Library System newsletter sharing Horror Collection updates, Romero news, horror genre events, and more.

A Note from the Collection Coordinator

Summer is here with a new season of horror! We have some exciting new acquisitions and events for the warmer months, including a script from one of the most classic summer blockbusters to ever hit the screen. This year also marks the 40th anniversary of Romero's *Creepshow*, which will be celebrated at the Living Dead Weekend. Get the details below, and bring on the sunshine and the screams!

- Ben Rubin, Horror Studies Collection Coordinator

SUMMER SCARES

There's absolutely nothing to be afraid of ... It's just the Summer Scares reading initiative by the Horror Writers Association, Book Riot, Booklist and United for Libraries. Try the horror genre on for size with these curated titles.

ADULT	YOUNG ADULT	MIDDLE GRADE
<p>Coyote Songs by Gabino Iglesias Ghosts and old gods guide the hands of those caught up in a violent struggle to save the soul of the American Southwest in this mosaic horror/crime novel that paints a timely, compelling, pulpy portrait of revenge, family, and hope.</p>	<p>Clown in a Cornfield by Adam Casara Quinn and her dad move to small town Kettle Springs for a fresh start. But then local mascot Friendo, a creepy clown in a pork-pie hat, decides that the only way for Kettle Springs to be great again is to cull its rotten crop of kids.</p>	<p>The Forgotten Girl by India Hill Brown Iris accidentally raises the ghost of Avery Hoods, and as it works to appease Avery by bringing recognition to the abandoned segregated cemetery where Avery is buried, Iris begins to worry that Avery is seeking a best friend forever in the afterlife.</p>
<p>My Favorite Thing is Monsters by Emil Ferris Set against the backdrop of late 1960s Chicago, Karen Reyes tries to solve the murder of her upstairs neighbor, Anka, a Holocaust survivor, in an investigation that explores how the personal, political, the past, and the present converge.</p>	<p>The Companion by Kate Alexander Orphaned Harriet moves into the Sutton family's country estate, only to find she was handicapped to be a companion to Agatha, the Sutton's silent, mysterious daughter, and soon Harriet realizes things are not what they seem.</p>	<p>Scary Stories for Young Foxes by Christian McKay Heidicker Featuring eight interconnected stories and 16 spooky illustrations, Scary Stories for Young Foxes follows seven small foxes in the Amherst Wood, listening to stories much later than they should, as they try to survive the night.</p>
<p>The Remaking by Clay McLeod Chapman Inspired by a real urban legend, this supernatural thriller for horror and true crime fans follows a tale as it evolves every twenty years — from campfire story, to 70s B-movie, to a 1990s meta-remake, to a popular true crime podcast.</p>	<p>Agnes at the End of the World by Kelly McWilliams Agnes escapes from the isolated Red Creek cult only to discover that the outside world is in the grips of a viral pandemic, and as a mysterious connection grows between Agnes and the Virus, she may have to choose between saving her family and saving the world.</p>	<p>Beetle & the Hollowbones by Aliza Layne In the eerie town of Adove, twelve-year-old goblin and witch-in-training Beetle's enemies hire her former best friend, Kat Hollowbones, to help stop Kat's sorceress aunt from demolishing the mall where Beetle's friend Blob Ghost is trapped.</p>

Read these Books...If you Dare

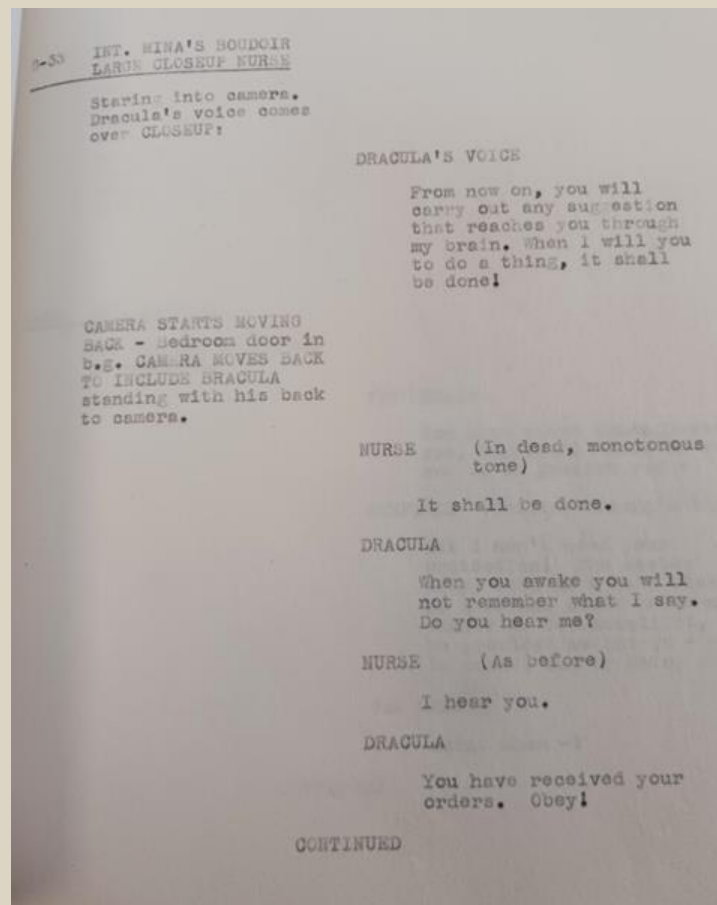
The ULS partnered with the Horror Writers Association to contribute to their annual [Summer Scares Program](#). Check out your local public library for programming, as

well as the featured titles to add to your summer reading list!

Dracula and Jaws Scripts Now at Pitt

We have two exciting new acquisitions to the Horror Scripts and Ephemera Collection!

A draft script for Tod Browning's 1931 *Dracula* starring Bela Lugosi - The script contains numerous additional scenes cut from the film, including an ending sequence as Van Helsing breaks the fourth wall to reassure the audience after the horrors witnessed on screen.



B-14 INT. HOLD. MED.
SHOT REEFIELD

He is seated on the floor. One arm is flung over Dracula's box - he leans closer to lid of box and says in confidential tones.

REEFIELD

Master - Master - we're here! Can you hear what I'm saying, Master - can you -

B-15 EXT. DECK. MED. CLOSE

Battered cabin door, panels splintered - door half hanging from its hinges. CAMERA MOVES FAST, and we hear footsteps as of several men: Voices continue,

VOICES

- The crew gone - what could have happened to them?

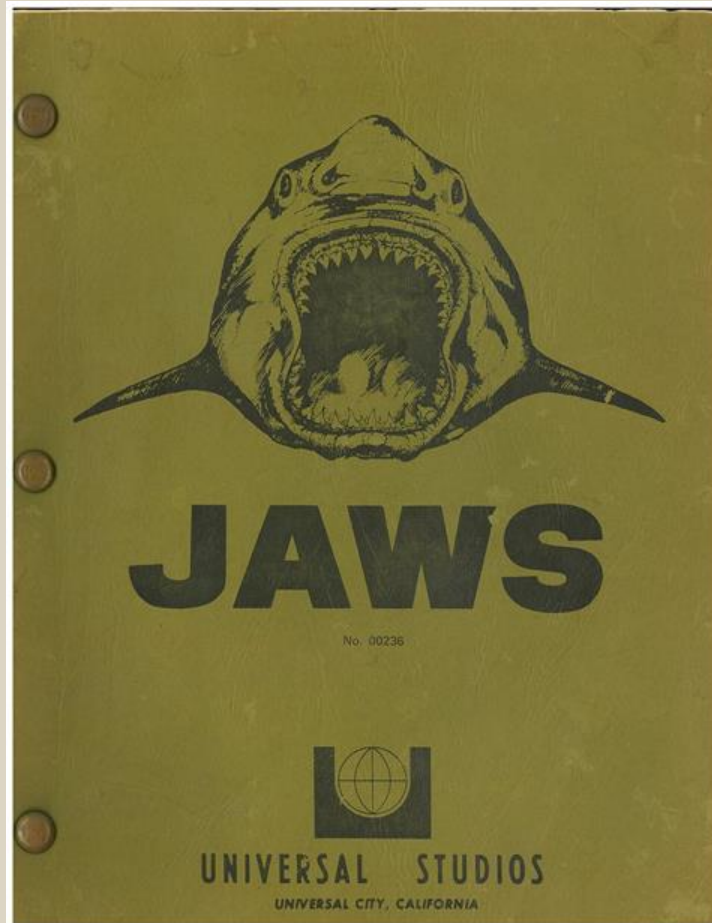
(Sharply)
- What was that?

- It seems to come from that hatchway there -

CAMERA MOVES ALONG DECK TO COVERED HATCHWAY - in this shot we see feet of several men walking. CAMERA STOPS AT HATCHWAY, as several hands come into scene and start to lift up hatch.

A draft script for Steven Spielberg's 1975 film *Jaws*

- Written by Peter Benchley, the script predates the publication of his 1974 best-selling book. The screenplay notably contains a much less explosive finale instead killing the shark with a harpoon to the eye. Forty-seven years later, *Jaws* remains the perfect summer horror fare!



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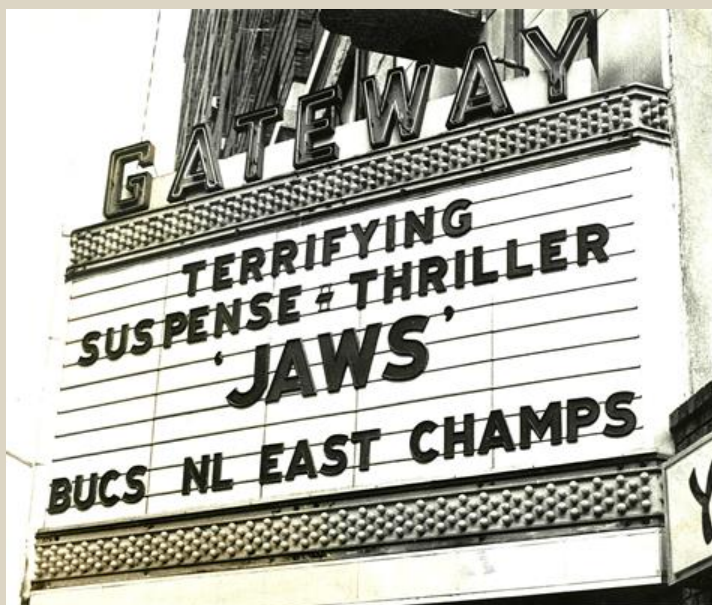
3 EXT. OFFSHORE - NIGHT 3

From fifty yards or so at sea, we see Christine swimming away from the beach. The water is very calm. Then the camera pans seaward, and we see a ripple on the surface -- nothing definite, but not part of the normal pattern of the sea's motion. Something beneath the surface is causing the water to rise, and that something is moving toward Christine.

CUT TO

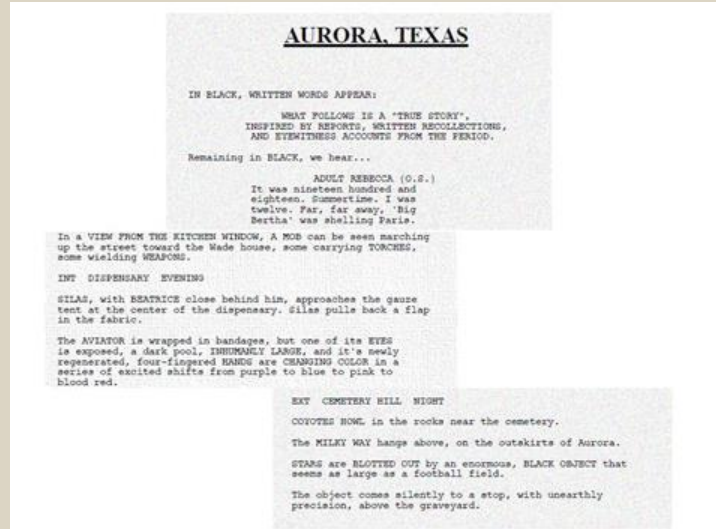
4 EXT. OFFSHORE - NIGHT 4

We are with Christine as she swims, unaware that anything is nearby. The ripple passes her, a dozen feet away, and a wave of pressure lifts her up in the water and eases her down again. Her face shows the beginnings of fear. She turns and starts for shore. Suddenly her body jerks downward, and she grunts -- more in shock than in pain. She stops swimming, scared now, and reaches down to feel her foot. She can't find it. She throws her head back and screams. The ripple closes on her again, and her scream is cut off as her body is slammed hard. She disappears beneath the surface, and we hold on the water where she was. The few wavelets caused by her thrashing dissipate, and once again the water is calm.



Fresh Cuts from the Blog

Freaky and fantastic behind-the-scenes highlights from our [Horror Studies website](#).



The UFOs have arrived: Romero's unproduced *Aurora*

While best known for his horror films, reading through his unproduced writings, it is apparent that Romero was a dedicated fan of science fiction. Many of his writings reflect a deep fandom of not just the genre, but also reflect an interest in space that many in his generation shared growing up during the dawn of the space age and the advent of artificial satellites and human space exploration.

One of our favorite science fiction-inspired scripts is for the unproduced project *Aurora*. The story follows the aftermath of a UFO crash in a small town and the reactions of the townspeople.

[Read more](#)



George A. Romero Foundation Updates - Living Dead Weekend 2022!

The annual Living Dead Weekend returns to Monroeville Mall June 10-12! Celebrate Romero's legacy with three days of programming, including panels discussing his films and chances to meet the cast and crew. The George A. Romero Foundation will have a table – stop by to find some special 40th anniversary *Creepshow* goodies! For more information about ticketing, celebrity guests, and scheduling, see the [Living Dead Weekend](#) website.



 **Forward**

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