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

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A Note from the Collection Coordinator

Greetings from the Horror Studies Collection! We are excited to share some new script acquisitions, upcoming events, and a special episode of our Evil in the Stacks podcast. I am particularly looking forward to our next Horror Studies Webinar featuring students and faculty discussing their work with our materials!

- Ben Rubin, Horror Studies Collection Coordinator

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The Horror Studies Webinar Series will return with another installment of Expanding the Canon on Thursday, March 16th!

Join us and listen to a virtual roundtable discussion with Dr. Bridget Keown (Pitt; Gender, Sexuality, and Women’s Studies), Geneveive Newman (Pitt: PhD Candidate, Film and Media Studies/English), and Rebecca Shapass (CMU: MFA Candidate, School of Art) focusing on Gendered Violence, Horror Film, and Archival Research.
It will be followed on **Friday, March 17th**, with a *pop-up exhibit* including the materials from Archives & Special Collections related to their discussion. Panelists from the roundtable will also be present to answer questions and discuss their research. You can find details about the pop-up exhibit [here](#).

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**Scripts for Two Landmark Films Join Our Collections**

*Psycho* Draft Script with Shooting Schedules

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\121.  (Cont'd)

  shadow of a woman falls across the shower curtain. Mary stands turn the curtain. The white brightens of the bathroom is almost blinding. Suddenly she sees the hand rising up before her, grasp the shower curtain, rip it aside.

  \115.  MARY - ECU

  As she turns in response to the feel and SOUNDOF the shower curtain being turned aside. A look of pure horror erupts in her face. A low terrible groans begins to rise up out of her throat. A hand comes into the shot. The hand holds an enormous bread knife. The flint of the blade shatters the screen to an almost total, silver blankness.

\116.  THE SLASHING

  An impression of a knife's slashing, as she tears at the very screen, ripping the film. Over it the brash gaunt of screaming. And then silence. And then the dreadful thumps of Mary's body falls in the tub.

\117.  REVERSE ANGLE

  The blank whiteness, the blur of the shower water, the hand pulling the shower curtain back. We catch one flash of a glimpse of the murderer. A woman, her face contorted with madness, her hand wild with hair, as if she were wearing a forked-wig. And then we see only the curtain, closed across the tub, and hear the rush of the shower water, above the shower-bar we see the bathroom door open again and after a moment we HEAR the SOUNDOF the front door slamming.

\118.  THE DEAD BODY

  Lying half in, half out of the tub, the head bumbled over, touching the floor, the hair wet, one eye wide open as if coming down the side of the tub, running thick and dark. CAMERA moves away from the body, travels slowly across the bathroom, past the toilet, out into the bedroom. As Mary placed it on the bedside table.

11-16-59
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The 1960 film *Psycho*, adapted by Joseph Stefano from the 1959 novel by Robert Bloch and directed by Alfred Hitchcock, is a masterpiece of horror and suspense. The screeching violin soundtrack and the shadow behind the shower curtain are a recognizable part of our collective pop-culture consciousness, well beyond fans of the film or horror genre.

The film further demonstrated the power of suggestion, as audiences would recount the horror of the on-screen violence despite it being implied rather than shown. The draft script contains heavy annotations and numerous scenes that would be cut from the final film, but more strongly reflects scenes from the novel. Also included are several pages of shooting schedules documenting the production.

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**Draft Script and Film Treatment for The Wolf Man**
The 1941 film *The Wolf Man*, written by Curt Siodmak and directed by George Waggner is considered a classic among the Universal monster films. The transformation scene that saw our protagonist Larry Talbot, played by Lon Chaney, Jr., go from man to werewolf broke new ground in special effects. This legacy would persist in the werewolf subgenre 40 years later with the breathtaking effects developed in *An American Werewolf in London* and *The Howling*. The film is also notable among Universal monsters films for not
Bloody Fresh Content: Evil in the Stacks Podcast

Archives & Special Collections Graduate Student Assistant Geneveive Newman brings us a bonus installment of her podcast series Evil in the Stacks.

This special episode features Dr. Johnny Walker of Northumbria University in the UK. They discuss independent horror comics of the 1980s-90s and more!

Help the George A. Romero Foundation Complete Romero's Elegy

At 23 years old, George A. Romero implored his uncle for a new Bolex camera. His uncle gave him $5,000 to purchase it. With his new friends, Russ Streiner and Richard Ricci, they shot a series of short films, all thought to have been lost. One of these films, now entitled Romero's Elegy, was found and is being restored by the George A. Romero Foundation. Learn more about this project and help complete the film!
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