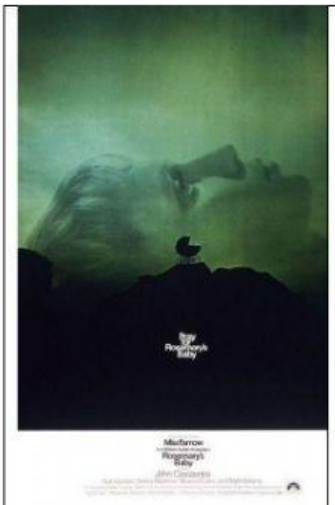
Read the descriptions and associate them with the correct poster

the posters are at the bottom of this exercise:

	Artist Reynold Brown created a masterpiece when he designed the poster for ....., emphasizing all of the grimly gothic elements of the classic B-movie directed by horror maestro William Castle. The monsters and the macabre were always larger than the *afterlife* in Brown's poster designs, oftentimes presenting traditional horror motifs in a funhouse-style manner. Following suit in this poster, a giant malevolent skeleton stands front and center of the image with a negligee-wearing corpse of a woman in his bony clutches. She dangles above another presumed victim, who is featured in the lower left-hand corner of the frame, reaching out from a suffocating trapdoor. Directly opposite, a spot-on rendering of the sinister Vincent Price carries a single candlestick in one hand and the tresses of a severed head in the other while the haunted house, surrounded by bats and a rusty iron fence, eerily looms in the background of its sordid surroundings.
	The poster for Roman Polanski's psychological horror film imparts a sense of dread through its brilliantly simplistic design by artist Stephen Frankfurt, who managed to develop an image that is almost as unnerving as the movie itself. Mia Farrow's face dominates this serene and sombre poster, with the actress appearing in a tranquil state from her side profile, disguising the darkness within. The discomforting symbol of a baby carriage is ominously silhouetted in the foreground of the disturbingly minimalist image, which is mysteriously swamped in a hazy green hue together with the shudder-provoking tagline: "*Pray for Rosemary's Baby.*"
	The poster for Ridley Scott's chilling science-fiction horror proves that even the simplest of visuals can evoke the greatest of fears. Steve Frankfurt and Philip Gips were responsible for the beautiful and foreboding artwork that has become synonymous with ..... The poster depicts a large cracked egg with an internal ominous green glow spilling out from its V-shaped crevice, which adds to the otherworldly feel of the picture despite the symbol being quite dissimilar to the Xenomorph eggs that appear in the movie. The title text is announced in stark white, ultra-kerned and futuristic typography, giving an unsettling vibe alongside the terrifying tagline: "*In space no one can hear you scream.*"
	The poster for Wes Craven's classic slasher is enough to haunt *our* nightmares for all eternity. Matthew Peak was fresh out of art school when he was commissioned to design the iconic poster for New Line Cinema, and subsequently stayed on board to create the artwork for the first four sequels. His hand-painted print played a major part in popularizing the franchise, especially after the distribution of his original one-sheet. In this finely crafted illustration, he utilizes a rich color spectrum to cut through the darkness almost as piercingly as Freddy Krueger's sharp-bladed fingers, which hover above Nancy who is wide-awake in bed with his blade-fixed claws menacingly splayed out above her.
	The tagline of the 1980s supernatural horror ....., directed by Tobe Hooper and co-written and produced by Steven Spielberg, boasts, "it knows what scares you" and this poster proves it. Minimal in design, this image recreates one of the movie's most memorable scenes in which Carol Ann Freeling, the youngest daughter of the suburban family, approaches a static television and eerily whispers the famous line, "*They're here,*" which is also featured on

LIVEWORKSHEETS

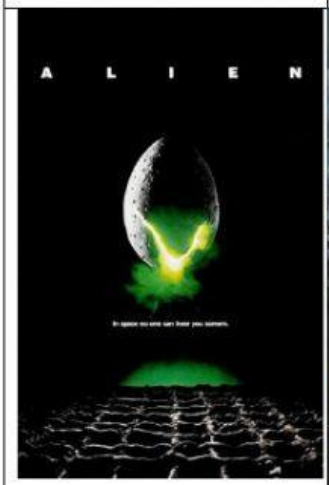
	the poster, set against the black background. The poster outlines the silhouette of the little girl, who is surrounded by the ominous glow projecting out of the static screen in one of the greatest modern horror movie moments.
	Nothing says ..... like a nightmarish pumpkin and a carving knife, but this jack-o'-lantern jaunt is not quite as innocent as the ones taking place this spooktacular season. Robert Gleason took a *stab* at the artwork for the original one-sheet and subsequently produced one of the greatest masterpieces of the genre. The plain black background contrasts with the stark white font and central images. The flaming pumpkin and killer holding a knife blend together seamlessly, with finer details such as the pulsing veins of the hand adding to the intensity. The mask of villain Michael Myers may not be present, but the tagline with an italicized *"He"* is enough to give anyone a sleepless night.
	The poster for John Carpenter's ..... is an undeniable classic, brought to life by Drew Struzan, an American artist known for his more than 150 movie posters. A master of conveying emotion through powerful imagery rather than words, it took Struzan just 24 hours to deliver the final artwork from the original telephone briefing. It perfectly captures the claustrophobic feeling of the ice-bound surroundings of the story by paralyzing the silhouette of one of the researchers in a jagged prism of blues and whites. In place of his face, a bright light emits from the fur-lined hood of the character's jacket, removing his identity and hinting at the entity's shape-shifting abilities. A black border further imprisons the image while exposing the tantalizing tagline: *"The ultimate in alien terror."*

















LIVEWORKSHEETS