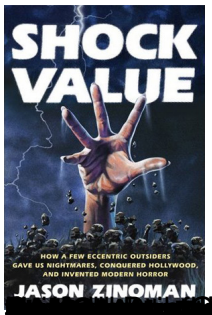
Today we continue our chat with author Jason Zinoman, who discusses the writing of his Penguin Press hardcover book SHOCK VALUE, subtitled HOW A FEW ECCENTRIC OUTSIDERS GAVE US NIGHTMARES, CONQUERED HOLLYWOOD, AND INVENTED MODERN HORROR. See part one here .

FANGORIA: Today we hear about rewrites and filmmakers’ ideas being prematurely disrupted along the way on projects. Studios see more reason to meddle now in these things, where they might not have in the period you address.

JASON ZINOMAN: Right. Another theme of the book in terms of the reporting of it, is the book believes in the auteur theory, that you need to look closely at these directors to understand the movies—but it also doesn’t believe the auteur theory is completely sufficient. These movies were collaborative efforts. Tobe Hooper had a lot of help on TEXAS CHAINSAW MASSACRE, William Friedkin on THE EXORCIST… What I tried to do with these movies with what I discovered is that behind every one of them is a conflict, an argument between two or more artists or traditions. People tend to think that great art is the result of one artist achieving their vision. What I discovered is that a lot of the great art in the horror genre came out of the clash of two competing visions, which resulted in compromises, and in some cases the compromised vision turned out to be better than the original version.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