

East Tennessee State University

Digital Commons @ East Tennessee State University

Undergraduate Honors Theses

Student Works

5-2024

Scare if You Dare: A Look into Scare Acting

Hana Goss

East Tennessee State University

Follow this and additional works at: <https://dc.etsu.edu/honors>



Part of the [Acting Commons](#), [Dance Commons](#), [Other Film and Media Studies Commons](#), [Other Theatre and Performance Studies Commons](#), [Performance Studies Commons](#), and the [Theatre History Commons](#)

Recommended Citation

Goss, Hana, "Scare if You Dare: A Look into Scare Acting" (2024). *Undergraduate Honors Theses*. Paper 821. <https://dc.etsu.edu/honors/821>


This Honors Thesis - Open Access is brought to you for free and open access by the Student Works at Digital Commons @ East Tennessee State University. It has been accepted for inclusion in Undergraduate Honors Theses by an authorized administrator of Digital Commons @ East Tennessee State University. For more information, please contact digilib@etsu.edu.

Scare if You Dare:
A Look into Scare Acting

By

Hana A. Goss

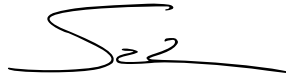
An Undergraduate Thesis Submitted in Partial Fulfillment
of the Requirements for the
Fine and Performing Arts Scholars Honors Program
Honors College
East Tennessee State University



4-26-24

Hana A. Goss

Date



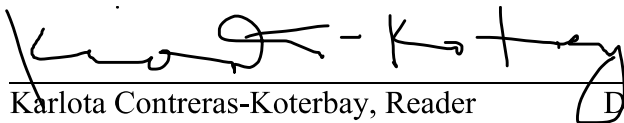
04/22/24

Dr. Scott Contreras-Koterbay, Thesis Mentor Date



Meaghan Heimbach, Reader

Date



Karlota Contreras-Koterbay, Reader

Date

Table of Contents

Introduction	4
Definition	4
History of Horror in Theatre	5
Murder on the Dance Floor	13
Biting Point	20
Haunted Houses	21
Themes	24
Inspirations	25
Modern Horror in Theatre	26
Horror Acting in Film vs Theatre	29
Scare Acting	31
Official Rules	32
Corporate Owned vs Private Owned	35
Religion	35
Copyright	36
Offensive Sayings	38
Cursing	38
Hiring	38
Requirements	39
Touching	39
Age Limits	40
Seasonal vs Year-Round	40
Inspirations	41
Normality	41
Monsters	42
Horror Villains	43
Grotesque	45

Fears	45
Methods of Scaring	46
Other Actors	48
Physicality	49
Psychological Warfare	49
Makeup and Costumes	50
Sets	51
Props	55
Fanatics	56
Reactions	57
Dangers of Scare Acting	59
What's Too Far?	62
Conclusion	65
Works Cited Page	66

Introduction

Scare acting is an art that only a few have the nerve to do. It is more than jumping out in the haunted house and saying “boo.” It is hard and tiring work. Actors put countless hours of doing their makeup and costumes. Unruly guests and tiresome hours can strain the mental and physical body. Voices can get sore from screaming too much. Eyes can strain from being in the dark for extended periods of time. An underappreciated art-scare acting has a bigger impact on the entertainment industry than one think.

Definition

To act is one thing. To convey fear into the audience is another. Famous acting teacher, Konstantin Stanislavski, emphasized the importance of objective, especially the super objective. Objective is the want of the character. The super objective is the overall action the actor does for the character to get what they want. There can be multiple objectives, as well, to get to that super objective. Scare acting is similar to other acting types, but the super objective is to scare. As horror expert, Michael Mallory, states, “Multiple actors (scareactors) played the title monsters, poised and ready to scare the pants off of guest in each of the different settings,” talking about the scare actors dressed during Universal Halloween Horror Nights (Mallory, 2009, pg. 254) It can be incredibly demanding. Some actors may argue that scare acting is more demanding than traditional theatre. TheActorsWorkshop, states that “Scare acting can be a physically and mentally demanding profession. Those who pursue it need to possess certain traits, such as a high level of energy, creativity, and a willingness to push their limits” (TheActorsWorkshop, 2022). However, scare acting can be used in regular theatre or other art forms to convey a message to the audience, actors, and source material.

History of Horror in Theatre

Scare acting did not originate with haunted houses but with the origin of theatre. Greek tragedies, where many state the origin of theatre comes from, used “catharsis,” purging all the negative emotions out of its audience including pity and fear. During Greek tragedies, the worse possible scenario happens to high authority officials because of their own mistakes. This struck fear into the hearts of the Greeks because they would worry if they did not follow in good faith of their fate from the gods; they, themselves, would end up in that situation. For example, in “Oedipus Rex” by Sophocles, the main character kills his father, has sex with his mother, and gauges his eyes out. Even though they did not have blood at the time, they used scary masks to scare the audience. Today, a performance without masks, the actor has the ability to portray this grotesque scene. The audience fears for the characters because in Greek writing style, the audience knows what is going to happen. With Greek tragedies, there is a lot of exposition and reveals through Greek choruses. So, the plot twist of Oedipus having sex with his mother and killing his father is not what scares the audience. It is the way the actor portrays it. When Oedipus figures out the truth of what he has done, the reaction of the actor must frighten even the chorus and audience, who knows the story (Egerton, 2021). There is nothing that changes the fates of the characters. The audience fears of what suffering from the gods will come that is written in the play (Struck, 2000). It shows how far this great King has fallen. The actor must portray the pain and suffering of what he has done, and then, eventually, the actor has to portray the pain of gauging his own eyes out. Scare actors have to act like they have been beaten, bloodied, and battered with all weapons. They also act like they have done the worst criminal actions like mass murder or cannibalism. With the actors playing Oedipus, they must imagine they have had sex with their mother, a very dark thing to portray. The actor scares because it is

the worst thing they can see or do. It is portrayed on the stage for the whole world to see.

“Sophocles eventually presents both Chorus, characters, and audience with ‘the terror’, the visual manifestation of Oedipus post punishment as he ‘burst in, screaming,’” the actor has to use everything he has to scare the audience of what happens to this character by Imogen Cambridge comparing Shakespeare and Greek tragedies (Cambridge, 2011). “But what seems to engage our responses most of all, is a gripping horror at the physical manifestation of the wounds that Oedipus has caused himself. Horror, gruesome intrigue, disgust, and dread perhaps,” the audience reacts with fear as the most grotesque and depressing event unfolds in front of them (Cambridge, 2011).

“O the terror—

the suffering, for all the world to see,

the worst terror that ever met my eyes.

What madness swept over you?”

-Sophocles, Oedipus the King (Fagles, 1982).

With another Greek tragedy, “Medea” by Euripides, the main character, Medea, kills her children in cold blood. This terrified Greek audiences because of how could a mother be a monster and kill her own children? The Greeks emphasized the importance on women and their role in society. They would not let women perform their own stories. The patriarchy was also important to the Greeks, especially having a male heir. Greeks also feared outsiders of Athenian culture, which Medea was. In the beginning of the show, many of the characters fear Medea for various reasons. Jason fears her because he thinks she will get revenge for him leaving the family to marry the princess. Creon fears Medea because the safety of him, his daughter, and kingdom

might be in question. Her nurse fears her because of the pain she has inflicted and past stories (Jason and the Golden Fleece)¹ on people who scorned her. The Corinthian women fear her because of her witchcraft rumors. She is this scary woman who will destroy the norm of Greek culture. In traditional Greek theatre, the main characters are good standing people and authorities that the Greeks can relate to. Even if they have done terrible things by the end of the play, the audience still pities them because they can see themselves in the characters. However, with Medea they cannot pity her-she's a foreign woman-the opposite of who the Greek audience can relate to (Dudasik, 2020). To American audiences, it is like pitying Adolf Hitler and the Holocaust. In the end, she wins by killing the princess, Creon, her children, and making Jason suffer. This scares the Greeks because of the revolutionary ideas that the worst person in the world to them can win. Like scare acting, the actor uses tactics to scare the audience, especially during the "murdering of the children" scene. This can include covering the actresses playing Medea in blood, having weapons out, screams of the dead children, and bringing the dead bodies out. The Greeks emphasized the importance of the script and not violence on stage. They would do any violent acts off-stage and blood with masks. However, in this modern age, characterization is important. When doing Medea, it is important to find the worst of humanity and emphasize it, similar to scare acting. Many actresses who have played Medea said it was exhausting because of the physically, mentally, and emotionally torture of playing a villainous likeable main character (Trueman, 2014). The actress must be so convincing that it scares the audience and other actors of her demonic nature.

"She is a fierce spirit:

¹ In the story of the Golden Fleece, Medea uses witchcraft to charm creatures for Jason to get the fleece. Medea also kills her brother by getting her nieces to dismember the body and scatter it around the island before fleeing with Jason and the Argonauts.

*A dangerous woman,
and anyone who crosses her
will not easily sing a song of triumph.
But here come the boys after their run,
suspecting nothing of their mother's tragedy.
She frightens me."*

- Euripides, Medea, Act 1 Scene 1 (Translated by Paul Roche)



*Medea (Tarrin Chambers), covered in her children's blood,
confronts Jason (Ben Potter) in ETSU's production of "Medea".*

(Smith, L., 2023)

Later, in Shakespearean time, the use of supernatural and horror was portrayed in Shakespeare's tragedies. In "Hamlet," the use of ghosts, graveyards, and murder scares the audience and actors alike. Many scholars have stated this was the first appearance of mass marketing horror. In "The Astounding Illustrated History of Fantasy & Horror" states that "The ghost in Shakespeare's "Hamlet" is the most famous instances of supernaturalism in Elizabeth drama," and opening the scare acting genre with supernatural (Luckhurst & etc. at., 2018, pg. 6). During the opening of "Hamlet," the ghost of the dead king of Denmark, Hamlet Senior, appears to the audience setting the stage for the tragedy and horror of the show. The ghost must scare both the characters and audience to set up the plot of the play. If the characters at the beginning of the play are not scared or portray that

they are, the whole “inciting incident²” of Hamlet finding Hamlet Senior's ghost would not happen. Hamlet Senior must portray a sense of fear to set up that he was murdered and not at peace.

“A mote it is to trouble the mind’s eye. In the most high and palmy state of Rome, A little ere the mightiest Julius fell, the graves stood tenantless and the sheeted dead. Did squeak and gibber in the Roman streets. As stars with trains of fire and dews of blood, Disasters in the sun, and the moist star. Upon whose influence Neptune’s empire stands Was sick almost to doomsday with eclipse. And even the like precursor of feared events, as harbingers preceding still the fates. And prologue to the omen coming on, have heaven and earth together demonstrated Unto our climatures and countrymen. heaven and earth have joined together to warn us what’s going to happen.”

-Horatio, Hamlet, Act 1 Scene 1

(Shakespeare, 1609, Lines 111-128).

Later on in the show, Hamlet performs a soliloquy during the falling action of the play. After the death of Ophelia and Polonius, Hamlet has fallen into madness and is planning to kill his uncle, Claudius. Claudius plans to kill Hamlet with poison. This soliloquy of “Alas, poor Yorick,” creates a sense of morality and fear of the play, especially when death is coming for many characters. During that scene, the actor must portray a psychological horror that has the audience both disgusted and emphatic to Hamlet (Dutta, 2020). Hamlet’s “To be or not to be,” questioning his will to live can relate to many audience members’ question of the meaning of life, so when the graveyard scene comes, after Hamlet has murdered Ophelia and Polonius and

² Inciting Incident is the action that sets up the play. In “Hamlet,” it is the meeting of Hamlet Senior’s ghost.

Claudius' plan of execution, the audience fears their own demise and own violent tendencies. The actor also must portray the terrifying madness Hamlet falls into over the course of the play. This creates fear in the other characters Ophelia, Polonius, Claudius, and Gertrude over the course of the play that cannot work if the actor playing Hamlet does not scare them. As Bobby Funk, the Professor of Acting at the ETSU Theatre and Dance Department, explains, an actor has to have truthful and meaningful emotions when performing, especially in horror elements like "Hamlet" (Tester, 2023). So, the actor playing Hamlet must dig deep into their portrayal and scare even their fellow actors. In the Schaubuhn Berlin production, Lars Eidinger plays the title character. Helen Shaw, in her review, states that Eidinger portrays a terrifying performance because it surprises the audience and fellow actors of the unpredictable acting with a known script. "Hamlet is unleashed, unhinged, and ungovernable. Is Eidinger? Shakespeare's play is about the difference between being and seeming, and there are times I lost track in this production of what was genuinely off-script...Certainly, the other actors didn't look as though they knew exactly what Eidinger was going to do, which is (deliberately?) scary when he has a sword or a shovel in his hand," said Shaw. She explains that the audience knows the play, but Eidinger acting still surprises the audience with Hamlet's actions (Shaw, 2022). The actor must create fear to make a well-known show a surprise.



David Tennant in the Royal Shakespeare Company's production of "Hamlet" in Act 5 Scene 1.

(Kurtz, 2008)

However, one of the most iconic productions of Shakespeare that involves scare acting is the cursed Scottish tragedy: "Macbeth." The opening of the show involves a trio of witches prophesying about Macbeth. Macbeth and his wife, Lady Macbeth, use murder to climb their way to the top. However, throughout the show, both characters fall into madness, bloodshed, and death. One of the central themes of the show is the use of magic and witchcraft, which at the time was terrifying to the religious Shakespeare crowd. Blood is also a recurring theme in "Macbeth." Lady Macbeth washing her hands of Duncan's blood or Macbeth's monologue about blood. The fear of bloodshed goes into the audiences' mind of the grotesque destruction of the human body.

The three witches (Gracie Bostic, Maggie Piper, Macy Lockhart, Campbell Stoakley, Lily Wright) and Macbeth (Justin Tyler Lewis) in Barter Theatre's production of "Macbeth" in 2023 (Barter Theatre, 2023).



Scare acting is important in Shakespeare because it can push the actor to its limits on how dark and villainous a person can be (Shakespeare Nerd, 2019). The witches have to be terrifying in “Macbeth” or else the whole story cannot be set up. An actor has to portray the psychological horror of losing their humanity in Lady Macbeth to showcase how horrifying the events of the play are. This is especially emphasized when she tries to wash the blood of her hands after murdering Duncan. The actor has to portray both the guilt and despair to terrify the characters of the doctor, gentlewoman, and audience. (Shakespeare Nerd, 2019). If the actors cannot convey the fear to the characters or audience, then “Macbeth” loses its theme of the worst of humanity. It also creates fear in the audience by seeing themselves in the characters. With Shakespeare, he emphasized what will happen if a person acts on their intrusive thoughts or falls into madness, whether that be grief, revenge, lust, envy, or want. The audience fears themselves as they watch characters that can relate to them do the worst possible thing and suffer. “The first two acts of *Macbeth* have a different kind of suspense. In the scenes leading up to Duncan’s murder, we fear for the criminal, not the victim,” as Shakespeareflix explains that Shakespeare scares audience by putting a mirror to them (Shakespeareflix, 2020). Michael Fassbender, who played Macbeth in the 2015 film of the same name, said he used the concept of alcoholism and PTSD to drive

Macbeth's action. This can cause fear in the audience of being the one who experience PTSD and alcoholism or on the receiving end of their destruction (McKittrick, 2015).

Shakespeare uses supernatural and fear tactics with other plays: comedies and tragedies alike. In "The Tempest" the use of magic to summon spirits is the inciting incident as a necromancer. Prophetic ghosts are also featured in his plays "Julius Cesear," "Henry VI," and "Richard III." Shakespeare uses magic in "Midsummer's Night Dream." In the book "30-Second Shakespeare," the author explains that Shakespeare used the supernatural and ghosts to scare his audience because of the time period. "Whatever Shakespeare's audience believed about ghosts; these dramatized spirits came to inhabit the imaginative void left open by the banishment of Purgatory under English Protestantism in 1563" (Barber, 2018, pg. 89).

Murder on the Dance Floor

Scare acting is used in other art mediums as well, including dance. Ballet uses scare acting, especially in the tragic ballets like "Swan Lake" and "Giselle" (Our Top Ten Spookiest Ballets! 2020). In ballet, it is not just to dance but to act as a character. In the ballet, "The Red Shoes," the dancer must create a sense of fear through her pain, dedication, and psychological trials of a dancer dancing to death (Monteil, 2019). The dancer must show her characterization through unnatural positions and twisted contortions to scare the audience of the unnaturalness of the body. In "Swan Lake," the main villains-Von Rothbart and Odile-use magic to charm and terrify the royal court and audience. "Giselle" is a story of ghosts taking revenge against men (Philadelphia Ballet, n.d.). The black swan in "Swan Lake," Odile, uses the fear to make the main character, Odette, the pure white swan, kill herself at the ballet. The dancer has to make the character so terrifying-that it is hopeless to fight back. Von Rothbart must also scare audiences, as a villain, through his magic to make the audience know there is a tragic end in sight. "Giselle"

only works if they create a frightening characterization when performing. They must use scare acting to frighten the audience of the fates of the characters. Scare acting shows up in modern ballet with the 2024 film, “Abigail,” which is about a vampire ballerina. The title character, Abigail, played by Alisha Weir, uses scare acting and dancing to terrify the characters and audience members. Her combination of delicate dancing and facial expression gives a horrifying look of vampiric horror (Universal Pictures, 2024).



Gary Avis as Von Rothbart in “Swan Lake” with The Royal Ballet at the Royal Opera House (Royal Opera House, 2022).

In other dance forms, scare acting is key important in conveying the style of the dance. The iconic dance, “Thriller,” set the foundation of jazz dance. “Thriller” was something different in pop culture with the music video being a 14-minute short film. It switched between 1950s and 1980s, with inspiration from many horror movies. It revolutionized music videos as narratives (D, 2022). “Suspiria” from 1977 and its reboot from 2018 emphasized the importance of scare acting and dance. The terrifying horror in their dancing could not be portrayed without their facial expressions and painful eyes (JCarama, n.d.).

With ballroom, emotion may be subtle, but it is still key for the dance. In “Mickey’s Boo-To-You Halloween Parade” the “Haunted Mansion” waltz dancers must act ghostly and deadly when they perform. “When rehearsing, the dancers are asked to come up with backstories for

their characters. Their dances will contain hints to their lives. For example, if one of them was poisoned, their hand might be on their throats, or if one of them was electrocuted, they'll shake when they dance," said a spokesperson from Disney Audition (The Haunted Mansion Wiki, n.d.). In more intimate ballroom dancing-like Argentine Tango or Rumba, it is important for scare acting. Without the fear and closeness conveyed by scare acting, the overall genre of the dance will fall flat. Both "Dancing with the Stars" and "BBC Strictly Come Dancing" use horror nights to push the limits of the dancers in their performances to see their stage presence, technique, and most importantly acting [DWTS Dances], (2021, November 1). With "Strictly Comes Dancing," they use professional dancers with the use of high technique of dancing; however, the scare acting is the most important to create the theme of night ([BBC Strictly Come Dancing], 2016,). This is best portrayed when Milo Manheim and Witney Carson got all tens for a score of 30 in their performance of "Toxic" during Season 27 of "Dancing with the Stars" because of their scare acting of rolled backed eyes and gritted teeth ([Witsay Fan], 2020).

I together kind of imagined how these zombies move by making faces in the mirror. I used to come to rehearsal sometimes with monster makeup on, and I loved doing that. So, he and I collaborated, and we both choreographed the piece and I thought it should start like that kind of thing and go into this jazzy kind of step, you know. Kind of gruesome things like that, not too much ballet or whatever." -Michael Jackson

From an Interview with MTV in 1999, Jackson talks about the process in choreographing "Thriller" with Michael Peters. (Wax, 2014).

Some argue that Hip-Hop and Contemporary dance uses the most scare acting in their dancing with its techniques of broken-limbs, lack of technique, uncanny gliding, robotic motion, suspension, and gestures (Roy, 2016). An example of this contemporary is the iconic

“Wednesday Addams” dance from Netflix’s “Wednesday.” Wednesday Addams has always been known to be terrifying daughter of the Addams Family with wicked performances from Jenna Ortega, Lisa Loring, and Christina Ricci. However, what made the show, “Wednesday” and Ortega’s Wednesday different was her dancing. The iconic dance became famous on TikTok for its quirkiness and emotions. “Her eyes betray a rare, ghoulish passion. Her limbs, typically glued to her side, are flung about freely. The dance is her, to be sure – lots of severe, stilted movements and cues from decades past” (Andrew, 2022. Wednesday Addams would never have danced without a scary face. It showed that to be memorable and different is to use scare acting.



Jenna Ortega as Wednesday Addams in Netflix’s “Wednesday” dancing to “Goo Goo Muck” by The Cramps!

Another example of the use of scare acting in dance was Maddie Ziegler’s performance of “Lizzie Borden” in the episode “Abby Lee Horror Story” in “Dance Moms.” Ziegler had to portray the murderous rage (Lifetime, 2020). The judges in the episodes complimented Ziegler’s commitment to the acting through “behind her eyes.”

With the lack of emotion, the dance could lose its meaning and story. For example, in the show “Dance Moms,” dance teacher, Abby Lee Miller, scolds Jojo Siwa for the lack of emotions in her dance- “Prom Queen”-based of the movie “Carrie.” “You didn’t change your emotion, You

were, you had one look on your face the entire time” in an argument of why the dance placed 5th at a dance competition and importance of acting in a dance (Dance Moms, 2020).

In 1806, Johann Wolfgang von Goethe wrote the story of “Faust,” which was a German play about a deal with the devil, “And in this regard the pinnacle was reached with Christopher Marlowe’s “The Tragical History of Dr Faustus, where the immortal figure of Faust-who sells his soul for unlimited knowledge,” creates a sense of dread and doom in the performance from the actor playing the devil (Luckhurst & etc. at., 2018, pg. 6). “The Divine Comedy,” a story about hell, has been adapted into many operas including “L’Orfeo” and “Francesca da Reimni” (Divine Comedy, n.d.). “Dante’s “Divine Comedy” is especially in its first part (Inferno), an extraordinary account of the nine circles of hell-a concept that has no biblical authority, but one that captivated readers for centuries,” (Luckhurst & etc. at., 2018, pg. 6). In the morality play “The Summoning of Everyman,” the antagonists are God and Death, who judge Everyman during his farewell. These plays used religious scare tactics with both story and acting about the fear of Judgement Day, God, the devil, and hell. The actors playing the villain, the devil, must create a sense of uneasiness and fear to scare audience members into going to God.

Mary Shelley’s “Frankenstein or The Modern Prometheus” inspired many plays based off the grotesque story of a reanimated corpse. In the “Presumption or the Fate of Frankenstein,” the Creature is portrayed as blue-skinned known as the Hobgoblin (Frankenstein in popular culture, n.d.). In “Frankenstein,” “The Vampire’s Victim,” or “the Model Man,” a West-End productions uses monsters including Frankenstein’s creature, vampires, and goddesses (Morton, 2023, pg. 4). Because of its feminist and revolutionary ideas of its time (1887), it was the scariest thing the audience could see (Alexander, 2021, pg. 32).

“Freak Shows,” a very derogatory term, described a traveling circus of human oddity exhibits. Performances from the “Bearded Lady,” “Lobster Boy,” and “Conjoined Twins” scared audiences with their abnormalities (Dutch, n.d.). They treated human beings with disabilities as “beasts” and “displays.” They were displayed and treated like zoo animals. Although history has changed its perspective on the performers, at the time, it was a scary site to see for 19th century patrons.

Marie Tussaud in her exhibit “Madame Tussauds’ Chamber of Horrors” showed guillotine executions and death masks of the victims of the French Revolution in very vivid detail.

The Japanese theatre, “Kabuki,” scared their target audience with revolutionary ideas of cross-dressing, woman actors, lewdness, prostitution, and colorful masks and makeup (McElhinney, D. & Larsen, B., 2021). It was radical to the Japanese culture especially with its stories of revenge and murder. The ghastly appearances of the masks and actors terrified both adults and children. (Japanese horror, n.d.). In addition, “Noh” another Japanese theatre told stories of vengeful spirits, demons, and death, which inspired many Japanese horror films like “Godzilla” and “King Kong.” They usually used masks to portray the demons like the “Hannya” or jealous female demon (Maejima, n.d.).



The “Hannya” mask used in a Japanese Noh production (The Meaning Behind the Hannya Mask, 2020).

“Grand Guignol” was a French horror and comedy theatre in Paris. They emphasized the use of blood and grotesque in their productions (William, 2019). They used gouged eyeballs, spurted blood, melted faces, and decapitated heads. It was based off of real-life horror stories of the crime reports in the news. The theatre based their stories of murder and torture on the newspapers, and then, they would perform them in realistic and gruesome detail. They used special effects like lighting and latex to accurately portray blood. They wanted to be as similar to naturalism as possible. These revolutionary theatres set off amusement for the French and shock from the British. It inspired modern scare actors including latex and blood.

“It became a horror theatre, but not a supernatural theatre – they were interested in serial killers, escaped lunatics, revenge attacks. Which no doubt drew people in: they’d read about it in the newspaper, then see it enacted on stage.”

-Professor of Media Practice at University of East Anglia, Richard J Hand (William, 2019).

Biting Point

In 1924, scare acting was revolutionized with the horror production: “Dracula.” Based off of Bram Stoker’s “Dracula,” the play followed Count Dracula, Abraham van Helsing, and the rest of Stoker’s characters. It was originally written by Hamilton Deane in the London production at the Grand Theatre in Derby, England. However, with England’s censorship on plays, the stage violence was limited.

Things changed when the show went to Broadway in 1927. John L. Balderston revised the play for the Fulton Theatre (Dracula (1924 play), n.d.). Bela Lugosi originated the role of Dracula in this production, which would later kickstart his career as the iconic Dracula from the films. Most portrayals of Dracula are based off of Bela Lugosi’s image. In contrast to the book, Count Dracula was a seductive and suave aristocrat who seduced women and hid in the shadows. The use of trapdoors, dark clothing, and blood scared and intrigued audiences of the vampire mystery. The audience would leave wondering how they made Dracula disappear into the night. This production would be the first “horror” acting on Broadway and inspire many scare actors with the portrayal of Dracula. This production would later inspire the 1931 film, “Dracula,” by Tod Browning starring Bela Lugosi.



Bela Lugosi and Dorothy Peterson in the 1927 production of “Dracula” on Broadway (The Bela Lugosi Blog, n.d.).

“There is a popular idea that portraying a monster of the Dracula type requires no acting ability. People are apt to think that anyone who likes to put on grotesque make-up can be a fiend. That is wrong.”

-Bela Lugosi, Film Weekly 1935 (Browning, J & Picart, C., 2010)

Haunted Houses

Yet, the thing that made scare acting a commercial success to everyone, including horror fanatics and religious Evangelistic Christians alike, was the use of haunted houses. During the Great Depression, American parents, wanting to prevent pranksters and trespassers from vandalism, decorated their homes for parties (Heller, 2017). The families would decorate their basements, houses, and lawns with scary scenes. They would use household items like hair nets, sponges, liver, and fur to create the monsters and decorations. The parents would moan, howl, scream, and meow to imitate the sounds of animals and torture. Kids would go door to door not

only to trick-or-treating but to be scared. Like Christmas lights competition during Christmas, the neighborhood would compete to see who would have the scariest haunted house during Halloween (Little, 2023).

Christianity used haunted houses as a way to scare kids that hell is real. Deemed “hell houses,” these attractions used dark depictions of the devil, demons, and hell to scare the public of the dangers of drug addiction, homosexuality, alcoholism, abortion, and feminism (Hesse, 2017). Evangelistic used this fear to make people repent their sins and turn to God. Different actors, ranging from elders to children, used different tactics to convert their guests into Christianity.

It was Walt Disney and Disneyland that coined the commercial look of modern haunted houses with their 1969 ride “Haunted Mansion” (Disneyland Resort, n.d.). The ride uses many optical illusions and terrifying ghosts to scare riders, as they went through the Victorian mansion. Many more theme parks followed suit with their own haunted dark rides.

The United States Junior Chamber (Jaycees) used haunted houses as a way to fundraise for the neighborhood. They oversaw haunted houses in the community by building a committee to create them (A History of Modern Haunted House, 2023).

“How to Operate a Financially Successful Haunted House” by Philip Morris and Dennis

Phillips, which was published in 1985 (Lowbrow, 2017).



With the rise of horror films like “The Shining,” “A Nightmare on Elm Street,” and “Texas Chainsaw Massacre,” the need to being scared rose in the 80s. Everyone wanted to be the best haunted house and scare the most people. Bob Burns was famous for recreating scenes from horror movies in his haunted houses. They mostly arose during Halloween, but some attractions were open for multiple weeks.

Haunted houses are not liked by everyone. Many have criticized haunted houses and questioned why people would want to be scared. However, the government did not get involved until it resulted in “actually death.” When an incident occurred at “Haunted Castle” at Six Flags Great Adventure, which resulted in eight teenagers’ deaths, the government had restrictions on

haunted houses (Parisi, 1984). This is the first incident of government censorship on haunted houses.

Today, the haunted house is a Halloween's nighttime activity. This industry reaps about \$300 million annually. During the Halloween season, there are over 2,500 professional locations. There are both seasonal and year-round haunts and adventures that are open to the public. With every haunted house competing with each other to be the best, the workers use sets, props, costumes, and, most importantly, actors to find a new way to scare their victims.

Themes

Many haunted houses have a niche that makes their haunts have unique narratives. They have background narratives that sets up their story. "Ripley's Haunted Adventure" in Gatlinburg, Tennessee; Myrtle Beach, South Carolina; and Pattaya, Thailand is based off the story of "Grimsby and Streaper's Casket Company": a 1910s casket factory. "Outbreak: Dread the Undead," with "Hollywood Wax Museum" in Pigeon Forge, Tennessee and Myrtle Beach, South Carolina, is based off a chemical accident with "Chemacorp Laboratory" (Outbreak Dead the Undead, n.d.). These themes make each haunted house different from each other, especially when they are in such close proximity with each other.



"Outbreak: Dread the Dead" in Pigeon Forge, Tennessee with the theme of a chemical accident causing a zombie outbreak (Outbreak Dead the Undead, n.d.).

Most haunted houses have special gimmicks that make them different from the others. Ripley's Haunted Adventure in Gatlinburg, Tennessee has an old-fashioned elevator called a

funicular, and their mascot, “Stumpy” makes the haunted house memorable (Tressler, 2013). Frightmare Manor in Morristown, Tennessee has the “Lexer Jump” where the guest has to jump 100 feet in the air free-falling (Frightmare Manor, n.d.). Sometimes, haunted houses have concessions like commemorative photos, guide lights, stickers, t-shirts, or other merchandise for patrons to remember their terrifying experience.

Inspirations

Many haunted houses base their sets off of iconic horror movies or popular horror trends.



Some use only one scene, while others base their entire haunted house off of their inspirations. Universal in their haunted event, “Halloween Horror Nights,” base their event off of iconic horror media of the past and present including “Stranger Things,” “Chucky,” “The Purge,” “The Last of Us,” and their own interpretation of monsters: Frankenstein, Bride of Frankenstein, Dracula (NBC Universal, 2023).

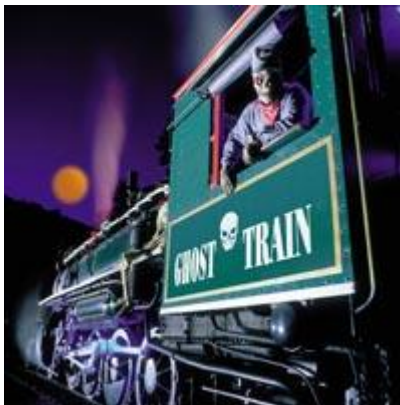
Sam from the “Trick’r Treat” portion during Halloween

Horror Nights at Universal Studios (Universal Orlando Resort, n.d.).

Disney makes their event exclusive by bringing Meet-and-Greet characters that are not usually at Disney parks during the normal season. Characters like “Agatha Harkness,” “Sid,” and “Judge Doom” are not usually characters who appear in Disney parks, but they appear during the events (List of Oogie Boogie Bash Characters at Disneyland, 2023). During the “Oogie Boogie

Bash,” patrons can wear costumes, which is usually against Disney protocol (Disneyland Resort, n.d.). They also have special events like changing rides to match the event and performances from haunted characters like the “Grim Grinning Ghosts.”

The inspirations are not just limited to movies. In Blowing Rock, North Carolina, Tweetsie Railroad’s iconic Halloween event- “Ghost Train”- is based off of the song “Ghost Train” by Hank Snow. Some can take a traditional story and twist them to make it scary. For their 2023



season, “Frightmare” in Knoxville, Tennessee had a house called “Carnevil,” which was based off the circus (Frightmare, n.d.).

Tweetsie Railroad’s Ghost Train, based off the song from Snow, during their “Ghost Train” special event with their conductor:

Casey Bones (Tweetsie Railroad n.d.).

Modern Horror in Theatre

21st century theatre has embraced the horror genre, both in straight plays and musicals. From acting to designing, the stage is a form of haunted house for theatregoers by seeing their nightmares come alive (Skipper, 2022).

Arthur Miller’s “The Crucible” used the fear of witchcraft and hysteria to enact fear into the households of America by symbolizing McCarthyism. The story was based off of the Salem Witch Trials and overall fear of the citizens in Salem. Actors have to portray characters in a realistic manner, for both the characters in the play and audience be afraid of the “red scare.”

The actors have emphasized the worst traits of humanity to create hysteria and madness throughout the show, for example, Mary and the girls' breakdown in court (Morse, 2023) Modern stories of horror classics like "Frankenstein" and "Dracula" have been adapted into stage plays. "Agnes of God" uses special effects to create blood splatter that horrifies the audience. These stories and special effects cannot be effective without the actors. The blood spewing of Agnes in the play cannot be effective without the torture and pain portrayed by all three actresses (Mother Superior, Doctor, and Agnes).

As the theatre critic, Brendon Henderson from Wait in the Wings, stated, "From main-eating vegetation to messy blood sprayers, there is no denying that while scary musicals may be a lot of things, they are definitely never boring" (Henderson, 2022). Horror has been on the rise in musicals. Famous musicals like "Little Shop of Horrors," "Phantom of the Opera," "Carrie," "Sweeney Todd: Demon of Fleet Street," "Beetlejuice," and "Jekyll and Hyde" use horror elements to scare the audience. For example, The Phantom from "The Phantom of Opera" uses stage prosthetics and sudden movements to give a ghost and ghoulish look. Without the dark and scary portrayals of these actors, the story would not be conveyed correctly. "The Phantom of the Opera" would not be the musical without the omniscient portray of the "The Phantom." "Ride the Cyclone" uses Jane Doe, a decapitated doll, to portray a dark and hopeless especially in her song, "The Ballad of Jane Doe." The actor needs to use scare acting to terrify the characters and audience to give the overall mood of fear. Beetlejuice in "Beetlejuice" uses different tactics in his songs like "Say My Name," "That Beautiful Sound," and "The Whole Being Dead Thing."

"The sound of a scream is music to me.

A sound that says fifteen years full-time therapy

Trauma and fear, it sings in my ear.

Ain't it the sweetest noise around, that beautiful sound?"

-That Beautiful Sound "Beetlejuice" (Brightman, A & Original Broadway Cast, 2019).

Some use scare acting for a brief moment during the scenes like Elphaba in "Wicked" or JD in "Heathers." This progression shows the reason why other characters hate and fear them. The directors and actors want to create a terrifying character in contrast to the norm of the rest of the play to create a sense of uneasiness in the audience. In the beginning of the show, everyone fears Elphaba, and then in Act 2, the actress must embrace that wickedness and fear through "No Good Deed" and "March of the Witch Hunters" or else the story would lose its meaning. The character Veronica slowly starts to see the craziness and erratic behavior of J.D. throughout the show, and the actor playing him must portray that scary development. In "Meant to Be Yours," the actor playing J.D. uses scare tactics to make Veronica open the door.

Some use the entire ensemble to portray scare acting, to set the play as "abnormal." like "The Addams Family" or "Rocky Horror Picture Show." The ensemble gives a fearful portrayal of outside the norm that may surround the "normal" characters the audience can relate to like Janet Weiss or Lucas Beineke. The ensemble pieces like "When You are an Addams" or "Time Warp" show how different and scary these characters are. In "Hot Patootie," the actor playing Frank-N-Furter uses scare acting to kill Eddie, which is further shown with Columbia's reaction. Also, the omniscient fear of the reveal of Eddie during the dinner scene is played off Frank-N-Furter's scare acting.



In this scene, the characters find out that they have been eating the dead corpse of Eddie in the 1975's film version of the musical, "The Rocky Horror Picture Show." (Sharman, 1975).

Some shows fully embrace scare acting with acting, set, and overall style. "American Psycho" the musical based off the book and movie uses it to create a sense of uneasiness to the audience. "Dracula the Musical" uses an overall dark and scary mood to give the audience a point of suffocation. Other musicals like "Dance of the Vampires," "Evil Dead the Musical," and "Little Shop of Horrors" use different types of scare acting and theming to create an uneasiness for the audience. Starkid, creator of many horror musicals like "The Guy Who Didn't Like Musicals," "Nerdy Prudes Must Die," and "Black Friday," emphasizes their actors about acting scary or scared to create the uneasiness of the productions (Ottone, 2023).

Horror Acting Film vs Theatre

Acting for the camera and acting for the stage are very different. With theatre, an actor can be as big and elaborate as they want to. With the camera, they have to make their big

moments with small expressions. With scare acting, it is even harder. The film captures every detail, so it is important to make the scariest things with the tiniest methods. Unlike live acting, the actors do not have the benefit of getting up close and personal. The only way they can create a fear connection is with the camera. They have to convey fear without the feeling of being overexaggerated.

Many scare actors in films rely on archetypes to convey their message. Horror films also have stereotypes that actors usually fit in. In “Cabin in the Woods,” the 2011 horror movie, explains the five archetypes sacrifices to make a horror film: “the virgin,” “the whore,” “the athlete,” “the fool” and “the scholar” (Goddard, 2011). This was making fun of the stereotypes most horror movies have. With protagonists, they are usually the “innocent virgin,” “bad girl,” “jock,” “skeptic,” and “nerd” (Wax, 2013). One of the most famous architectures is the “scream queen” or the “final girl” (Scream queen, n.d.). These actresses are famous for the horror films by being main characters who make it through the film despite the horrors they went through. Many examples include Laurie Strode in the “Halloween” series, Wendy Torrence in “The Shining” and “Sidney Prescott” in the “Scream” series. The male equivalent is “the hero” like Ash in the “Evil Dead” series or Chris Washington in “Get Out.”

With the “bad guys,” the stereotypes are “supernatural monsters,” “killer,” and “maniac” (Wax, 2013). The “supernatural monsters” are traditional monsters like a vampire or a werewolf. They usually have deformity that makes them look not human. For example, Boris Karloff’s Frankenstein’s creature in the 1931 film “Frankenstein” and Jackie Earle Haley’s Freddy Krueger in “A Nightmare on Elm Street” are deformed creatures. The “killer” is the most realistic because they are based off of killers in real life. Michael Myers in “Halloween” and Hannibal Lector in “The Silence of the Lambs” are murderers who chase their victims. They

have no supernatural powers or character development. Their overall goals are to kill. With “the maniac,” the film watches as the “bad guy” slowly loses their sanity. In “Black Swan,” the character Nina starts to hallucinate her transformation into a swan. “The Shining’s” Jack Torrance loses his sanity in the Overlook Hotel within the secluded Rocky Mountains (Bose, 2021). The “maniac” has the importance of connecting with the audience as a complex character. The actor has to show a range of emotions to show their progression into madness. This can be used with subtle movements like not blinking or a single tear. Kathy Bate’s performance as Annie Wilkes in “The Misery” won her an Oscar in 1991 with her contrasting performance of comedy and horror (Misery (film), n.d.).

Mia Goth as “the maniac” Pearl who slowly loses her sanity in “Pearl.” Her uneasy pain is shown with the smile and lack of blinking (West, 2022).



Scare Acting

With conventional scare acting, it is a live production of close interactions with guests. It is theatre, but at the same time, it is not theatre. With traditional theatre, the audience sits for two hours in a theatre watching. However, with scare acting the audience and actors are always moving. There are still similarities to traditional theatre, but this avant-garde theatre pushes the limit of actors’ way beyond the stage. Similar to traditional theatre, they have exaggerated movements. They also need to have a grounded realism in order to make the audience feel like they are actually in danger. Mark “Crash” McCreery, a visual effects artist for horror pictures stated that, “You want the characters to feel real and grounded, and reflect the technological and societal advances of today,” about how actors should act as monsters (Mallory, 2009, pg. 258).

Scare actors have a routine set, which allows their body to handle the long hours of scaring people. Actors arrive one to two hours before they need to interact with people. This time is used to change into costumes and makeup. Once they are ready, they prepare their spot. Usually, an actor chooses one character they are for the rest of the night. However, some might have to be multiple characters and hit multiple spots. Scare acting is very intense use of physical and vocal body. Some actors scream for eight hours straight. Some actors have to be outside facing the elements for hours a day. The actor has five seconds to two minutes to make an impression on the audience. Whether it is distracted to the group for another actor, or to jump scare the audience, the actor has to be quick and right every time they hit their spot. When the groups flow correctly, the rhythm of the character comes to the actor. The adrenaline of the groups reacting gets the actors blood pumping. However, if something goes awry, the actor has to be prepared for anything. Scare acting is majority of time improving and adapting to what the audience does. Like all actors, the scare actors want to be remembered for their character choices.

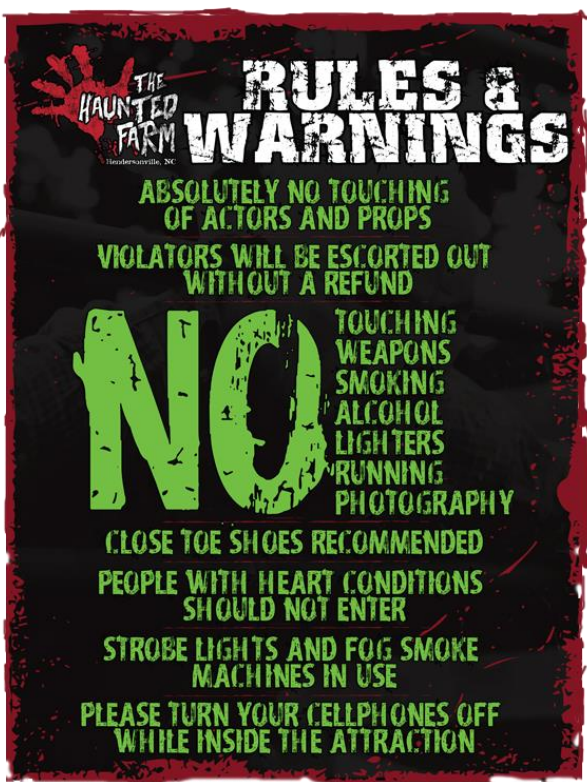


The famous scare actor, “Bobbins the Clown,” at Knott’s Scary Farm in California, is known for moral support through screaming ([tsdwats], 2023).

There are many universal rules that apply to all haunted houses. However, each haunted house is different, so their rules may be different, as well.

- Unless the patron signs a physical waiver, the actor cannot touch the patrons and vice versa.
- Another rule is not to bring weapons, including guns and knives. Pulling a weapon on an actor doing their job is dangerous for everyone in the haunted house including actors and other patrons. Do not try to instigate fights.
- Because of the close quarters, smoking is a danger to the set, actors, and fellow patrons. Anything that can be used to create a fire is a danger.
- It is best if loose articles and clothing are put away. Many times, loose articles fall off and are lost for good while going through the haunted house.
- Light sources like flashlights or phones are not allowed. There are a few exceptions like spike tape for a guide or guide lights. Haunted houses have their own lighting, created specifically in a way.
- The majority of the time, for copyright reasons, haunted houses ask their patrons not to record or take pictures. However, with permission, there are exceptions.
- These rules are for safety and integrity of haunted houses. If the patrons do not follow the rules, they can be asked to leave. If they refuse, the haunted houses can call their security or police to escort them off property.
- Groups are 6-10 people at a time in order for the best safety and performance for guests and actors.
- The patrons have to make their best judgement when going in, especially with pre-existing conditions like sensitivity to epilepsy, seizures, loud noises, or strobe lights. Some recommend that pregnant women do not go in because of the physical and mental stress. They have to be okay physically and mentally to handle a haunted house. The haunted house is not responsible for damage to their person.
- The haunted house has the ability to refuse service if they wish. The liability is with the purchase of the ticket.

- Haunted houses can have their own rules and patrons must follow them.



THE HAUNTED FARM
HENDERSONVILLE, NC

RULES & WARNINGS

ABSOLUTELY NO TOUCHING OF ACTORS AND PROPS
VIOLATORS WILL BE ESCORTED OUT WITHOUT A REFUND

NO TOUCHING WEAPONS
SMOKING ALCOHOL
LIGHTERS
RUNNING PHOTOGRAPHY

CLOSE TOE SHOES RECOMMENDED
PEOPLE WITH HEART CONDITIONS SHOULD NOT ENTER
STROBE LIGHTS AND FOG SMOKE MACHINES IN USE
PLEASE TURN YOUR CELLPHONES OFF WHILE INSIDE THE ATTRACTION



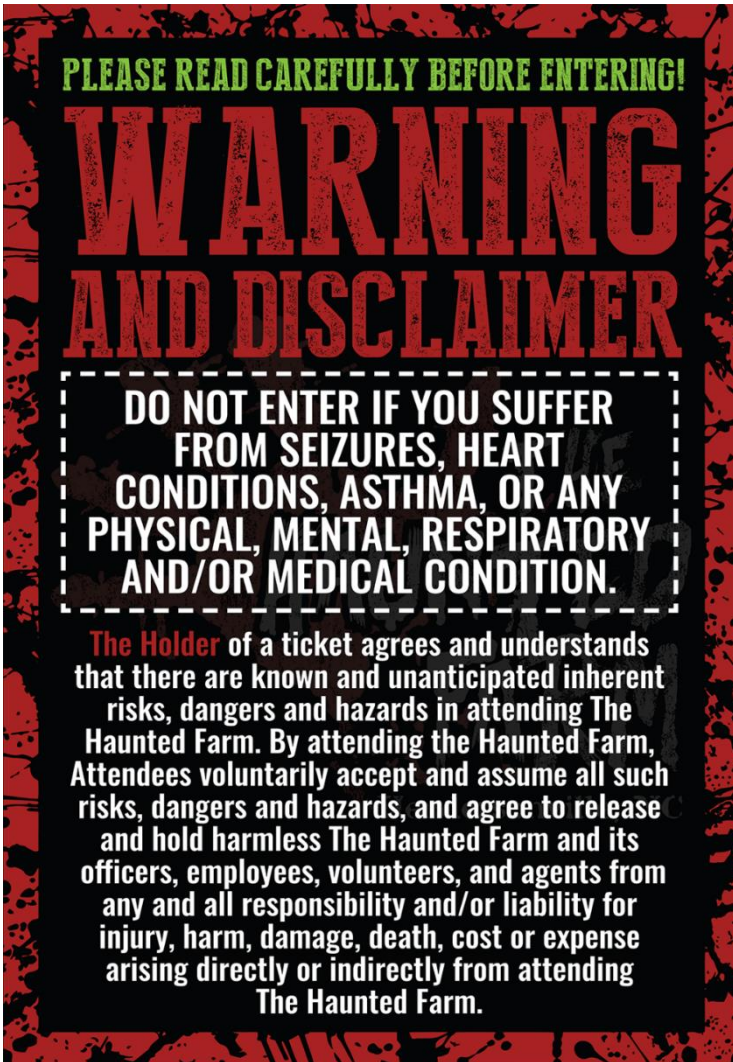
ATTENTION

ABSOLUTELY **NO** SMOKING
ALCOHOL

VIOLATORS WILL BE ESCORTED OUT

PLEASE BE RESPECTFUL

THE HAUNTED FARM
HENDERSONVILLE, NC



Rules from “The Haunted Farm” in Hendersonville, North Carolina. Most of the rules are universal for all haunted houses (The Haunted Farm, n.d.).

Corporate Owned vs Privately Owned

Corporate owned haunted houses like Disney and Universal have stricter rules to maintain the atmosphere of family-oriented haunted houses. They can be as gory as a privately owned haunted house, but there are some limits that corporate must follow. It is a liability for their company.

Religion

One of the rules corporate owned haunted houses must follow is that they cannot engage in religious works. Under Title VII of the Civil Rights Act of 1964, employers cannot discriminate

against religion (United States of America Department of Commerce, n.d.). Haunted houses cannot engage in theme involving religion including Christianity, Islam, Pagan, and other religions. It is not only illegal but very offensive to the patron’s culture. Many times, they can have protests online or in-person against the corporation.



In 2012, Ripley’s Haunted Adventure “Voodoo Thirteen” was the subject of protest because of its mockery of Haitian Vodou. Testimonies from both residents of Gatlinburg and employees can attest. During their annual “Fright Nights”, many religious followers of vodou protested outside of its building (Ripley’s Believe It or Not! Gatlinburg, n.d.).

Copyright

Many corporations have a copyright on their haunted houses. This is the reason why they are strict on the no filming rule either with audio or film. These copyrights can include makeup on the actors, sets, and costumes. For example, Disney has a corporate on “Haunted Mansion” and anything associated with it including the “Talking Bust” props, “Madame

Leota” costume, and “Stretching Room” set (Disneyland Resort, n.d.). Disney is one of the strictest corporations to fight copyright.

When actors are hired by the company, there is a clause in their contract where they cannot work at other haunted houses because the company owns their image as a scare actor.

Testimonies from “Ripley’s Haunted Adventure” actors have talked about how they can only work at “Ripley’s.” Copyright is a double-edged sword. If a corporation tries to rip off anything that is copyrighted, they can get in trouble. This can include horror films and books not in public domain like costumes from *Texas Chainsaw Massacre* or “Overlook Hotel” from *The Shining*. Corporations can get away with it if it’s not an exact replicate. They can change a few things where it is similar but not exact. Privately owned can be sued for copyright; however, corporations have more scrutiny because of their popularity.



Inspired by the 1988 film, “Killer Klowns from Outer Space”, Ripley’s Haunted Adventure in Myrtle Beach, South Carolina took their own spin on scary clowns (Ripley’s Haunted Adventure, n.d.).

Offensive Sayings

Under the same law as religion, corporations cannot say or do anything offensive to the guests. This can include insulting their race, religion, gender, or culture. If a problem occurs, the corporation has to file an incident report. This does not prevent patrons from doing it to the actors, but if the actors are uncomfortable, they can ask the patron to leave under harassment. Private organizations do not have the same regulations because of their affiliation with being privately-owned. They can say anything they want to break the guests including any insult.

Cursing

Many corporations can put a limit on what the guests say, which can include cursing. Some family-friendly haunts have a “No Cursing” rule. This rule is to keep the establishment family-friendly, especially for the younger children. “Outbreak: Dread the Undead” has a “no cursing” rule before going through the attraction posted with the rules (Outbreak Dread the Undead, n.d.). If patrons break these rules, they can be asked to leave. This goes for the actors, as well. Private organizations do not have this rule because they are not deemed a family establishment.

Hiring

Corporations cannot discriminate hiring employees under the Equal Employment Opportunity Act (U.S. Equal Employment Opportunity Commission, n.d.). They cannot discriminate under any race, sex, gender, or religious reason. However, with a private organization, they can have a little more bias. There is one exception of hiring actors with corporations. Corporations can discriminate under some exceptions: past charges. If an employee has a felony, they can be asked to let go or not be hired. In addition, corporations

cannot hire employees because they cannot work under the physical pressure of haunted house work.

Requirements

With corporations, the government is stricter on how the building regulations are for haunted houses. After the incident at the “Haunted Castle” in Six Flags, the government started to enact laws regulating the safety of haunted houses (Parisi, 1984). Under the National Fire-Protection Association, every haunted house must have automatic sprinklers, smoke detection systems, fire alarm systems connected to the local fire department, and clearly marked exit signs (Ziavras, 2022). They also have to be ADA compliant (ADA compliance how do some haunts get away with, 2012). The doors and hallways have to be at least 36” inches by 60” inches (ADA Hallway Width Requirements, 2022). They must have an alternative route if the haunt requires stairs like an elevator. Private organizations are able to get by the regulations. They either have a private agreement with the fire department or they are able to slip past the government without being noticed.

Touching

Corporations *must* have a waiver letting the actors touch the guest. This is to keep liability for the actors, corporations, and patrons. However, there are ways around it. The phrase “nothing living will touch you” is common in haunted houses because they use special effects like fog, water, and fabric as a barrier. “Ripley’s Haunted Adventure” has that philosophy many actors follow. There are accidents. An actor could accidentally brush a patron. If a major incident occurs, guests can request compensation through an incident report. Private organizations can get away with it more easily. It is usually “your word

against theirs.” In the dark, it is hard to prove that the actors touched the guests. However, most of the time, private organizations make guests sign a waiver as well.

Age Limits

Corporations can set an age or height limit if the ride or house is not suitable for kids. This is for liability purposes in case a child goes missing or gets hurt. “Ripley’s Haunted Adventure” has an age limit of 6 years old with an adult and 12 years old without an adult. With private organizations, they can set their age limits at their own discretion. Sometimes they recommend younger children not to go if the house is too gory. Some states have regulations on how old an actor works in a haunted house. The majority of the time the age limit is 16 years old like in Illinois (Illinois Department of Labor, n.d.). However, both corporations and private organizations can set an age limit when hiring actors-usually 18 years old or older. However, some minors are allowed to work under parent’s supervision.

Seasonal vs Year Round

Haunted houses peak during the fall season especially on Halloween. Most year-round haunts are at theme parks. They are usually dark rides like “Haunted Mansion” or “Tower of Terror” at Disneyworld (Haunted Mansion, n.d.). However, there are some haunted houses that operate all year round over the United States. Yet, the reason there are not as many year-round haunts is because of the cost. Unless it is a corporation, year-round haunts do not last because the cost of production is not worth it (Macdonald, 2014). Year-round haunts cost millions of dollars to maintain including the props, actors, maintenance, and makeup (McCrary-Ruiz-Esparaza, 2023). Year-round haunts do not overuse their animatronics and props, as much because it would cost too much to replace them (Year-round Haunted House Directory, n.d). Haunted houses are usually associated with Halloween, so they mostly open temporarily for that season. The peak

season is September-November (Haunter’s Guide to Surviving and Thriving During the Off Season, n.d.). Seasonal haunted houses are also community-based with volunteers as the actors. The majority of the time, they are paid, but it is based off of the profits of the haunted house or a stipend. Year-round is either paid hourly or salaried. It takes a lot to prepare for a haunted house including setting the stage and actors up. Seasonal haunted house plan months in advance. They are able to go all out for only three months. During the off-season, year-round haunted houses may see a reduction in hours of operation. Actors from both “Ripley’s Haunted Adventure” and “Mysterious Mansion” in Gatlinburg, Tennessee have stated that they have seen less people come during the winter. This is because less people come into haunted houses during the off-season.

In order to compete with seasonal haunted houses, Year-round haunted houses have special events during the on-season. “Ripley’s Haunted Adventure” in Gatlinburg, Tennessee has their annual “Fright Nights” every weekend in October and Halloween (Ripley’s Haunted Adventure, n.d.). Some seasonal haunted houses open for special events on other holidays like Valentine’s Day. Nashville Nightmares in Nashville, Tennessee does a Valentine’s Day show called “Love Bites: A Valentine’s Haunted House” in February (Year-round Haunted House Directory, n.d).

Inspirations

Many times, scare actors are inspired by different things in their presentation. Whether it be in someone’s walk or their look, scare actors combine inspirations into one iconic look for themselves.

Normality

One look is creating a character from scratch and making a backstory for them. Whether it be a human infected with a virus or given a lobotomy, these characters are original to the scare

actors. They take something basic and make it scary. For example, using latex and a common household item and making it gory. They take a lesson from Uta Hagen³ and make ordinary-extraordinary.

Makeup artist, @valentina.mua, with a soda can with blood latex to her face (Valentina, 2023).

Monsters

Some scare actors are inspired by the traditional monsters of Halloween. They use classic



monster looks like zombies, vampires, werewolves, ghosts, ghouls, mummies, witches, and skeletons as inspirations. Some completely copy. Some may make it their own. These looks can be either as basic or complex as the actors make it. They can also take elements of each monster and combine them. An actor can have the walk of a zombie, speech like Frankenstein's monster, and howl like a werewolf all

into one monster.

³ Uta Hagen, a famous theatre professor, emphasized the importance of making extra-ordinary choices in acting.



@JESSICAPARKERMAKEUP uses skeletons as an inspiration for her scare makeup

([@jessicaparkermakeup], 2024).

Horror Villains

Some scare actors may be inspired by iconic horror movie characters. Actors can be inspired by the look or acting of the scare actors before them. A scare actor could use Michael Myers iconic walk from the “Halloween” series. Some actors can be inspired by Michael Keaton’s iconic “Beetlejuice” voice from “Beetlejuice.”



Ripley's Haunted Adventure in Pattaya, Thailand inspired by the bride, Grace, from the 2019 film, "Ready or Not" (Devakumar, 2024).



A scare actor with the look and demeanour of "Beetlejuice" from the 1988 film of the same name (Cacciatore, 2020).



A scare actor from "Hex House" in Elliston, Virginia inspired by Samara Morgan's walk from the The Ring (Media, n.d.).

Grotesque

Some scare actors choose to go as grotesque as they can. They will cover themselves in blood, scars, and wounds. They would not only cover their face in makeup, but they will cover their whole body as well. Their goal is to gross out the guests as much as possible.



A scare actor from “Hexed Haunted” in Elliston, Virginia covered head to toe in blood courtesy of J. Berendt Photography. (Hexed Haunted Attraction Photo & Videos, n.d.).

Fears

Some scare actors like to base their acting and looks off of common fears many people have. Many people have common fears including fear of snakes, dolls, clowns, bugs, and spiders. Some scare actors will wear dark makeup and clothes to blend into the shadows for the people afraid of the dark. Some people are afraid of claustrophobia, and so, the actor will get up close and personal with the guests.



A scare actor at “Mysterious Mansion” in Gatlinburg, Tennessee dressed up as a common fear: clowns (Mysterious Mansion, n.d.).



Lindsay Schallon, using the common fear of needles and doctors, uses it to her advantage in her acting ([@lindsayschallon],2024)

Methods of Scaring

There is no set way to scare guests. It is not something a person goes to college for like Shakespeare acting. Even if an actor has experience in acting, scare acting is different (Torres, 2023). Scare acting is about scaring and entertaining the guests.

In *The Book of Horror: The Anatomy of Fear in Film*, they reference seven scare tactics that cause the fear response (Glasby, 2020, pg. 9-11). Tactic one is the use of “Dead Space” or negative space, where there is nothing. This is usually setting up a sense of comfort for the audience, in order for a jump scare to happen. It can also be used to create a sense of uneasiness and knowing something is coming. There is also a fear of emptiness. This can come from the fear of falling in dreams. The second tactic is “The subliminal,” which the senses that do not match up with the scene. For example, the guests smell rotten flesh when they walk through a laundry room. It gives an undertone to the audience that something is not right, and their subconscious starts to become uneasy. Tactic three is using “the unexpected,” especially with the use of jump scares. Tactic four is the use of “the grotesque.” The overuse of blood, flies, and wounds scares human beings. It emphasizes our sense of disgust and shock, which can cause audience members to have a different range of reactions including puke, cries, or look away. It is a biological reaction from human beings. The fifth tactic is “the dread.” It is setting up the uneasiness in the audience by the use of foreshadowing and build up. The sixth tactic is “the uncanny,” which is where something is not quite right. The human brain notices something is off. Humans are used and so comfortable with the norm, so when something is different, the subconscious notices. A popular trend in the twenty-first century is “Uncanny Valley,” where something looks “almost human,” but it is just off to mess with the consciousness (Kendall, 2023). The final tactic is the use of “the unstoppable.” The audience has to move forward, but it seems impossible. There is nowhere to run or hide, so the audience must face the inevitable. It can be something bigger or stronger than the guest, and so, the guest knows it is a losing battle.

Many scare actors use these tactics when scaring their victims. For example, the use of “the grotesque” is used with makeup with the scare actor covering themselves with blood or

infections. Most scare actors use “the unexpected” when jumping out at the audience. They wait for the right moment to jump at their victims when they least expect it. However, like fundamentals of acting, an actor should change their tactics if the audience or characters are not reacting. If the victims do not react to an actor just jump-scaring them, the actor may switch it up, where they follow them using “the dread” method.

Most scare actors use all five of their senses to scare. They must listen to guests and sound cues to know when they should be in places. They have to know what direction the guests are going. They sometimes have to taste blood when putting on makeup. Sometimes, actors have to smell awful smells eight hours a day. Some haunted houses or actors use sprays to make guests disgusted. Without touching the guests, they have to feel everything the guests feel and then some.

However, some organize the way they act, so they have all their characters arranged. Some have their characters assigned, or sometimes actors have to change to a different spot and act as a different character. The actor playing a miner in the mineshaft scene has to be completely different if they are playing a doctor in the mental hospital scene at FrightWorks (Frightworks, n.d.). Some have made character sheets similar to what traditional actors use to establish the character’s objectives and motivations. An experienced scare actor on TikTok has made a tangible sheet that she has made accessible to the public ([fallscreepycorner], 2024).

Other Actors

Many actors build on each other to get a scare across. One actor may act as a distraction spot. One actor may help the other in facing a bigger group. Sometimes, partner work involves stage

combat. One actor might fight another actor in a rehearsed fight with weapons or unarmed technique.

Physicality

Scare actors use the abnormality of the human body to scare guests. There are some scare actors called “haunt sliders,” like “Bobbins the Clown,” who slide on their knees ([Slider’s Recaps], 2020). Some actors crawl on the walls. Some actors do flips. Some scare actors use their special skills like fire twirling, aerial, stilts, and juggling as a way to scare.

Calmer Karma in her spider web aerial act for haunted houses (Karma, 2020).

Many scare actors establish a “scare walk” or a way they approach a group. This can be a change in speed or timing with their normal walk. Some actors may walk on their hands and knees with crab walking. “The Walking Dead” has a certain “zombie walk” that every actor who has played in the show or event (based off of the show) must learn ([SAGAtoday], 2016).

With the voice, scare actors try to change their voice, so that they do not sound human.

Usually, that is lowering their register. However, some men may go high to a falsetto to imitate a



child or woman. Scare actors may imitate animalistic sounds like growling or meowing to scare the guests. Scare actors go to voice is screaming. To handle screaming for long periods of times, scare actors scream from the diaphragm and not their throat.

Psychological Warfare

Actors will mock what a guest said or did. The scare actors will use a mocking tone to make fun of the guests. They will also insult anyway they can, including clothing or appearance. They will mock people who cry or scream. The patrons that

react the most are the ones scare actors target most. The worst mistake a guest can make is to say someone's name. The actors will use that to their advantage and call out their name. It will also make the person an easy target for the actors.

Sometimes, actors will turn the group on each other. They will allow guests to choose one to sacrifice, in exchange for mercy on them the saying "I don't have to run faster than the bear. I just must run faster than you," applies. Sometimes, a person may push another person behind or in front of them as a "human shield." This becomes controversial because it can turn loved ones against each other.

Some actors are experts in transferring energy and space. This causes the guests to experience that gut feeling of something is wrong. They use exchanging energy through body language that allows to feel guests without touching them. This makes their goosebumps rise.

Makeup and Costumes

To look as scary as a monster, it takes a lot of time and effort. It can take hours, or it can only take five minutes. Whether they use a professional makeup artist or do it themselves, scare actors take a lot of pride in the makeup (Cacciatore, 2020). The scary looks scare actors have do not only have to look realistic but last a long time.

The first step an actor takes when putting on makeup is to clean their face. They need a smooth surface without oil or dryness.

A majority of scare actors use liquid latex, putty, or wax (Blac Detroit, 2016) to make the scars and wounds. However, an important thing is not to get it in the hair or eyes. Latex can rip hair off. So, many actors use a glue stick as a barrier. Latex can be layered or stitched with paper towels, toilet paper, Q-Tip's, cotton balls, and stretching the skin. Sometimes actors use props

and attach it to their face with latex. Latex is very sticky in its early stages. So, it is best not to mess with it before it is dry. To speed up the process, the actor can use a hairdryer. Latex is scare actors' most notable tool. A majority of scare actors from "Outbreak: Dread the Dead" and "Ripley's Haunted Adventure" use latex in their makeup as told by actors from the haunted houses.

With costumes, it can match the theme of the haunted house, or the actors can wear all-black to blend into the background similar to tech in traditional theatre. Actors can add blood to regular clothes to give a scary look. However, whatever a scare actor wears, it must be comfortable to move around in (Pinkney, 2023).

Sometimes actors wear wigs, which must be maintained. Actors can wear prosthetics and masks, which are premade skin-like accessories that are easy to put on. However, the problem with these materials is that can fall off easily. They can also wear contacts, but that can be irritable after a while. Scare actors use all kinds of accessories to make their characters their own scary monster.

The colors mainly used by scare actors are grey, black, and red. However, they may use a bruise wheel to get the accurate color of skin. Powder, especially white, is used to give a ghostly appearance.

Mehron Makeup ProColorRing Bruise 5 Color Wheel" used by many scare actors. Ripley's Haunted Adventure" gives the bruise wheel 's to their actors when the first start, which many actors have stated.



Scare actors use regular makeup brushes, similar to normal makeup. They also use stipple sponges to get the scattered blood look. They might also use a hook to stretch the skin with latex.

Blood can be made out of anything. There is pre-made stage blood, and there is artificial stage blood. The pre-made blood comes in blood packs that can pop on command. The majority of the time blood is made with syrup, either corn or chocolate. Some are red dye mixed with a solvent. Ketchup can be used, but it can get sticky and smelly. Lip gloss to get fresh blood can be used. The thinner the blood, the shinier it is. Usually, surrounding the blood is either splashes of black, red, or maroon, depending on the wound.

A cut caused by a sharp instrument will be thin with the ends and wider in the center. To make the surrounding skin look swollen, take a little more of the lighter color and run two curved lines of it a little way from the cut, as shown.

Rosemarie Swinfield, "Stage Makeup: Step-by-Step" (Swinfield, 1995).

Many actors may experiment with their looks. They try different things to find a new process. Even if actors do the same look, it looks different on different actors. Some actors may take an old look and revamp it. It is about exploring the canvas that is the actor's face.

How do actors take off their makeup? Latex peels off easily after drying. Makeup wipes and soap help. However, it may take a bit of scrubbing to get it all off. Scare actors try to keep a clean face, so that their skin does not react to the overuse of makeup.

Sets

Haunted houses can take a dull house and turn it into a creepy escape with the power of set designing. The use of practical and special effects gives illusions like magicians use. Some

haunted houses are elaborate with spinning platforms, automatic doors, trap doors, and turning bookshelves. A general rule with haunted houses is that most set pieces are at 45-degree angle, so that the scare is coming at the guest.

One of the most famous illusions used in scare acting is Pepper's Ghost. Named after John Pepper in 1862, the illusion involves mirrors and light. A piece of plexiglass is positioned at a 45-degree angle to the audience and "ghost" (Science World, n.d.). There is a pyramid that



reflects the light in angle that changes the reflection to the audience. Very similar to projectors and holograms, it uses light to make the subject appear and disappear.

*“Pepper’s Ghost” illusion used in stage plays in 1800s
(Smith, J, 2014).*

Many haunted houses get their props and set pieces from Halloween stores like “Spirit Halloween” or “PartyCity.” However, some haunted houses may order them from prop magazines. The majority of the time, haunted houses make their own props. Many haunted houses have animatronics. These mechanic puppets have sensors that trigger after movement A famous animatronics used in many haunted houses is the 7.3 foot, “Death Stalker,” from Spirit Halloween.

Using sound cues, it imitates creepy noises. It can mess with the guests’ hearing. They will not hear the scare actors when the sounds cover it up. It can be distorting hearing a cat’s screech or chainsaw roar. These loud noises can overstimulate and mess up the senses of the guests. Music is also an important part of setting the scene for the guests. The use of spooky music-like the “Jaws” theme or the “Halloween” theme-can create a sense of uneasy tension and

overstimulation (Darling 2021). Some scare actors use music to get in the mood of the show. Stories from the dressing room state they play music to get them prepared for the upcoming days like “Somebody’s Watching Me” by Rockwell or “Psycho Killer” by Talking Heads.

With lights, the use of strobe lights and flashing lights to blind the guests is most commonly used. For actors, blacklight is used to navigate in the dark. Some haunted houses have pitch black rooms with no light, and the guests have to feel their way through.

Guests look all around the haunted house for the show. Spooky props can hang from the ceiling or come out of the ground. Haunted houses use every single part of the space to immerse the guests. On the floor, haunted houses can disrupt equilibrium in their guests like with a vibrating floor, suspended bridge, or spinning tunnel. The most famous set piece is the drop-down window or portrait for jump scares. This is for actors to quickly scare and move from spot to spot.

Using the sense of touch, some walls may have different material like fur or grass. Air cannons, for a sudden blast of wind, effects both the sense of touch and hearing. Feeling a blast of air suddenly scares guests unexpectedly. Some haunted houses have a maze to confuse the guests into going the wrong way. With modern technology, haunted houses can emphasize the fear of claustrophobia. They can have bags that the guests have to push through. They can also have collapsible props or walls. However, some haunted houses make their walls thinner and spaces tighter, which makes guests squeeze through the area. Many actors have an actor hallway or lounge. The hallway is used to navigate spots seemingly. This normal room is where actors hide, and then are able to pop in-and-out easily. This is also where actors can relax between groups.

Using the elements', outdoor haunted houses have a different atmosphere. Sometimes big, haunted houses have pyrokinesis; however, it must be regulated properly for safety. Haze and fog can be created to obscure the vision. Sometimes, haunted houses have water effects coming from an animatronic, set piece, or actor.

To impact the sense of smell, the scents in the haunted ranging from dirty laundry to feces. The haunted houses have candles that spread the smell throughout a room or the entire house.

The basic Halloween decorations like spider webs, skeleton bones, bloody parts, and dead bodies can always be spotted. However, the haunted house can improve them in their own way. "Ripley's Haunted Adventure's" actor supervisor, Michael Priem, uses skeleton bones to make windchimes.

During this modern age, haunted houses have embraced new technology. Holograms and videos have been on the rise for haunted houses. Some may use virtual reality for a more immersive experience. The rise of Artificial Intelligence may also affect the creation of haunted houses.

Props

Many props are used by the actors to portray their characters. The weapons, like the cleaver, hammer, knife, and hatchet, are usually made out of plastic, in order for safety. However, some haunted houses may use real weapons like the chainsaw. Some haunted houses may have an electric fence that makes real sparks.

Blood is usually made with corn syrup; however, the blood for the set is usually different. In order to not be messy, blood is usually made out of paint or dye that leaves a permanent dry effect on the props (5 Stage Blood Recipes for your show, 2019).

With the guts and body parts, there are many ways haunted houses make them look realistic (Fease, n.d.). Some use wet shirts tied together. Some haunted houses use food from animals like ground beef. Others may buy pre-made guts. With bones, to get the rusted look, it is sprayed painted with grey and black. Femurs are the most commonly used bones. They are usually made out of plastic or metal, but some haunted houses use real bones.

Fanatics

Many haunted house seekers actively participate in visiting every haunted house they can, especially during Halloween season. There is an official “Hauntcon” for haunted house actors and fans alike. Many haunted house creators go to “Horrorcons” for inspiration or networking (Horrorcons.com, n.d.). Haunted houses, themselves, can have fans. Many people flock to the special events for Halloween like “Six Flags Fright Fest.” Or “Knotts’ Scary Farm” (Six Flags Great America, n.d.). Some haunted houses have their own movies based off them including “Haunted Mansion” with two movies: “Haunted Mansion” (2003) and “Haunted Mansion” (2023) (Disneyland Resort, n.d.). Every second Friday in October has been deemed “National Haunted House Day” by haunted house fanatics (National Haunted House Day, n.d.).



“Hauntcon” 2024 set in Daytona Beach, Florida (Horrorcons.com, n.d.).

Reactions

The human body has many stress responses to fear. Many medical experts have exclaimed the “Fight-or-Flight” response as the most notable way a human being reacts to fear. However, there are more responses than flight or fight: Freeze, and Fawn (Taylor, 2022).

With fight, the body wants to fight whatever danger is presented including kicking, screaming, punching, and crying. The heightened emotion is anger, and many times patrons

“see red.” The guests will have their hands up in fists and will be ready to punch whatever comes their way.

With flight, the body wants to avoid the danger by running away. Many times, the body has dilated eyes, fidgeting limbs, and heightened stamina. Some victims can do a cartoon run deemed the “Scooby Doo” run where their legs move but their body does not ([WB Kids], 2022). The main goal for the guests in flight response is to get out.

Freeze is where the body stiffens up and freezes in place. Their bodies go cold, numb, and stiff. Usually, this is seen when a traumatic moment puts a person in “shock.” Their brain will not know what to do and makes the body freeze in place.

Fawn-or also known as flirt-is a response where the victim compliments or agrees with their aggressor. Some even flirt with their aggressor because it will allow the aggressor to like them. They believe they can charm their way out of a situation.

Reactions help scare actors know which victim to target the most (Blue, 2022). As Brandon Lane, Supervisor and Creative Director of Ripley’s Haunted Adventure, stated, that the body language reveals who can be an easy target and who can be a danger to the actors. Usual signs of fear in a haunted house are sweating, increased heartbeat, plugged ears, closed eyes, jumping, crying, pale skin, hiding, and screaming. Some push other people behind to defend them. Some push others in front of them to sacrifice. However, Lane explains that crossing arms is a go-to sign someone is scared without reacting. People who cross their arms over their chest are protecting their heart. While some cross their arms over their throat, the subconscious is protecting the jugular. This is to protect the vital organs, which is a subconscious reaction.

Children are more likely to react than adults because their brains are not fully developed. Toddlers cry at the smallest inconvenience because of the lack of knowledge in communication. Many humans with autism react more because of their sensitivity in eyes, ears, and brain.

Sometimes, people do not react at all. This can be because they have trained their body not to react or know when something is coming and prepare for it. Some people have experienced worse moments, like veterans, so haunted houses do not bother them. Many scare actors do not focus their efforts on them as much.

Worst case scenarios can include fainting, panic attacks, and seizures. These scenarios require medical attention and must leave the haunted house immediately.



Different reactions-including hiding, screaming, and crying-during a haunted house at Nightmares Fear Factory in Niagara Falls (McGlynn, 2014).

Dangers of Scare Acting

There are many dangers in scare acting that can put the guests and actors in harm's way. Punching and kicking is a fear response from "fight." However, sometimes guests are looking to fight an actor because they want to seem tough. As witnessed by fellow scare actors, "Babyface" from "Ripley's Haunted Adventure" was punched when he was street performer in 2022. The incident was unprovoked, as the character was taking pictures with children. Many times, actors have to disengage if a guest is being unruly for their safety. Sometimes, street performers have handlers or security on stand-by in case an incident goes too far.

Words can hurt just as much as punching or kicking. Many times, there are hecklers inside and outside the haunted house trying to get the actors to break character. These guests will try anything possible to make the actor laugh or lose focus. This ruins the experience for other guests and the actors. Actors are just trying to do their job, and when they have to deal with hecklers, it makes their already hard job harder.

Some guests who have visited multiple times to a haunted house will call out the spots actors are supposed to jump out at. This ruins the experience for both the guests and actors-as it ruins the surprise. Actors can refute this approach by changing their tactics or coming out at an untraditional spot.

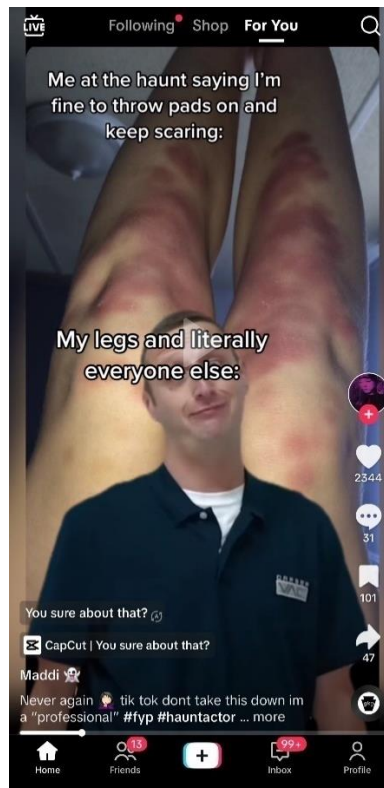
Sometimes, there are unruly guests who will not listen to the rules or go out of their way to cause havoc. This could put the actors, sets, and guests at risk. Actors can refuse service if the guests do not listen. They can also ask the unruly guest to leave.

Some guests also like to touch and destroy the set. Sometimes, it is accidental with falls or trips. However, sometimes they purposely mess up the set. Some guests will purposely rip out a picture out of frame or tear wallpaper off the wall. This is frustrating for the actors and designers

because they have to fix it either with labor or money. It can hold up the flow of the house in order to fix a broken prop made by a guest.

The worst guest an actor can face is an intoxicated guest. Their unpredictable nature can ruin the experience for guests and actors. They can do anything from cursing out an actor to getting physical. Many times, actors deny service to those intoxicated for both safety and integrity of everyone in the haunted house.

Scare actors also have a physical danger with the sets and props. They have to be careful because it is very dark and tight in some spots. They have to be careful not to overexert themselves either. It can be difficult to tell between real and fake blood, bruises, and cuts. They can also wear their voice out if not warm-up properly, so it is best for actors to prepare themselves as best they can. Actors must stay hydrated with water or hydrating drinks. They should take periodic breaks to rest.



Scare actor, “Maddi” posts, on TikTok, the bruising she experiences from scare acting ([radicalmadical], 2023).

Accidents do happen. An actor can hit a guest with a door or prop. Worst case scenario, the police get involved. Many times, accident reports have to be filled out, which is a very long process for both parties. Even though accidents do happen, it is best to be careful when scaring. Always be aware of the surroundings. Scare actors may want to scare, but they also have a need to keep everyone safe.

What’s Too Far?

Many people ask why do some people subject themselves to being traumatized at a haunted house? After signing a waiver, the worst is yet to come. Many extreme haunted house seekers go to haunted houses that torture them mentally, physically, and psychologically for the thrill. These masochists want to go beyond the standard “boo” and go to the breaking point of their own spirits (Ryan & Carroll, 2015).

The most extreme haunted house is “McKamey Manor” in Summertown, Tennessee (McKamey, 2022). Owned by Russ McKamey, this haunted house will pay guests \$20,000 if they complete it. However, this haunted house is intense. This year-round house uses any possible way to break their guests. They will torture their guests with water, bugs, and real blood. They start the tour by kidnapping the guests. They will physically hurt the guest by removing their teeth, tattooing them, and removing their teeth (Orlando, 2023). Some guests would be waterboarded and duct taped. There is a safe word to be let out; however, there has been controversy of it not being honored (Williams, 2023). The Tennessee Attorney General, Jonathan Skrmetti, is currently investigating the questionable practices of “McKamey Manor.” Many

people view that many ethnical lines have been crossed. The \$20,000 has never been won, and many question the integrity of the prize money.

Regulations "McKamey Manor" has in order to go in:

- *You must be 21 and above, or 18-20 with parental approval.*
- *Complete a "sports physical" and have a doctor's letter stating you are physically and mentally cleared.*
 - *Pass a background check provided by MM.*
 - *Be screened via Facebook face time or phone.*
 - *Have proof of medical insurance.*
 - *Sign a detailed 40-page waiver.*
- *Pass a portable drug test on the day of the show.*

“The 17th Door” in Buena Park, California is not as extreme as “McKamey Manor,” but it is physically interactive like “McKamey Manor” (The 17th Door, n.d.). Guests have to sign a waiver, as well. They will be touched, shocked, suffocated, restrained, and hurt. The guests would be forcing fed insects. They allow guests to use the safe word: “Mercy.” When said, this allows guests to skip a room, leave the haunt, or make actors back off.

Some regular haunted houses like “Frightmare Manor” have special challenges that give guests a more thrilling experience. The actors can go more intense, even to the point of touching. (Frightmare Manor, n.d.). “Frightmare Manor” has a challenge called “Nightmare at Frightmare Challenge,” where the guests have to eat, drink, and do something that will hurt. (Frightmare Manor, 2023). Guests must sign a waiver. If a guest backs out of the challenge, they have to be escorted out, and they will have their photo placed on a wall of shame. If the guest wins, they get

their money back and their name placed on the “Survivor Wall.” Other haunted houses have similar challenges, in order to test the limits of their guests. Some haunted houses have “touch passes,” where the actors can touch, in moderation. “Sweet Dreams Scare House” in Easley, South Carolina has a “Touch Tour,” where the guest has to sign a waiver and be 18 years old or older (Sweet Dreams Scare House, n.d.).

Many haunted house owners have condemned these attractions calling them “torture porn” including “Ripley’s Haunted Adventure’s” supervisor, Brandon Lane. Some state that these attractions are not haunted houses but an excuse to hurt people. These “haunted houses” draw a line between scaring and torture.

Some haunted houses have mercy on their guests. If a situation is dire, the actors can pull out the guests. Some haunted houses like “Mysterious Mansion” have “no-scare” shows, where actors do not scare the guests. “Knott’s Scary Farm” recently sold “no-boo” necklaces, where the guests can wear a necklace that gives them “scare immunity.” This immunity tells scare actors to avoid scaring the ones wearing the necklace (Campa, 2023). Most haunted houses are starting to follow suit, especially theme parks (@TobyChilliShow, 2023).



The McKamey Manor, in Summertown, Tennessee, torturing a guest by drenching her in water and blood (Orlando, 2023).

Conclusion

Scare acting has been performed since the beginning of theatre; however, most notably, it comes out in the haunted house. It is seen in traditional theatre and other art forms like ballet. However, scare acting has one objective, no matter what medium, to scare. A successful haunted house cannot be great without its scare actors. The hours they put in for costumes, makeup, and props are just the same as a 9-5 job and traditional theatre. They are putting on a performance intended to scare. They have to have to continue changing tactics and methods to scare. They use physicality and mental tactics to enhance fear. They face difficult situations that put themselves and others in danger. However, the thrill of scaring is what makes every scare actor love their job.

Works Cited Page

[@jessicaparkermakeup]. (2024). *Jessica Parker*. Instagram.

<https://www.instagram.com/jessicaparkermakeup/>

[@lindsayschallon]. (2024). *Lindsay Schallon*. Instagram.

<https://www.instagram.com/lindsayschallon/?hl=en>

[@TobyChiliShow]. (2023, September 22). *More Haunted Attractions Are Selling “No Boo Necklaces,”* 97,1 WASH-FM. [https://washfm.iheart.com/featured/toby-and-chilli-](https://washfm.iheart.com/featured/toby-and-chilli-mornings/content/2023-09-22-more-haunted-attractions-are-selling-no-boo-necklaces/)

[mornings/content/2023-09-22-more-haunted-attractions-are-selling-no-boo-necklaces/](https://washfm.iheart.com/featured/toby-and-chilli-mornings/content/2023-09-22-more-haunted-attractions-are-selling-no-boo-necklaces/)

[BBC Strictly Come Dancing] (2016, October 25). *A Strictly spooky group dance – It Takes Two* | *Strictly Come Dancing 2016 – BBC Two*. [video] YouTube.

<https://www.youtube.com/watch?v=b7x92A8g5cM>

[Dance Moms]. (2020, October 16). *“You’re Not PSYCHO Enough!” JoJo’s Horror Solo Causes a SCENE!* (Season 5 Flashback) | Dance Moms. [video]. YouTube.

<https://www.youtube.com/watch?v=IHiOYO8k9Do>.

[DWTS DANCES]. (2021, November 1). *Elimination of Horror Night! -Dancing with the Stars Season 30!* [video] YouTube.

https://www.youtube.com/watch?v=t2_VeD1risw&list=PLNFqJfrQINVmf0c5z3kxiAubHHcRt7JaN&index=13

[fallscreepycorner] (2024, January 26), *Haunt character creation sheet!* [video] TikTok.

https://www.tiktok.com/@fallscreepycorner/video/7328440633159355694?_r=1&_t=8keF2eaLhes

[Lifetime]. (2020, October 28). “You’re POSSESSED” ALDC’s CREEPIEST Dances-Dance Moms (Flashback Compilation) | Lifetime. [video]. YouTube.

<https://www.youtube.com/watch?v=FP5txo3g9jc>

[radicalmadical]. (2023, March 26). *Never Again*. [Video], TikTok.

https://www.tiktok.com/@radicalmadical/video/7214900272672312619?_r=1&_t=8j9aUz7HpRC

[SAGAtoday] (2016, May 7). *Walker Auditions - The Walking Dead At Universal Studios – Hollywood*. [Video] YouTube.

[Slider’s Recaps] (2020, October 8). *The ULTIMATE Halloween scare tactic-HAUNT SLIDING*.

[Video]. YouTube. https://www.youtube.com/watch?v=Is_oZVhjQEA

[tsdwats] (2023, October 18). *Pretending to do the worm*. [video] TikTok.

<https://www.tiktok.com/@itsdwats/video/7291377383888735531?lang=en>

[Universal Pictures] (2024, January 11). *Abigail \ Official Trailer*. [video] YouTube.

<https://www.youtube.com/watch?app=desktop&v=3PsP8MFH8p0>

[WB Kids] (2022, September 9). *Scooby-Doo! | On The Run* | @wbkids. [video] YouTube.

https://www.youtube.com/watch?app=desktop&v=oSRgU_3XAQw

[Witsay Fan] (2020 September 27) *Milo Manheim and Witney Carson Halloween Contemporary*

(Week 6) | Dancing With The Stars. [video] YouTube.

<https://www.youtube.com/watch?v=p2nPOCgOygA>

5 Stage Blood Recipes for your Show. (2019, October 18). ProductionPro.

A History of Modern Haunted Houses. (2023, May 15). Field of Screams Maryland.

<https://screams.org/2023/05/a-history-of-modern-haunted-houses/>

ADA compliance how do some haunts get away with... (2012, April). Hauntworld Fright Forum.

<https://forums.hauntworld.com/forum/haunted-house-industry/fright-forum-professional-haunted-houses/19610-ada-compliance-how-do-some-haunts-get-away-with>

ADA Hallway Width Requirements. (2022, April). Black spectacles.

<https://community.blackspectacles.com/t/ada-hallway-width-requirements/4169>

Alexander, D. (2021, August 31). *Untold Horror*. Dark Horse Books.

Andrew, S. (2022, December 18). *Why we can't get enough of the 'Wednesday' dance*. CNN.

<https://www.cnn.com/2022/12/18/entertainment/wednesday-dance-tiktok-popularity-cec/index.html>

Aronofsky, D. (Director) (2010) *Black Swan*. [Film] Fox Searchlight Pictures.

Barber, R. *30-Second Shakespeare: The 50 Key Aspects of His Works, Life & Each Explained in Half a Minute*. (2018) Ivy Press.

Barter Theatre (2023). *Macy Lockhart, Lily Wright, Justin Tyler Lewis, and Gracie Bostic in "Macbeth."* Barter Theatre. <https://bartertheatre.com/big-shows/macbeth/>

Blue, C. (2022, January 19). *Haunted-House Experience Scares Up Interesting Insights on the Body's Reaction to Threats*. Association for Psychological Science.

<https://www.psychologicalscience.org/news/releases/2022-jan-haunted-house-threats.html#:~:text=Summary%3A%20Dilated%20pupils%2C%20sweating%2C,social%20context%20and%20other%20factors.>

Bose, D. (2021, April 24). *Every horror movies that's won an Oscar, ranked by critics*. Business Insider. <https://variety.com/lists/best-horror-movie-performances-deserved-oscars/lupita-nyong'o-us-2019/>

Bose, D. (2021, April 24). *Every horror movies that's won an Oscar, ranked by critics*. Business Insider. <https://www.businessinsider.com/oscars-every-horror-movie-that-won-academy-award-ranked-2021-4#t4-the-silence-of-the-lambs-1991-won-five-oscars-for-best-picture-director-actor-actress-and-adapted-screenplay-15>

Brightman, A & Original Broadway Cast. (2019) *That Beautiful Sound* [Song]. Beetlejuice: The Musical. Warner Records.

Browning, J & Picart, C. (2010). *Dracula in Visual Media*. McFarland & Company.

Cacciatore, B. (2020, October 28). *The Best Halloween Makeup, According to Haunted House Performers*. Glamour. <https://www.glamour.com/story/best-halloween-makeup-haunted-house-performers>

Cambridge, I. (2011, March 10). *Oedipus The King*. Tutorhunt. <https://www.tutorhunt.com/resource/197/>

Campa, A. (2023, August 31). *Knott's Scary Farm guests can buy 'scare immunity.'* Die-hards give it a resounding 'boo'. Los Angeles Times. <https://www.latimes.com/california/story/2023-08-31/knotts-scary-farm-scare-immunity-no-boo-necklace-fan-backlash>

Carrington, A. (2022, October 30). *Why Shakespeare's Macbeth is a Political Horror Story Fit for Halloween*. National Review. <https://www.nationalreview.com/2022/10/why-shakespeares-macbeth-is-a-political-horror-story-fit-for-halloween/>

D, Ricky. (2022, November 29). *The Making of Michael Jackson's "Thriller," the Best Music Video Ever Made*. Tilt. <https://tilt.goombastomp.com/tv/20426/>

Darling, M. (2021, October 30). *"Halloween" Theme: What Makes the Music so Scary?* Berklee. <https://online.berklee.edu/takenote/the-halloween-theme-what-makes-the-music-so-scary/>

Fease, C. (n.d.). *How to Make Fake Intestines*. Ehow.

https://www.ehow.com/how_4469313_make-fake-intestines.html

Frankenstein in popular culture. (n.d.). In *Wikipedia*.

https://en.wikipedia.org/wiki/Frankenstein_in_popular_culture

Frightmare Manor. (n.d.). *Ticket Information*. <https://frightmaremanor.com/tickets-discount-coupon/>

Frightworks. (n.d.). *Frequently Asked Questions*. <https://www.frightworks.com/faq/>

Glasby, M. (2020). *The Book of Horror: The Anatomy of Fear in Film*. Frances Lincoln.

Goddard, D. (Director) (2011). *The Cabin in the Woods*. [Film] Mutant Enemy Productions.

Haunter's Guide to Surviving and Thriving During the Off Season. (n.d.). Haunt Pay.

<https://hauntpay.com/2022/03/haunters-off-season/>

Heller, C. (2017, October 31). *A Brief History of the Haunted House*. Smithsonian Magazine.

<https://www.smithsonianmag.com/history/history-haunted-house-180957008/>

Henderson, B. [Wait in the Wings] (2022, October 23). 5 Spooky Musicals That Are Totally

UNHINGED. [video] YouTube. <https://youtu.be/Ni6n0-xLvYc?si=YcflFXwgsru6jRsV>

Hesse, J. (2017, October 30). *Evangelical Hell Houses Are Waking Nightmare*. Vice.

<https://www.vice.com/en/article/3kvkmy/evangelical-hell-houses-are-waking-nightmares>

Hex House. (n.d.). *Media*. <https://hexhouse.com/media/>

Hexed Haunted Attraction Photo & Videos. (n.d.). Virginia Haunted Houses.

<https://www.google.com/url?sa=i&url=https%3A%2F%2Fwww.virginiahauntedhouses.com%2Fmedia%2Fhexed-haunted-attraction-va.html&psig=AOvVaw1sV4P7lzOwrAwx4jMH0YVu&ust=1705723138915000&source>

[=images&cd=vfe&opi=89978449&ved=0CBUQjhxqFwoTCIjH9aXI6IMDFQAAAAAdAAAAABAI](#)

Horrorcons.com. (n.d.). Next Horror Conventions. <https://horrorcons.com/>

<https://production.pro/blog/5-stage-blood-recipes-for-your-show>

Illinois Department of Labor. (n.d.) *Haunted House FAQ*. <https://labor.illinois.gov/faqs/haunted-house-faq.html>

Japanese horror. (n.d.) In *Wikipedia*.

https://en.wikipedia.org/wiki/Japanese_horror#:~:text=Kabuki%20and%20Noh%2C%20forms%20of,of%20revenge%20and%20ghastly%20appearances.

Jcarama. (n.d.). *Top 55: The Horror of the Dance*. IMDb. <https://m.imdb.com/list/ls083847055/>

Karma, C. (2020, July 13). *Halloween Party Entertainment Black Widow Aerial Spider Act*.

Calmer Karma. <https://www.calmerkarma.org.uk/HALLOWEEN-PARTY-AERIAL-ACTS.html>

Kendall, E. (2023). *uncanny valley*. Britannica. <https://www.britannica.com/topic/uncanny-valley>

Kurtz, E. (2008). *David Tennant as Hamlet in Gregory Doran's 2008 production*. Royal

Shakespeare Company. <https://www.rsc.org.uk/hamlet/past-productions/in-focus-gregory-doran-2008>

List of Oogie Boogie Bash Characters At Disneyland (2023). (2023, October 30). No-Guilt

Disney. <https://noguiltydisney.com/list-of-oogie-boogie-bash-characters/>

Little, B. (2023, March 28). *The Great Depression Origins of Halloween Haunted Houses*.

<https://www.history.com/news/halloween-haunted-house-great-depression>

Lowbrow, Y. (2017, March 6). *Operating a Haunted House: A Vintage How-To Guide*. Flashbak.

<https://flashbak.com/operating-a-haunted-house-a-vintage-how-to-guide-375126/>

- [Luckhurst, R., Ashley, M., Kerrigan, M., Cardin, M., Golder, D., Thorne., R & Fletcher., R \(2018\) *The Astounding Illustrated History of Fantasy & Horror: Movies, Art, Comics, Pulp Magazines, Fiction.* Flame Tree Publishing.](#)
- Macdonald, B. (2014, October 10). *Why don't theme parks build more year-round haunted houses?* Los Angeles Times. <https://www.latimes.com/travel/themeparks/la-trb-haunted-houses-yearround-20141007-story.html>
- Maejima, Y. (n.d.) *Noh Aoi no Ue.* Hannya, Story about the Vengeance of the Japanese Demon. <https://japan-avenue.com/blogs/japan/hannya>.
- Mallory, M. (2009). *Universal Studios Monsters: A Legacy of Horror.* Universe.
- McCrary-Ruiz-Esparza, E. (2023, October 17). *The spooky, seven-figure business of Halloween haunted houses.* BBC. <https://www.bbc.com/worklife/article/20231016-the-spooky-seven-figure-business-of-halloween-haunted-houses>
- McElhinney, D. & Larsen, B. (2021, August 13). *What is Kabuki? 8 Things You Need to Know About Kabuki Theater.* Japan Objects. <https://japanobjects.com/features/kabuki/#history>
- McGlynn, K. (2014, October 6). *32 Hilarious Haunted House Reactions Caught On Camera.* Huffington Post. https://www.huffpost.com/entry/haunted-house-reactions_n_5921790
- McKamey Manor. (2022, October 13). In *Wikipedia*. https://en.wikipedia.org/wiki/McKamey_Manor
- [McKamey Manor. \(n.d.\). *Warning and Haunt Rules.* McKamey Manor. https://www.mckameymanor.com/warning](#)
- [McKittrick, C. \(2015, December 9\). *Michael Fassbender on Macbeth the "Massive Insight" He Found in How He Was Going to Play Him.* Daily Actor. https://www.dailyactor.com/actors-on-acting/michael-fassbender-macbeth-acting/](#)

Misery (film). (n.d.). In *Wikipedia*. [https://en.wikipedia.org/wiki/Misery_\(film\)](https://en.wikipedia.org/wiki/Misery_(film))

Monteil, A. (2019, September 29). *The Evolution of Ballet in Horror*. *Film School Rejects*.

<https://filmschoolrejects.com/ballet-in-horror/>

Morese, E. (2023, April 14). *'The Crucible' cast members embrace more realistic, serious tone*.

The Bark. <https://beardenbark.com/4847/entertainment/the-crucible-cast-members-embrace-more-realistic-serious-tone/>

Morton, L. (2023, November 15). *The Art of the Zombie Movie*. Applause.

Mysterious Mansion. (n.d.). Best Read Guide Smoky Mountains.

https://smokymountainsbrochures.com/coupons/mysterious-mansion/#google_vignette

National Haunted House Day. (n.d.), Sinister Rivisions,

<https://www.nationalhauntedhouseday.org/>

NBC Universal. (2023, October 17). *Universal Destinations & Experiences Reveals The Name of*

New, Year-Round Horror Experience. <https://www.nbcuniversal.com/article/universal-destinations-experiences-reveals-name-new-year-round-horror-experience>

Orlando, J. (2023, October 9) *Beware! Why this Tennessee haunted house takes horror to a new*

level. *The Tennessean*. <https://www.tennessean.com/story/news/2023/10/09/mckamey-manor-summerton-tennessee-horror-house-halloween-hulu/71083843007/>

Ottone, A. (2023, October 26). *A Scare on Stage: Horror in Musical Theatre*. *The Observer*.

<https://www.ndsmcobserver.com/article/2023/10/horror-in-musical-theater>

Our Top Ten Spookiest Ballets! (2020, October 20). School of American Ballet.

<https://sab.org/scenes/our-top-ten-spookiest-ballets/>

Outbreak Dread the Undead. (n.d.). *Dread the Undead*.

<https://www.outbreakzombieattraction.com/>

Parisi, A. (1984, May 20) *'Haunted Houses' Inspected*. The New York Times.

<https://www.nytimes.com/1984/05/20/nyregion/haunted-houses-inspected.html>

Philadelphia Ballet. (n.d.) *Giselle*. <https://philadelphiaballet.org/past-performances/giselle/>

Pinkney, K. (2023). *The Life of a Scare Actor*. Stage 32. <https://www.stage32.com/blog/the-life-of-a-scare-actor-3127>

Ripley's Believe It or Not! Gatlinburg. (n.d.). *Ripley's Haunted Adventure*,

<https://www.ripleys.com/gatlinburg/ripleys-haunted-adventure/>

Ripley's Haunted Adventure. (n.d.). *In Wikipedia*.

https://en.wikipedia.org/wiki/Ripley%27s_Haunted_Adventure

Roy, S. (2016, May 1). *A frisson of the forbidden: dance and horror*. *Dancing Times*.

<https://sanjoyroy.net/2016/05/frisson-forbidden-dance-horror/>

Royal Opera House (2022). *Swan Lake (2022): A powerful tale of love and treachery*. Royal Opera House. <https://www.roh.org.uk/tickets-and-events/swan-lake-2022-digital>.

Ryan, M & Carroll, R. (2015, October 30) *Extreme haunted house: inside the real life kingdom of masochists*. The Guardian.

<https://www.theguardian.com/lifeandstyle/2015/oct/30/extreme-haunted-house-masochists-mckamey-manor>

Science World. (n.d.). *Pepper's Ghost Hologram Illusion*.

<https://www.scienceworld.ca/resource/peppers-ghost-hologram-illusion/>

Scream queen. (n.d.). *In Wikipedia*. https://en.wikipedia.org/wiki/Scream_queen

Shakespeare Nerd. (2019, October 27). *Horror Scenes in Shakespeare: "Out, damned spot!" The Blood on Lady Macbeth's Hand*. *Shakespeare Nerd*.

<https://shakespearenerd.home.blog/2019/10/27/horror-scenes-in-shakespeare-out-damned-spot-the-blood-on-lady-macbeths-hands/>

Shakespeare Nerd. (2019, October 4). *Horror Scenes in Shakespeare: The Witches in 'Macbeth.'*

[Shakespeare Nerd. https://shakespearenerd.home.blog/2019/10/04/horror-scenes-the-witches/](https://shakespearenerd.home.blog/2019/10/04/horror-scenes-the-witches/)

Shakespeare, W. (1601). *Hamlet*.

Sharman, J. (Director) (1975) *The Rocky Horror Picture Show*. [Film] 20th Century Fox.

Shaw, H. (2022, October 31). *A "Hamlet" that isn't a bummer*. *The New Yorker*.

<https://www.newyorker.com/culture/the-theatre/a-hamlet-that-isnt-a-bummer>.

Six Flags Great America. (n.d.). *SixFlags Fright Fest*.

<https://www.sixflags.com/greatamerica/events/fright-fest-2023>

Skipper, G. (2022, April 14). *Singing, Screaming: Horror Musical Stage Adaptations From*

BEETLEJUICE And Beyond. Fangoria. <https://www.fangoria.com/original/singing-screaming-horror-musical-stage-adaptations-from-beetlejuice-and-beyond/>.

Smith, J. (2014). *The Pepper's Ghost Illusion*. Autodesk Instructables.

<https://www.instructables.com/The-Peppers-Ghost-Illusion/>

Smith, L. (2023, April 19). *Medea*. East Tennessee State University.

Study.com. (n.d.). *How does horror manifest in "Oedipus Rex?"* Study.com.

<https://homework.study.com/explanation/how-does-horror-manifest-in-oedipus-rex.html>

Sweet Dreams Scare House (n.d.). *Touch Tour Information*.

<https://www.sweetdreamsscarehouse.com/>

Swinfield, R. (1995, January 1). *Stage Makeup: Step-by-Step*. Betterwat Books.

Taylor, M. (2022, April 28). *What Does Fight, Flight, Freeze, Fawn Mean?* WebMD.

<https://www.webmd.com/mental-health/what-does-fight-flight-freeze-fawn-mean>

Tester, G. [Highlands Horrorfest] (2023, October 17). *2023 Highlands Horrorfest Roadshow 05-Bobby Funk*. [video]. YouTube.

<https://www.youtube.com/watch?v=FDQ6gjcGtDk&t=229s>

The 17th Door. (n.d.). *The Field Trip*. <https://the17thdoor.com/the-field-trip/>

The Bela Lugosi Blog. (n.d.). *Dorothy Peterson and Bela Lugosi*. The Bela Lugosi Blog. <https://beladraculalugosi.wordpress.com/1927-1928-dracula/>

The Haunted Farm. (n.d.) *FAQS*. <https://nchauntedfarm.com/faq-haunted-farm-questions/>

The Haunted Mansion Wiki. (n.d.) *Ballroom Dancers*.

https://hauntedmansion.fandom.com/wiki/Ballroom_Dancers#Mickey's_Boo-To-You_Halloween_Parade

The Meaning Behind the Hannya Mask. (2020, August 10). Irezumi Empire.

<https://irezumiempire.com/blogs/articles/hannya-mask-meaning-1>

TheActorsWorkshop. (2022). *Become a Scare Actor: The Complete Guide to Scaring People for a Living*. TheActorsWorkshop. <https://theactorsworkshop.org/become-a-scare-actor-the-complete-guide-to-scaring-people-for-a-living/>

These Detroit-area makeup artists are creating scary looks for Halloween. (2016, October 28).

Blac Detroit. <https://www.blac.media/arts-culture/these-detroit-area-makeup-artists-are-creating-scary-looks-for-halloween/>.

Torres, M. (2023, October 31). *I Get Paid To Frighten People. Here's The Secret To Delivering A Good Scare*. Huffington Post. https://www.huffpost.com/entry/haunted-house-job-scare-actor_1_653bdefde4b0d69ae706fdee

Tressler, S. (201, October 24). *S.A. Confidential: Stumpy the Monster Man*. My San Antonio.

<https://www.mysanantonio.com/entertainment/article/s-a-confidential-stumpy-the-monster-man-4920793.php>

Trueman, M. (2014, August 27). *Mum's the word: Helen McCrory and Diana Rigg on playing*

Medea. The Guardian. <https://www.theguardian.com/stage/2014/aug/27/helen-mccrory-diana-rigg-playing-medea-national-theatre>

Tweetsie Railroad. (n.d.). *Ghost Train*. <https://tweetsie.com/special-events/ghost-train>

U.S. Equal Employment Opportunity Commission. (n.d.). *Prohibited Employment*

Policies/Practices. <https://www.eeoc.gov/prohibited-employment-policiespractices>

United States of America Department of Commerce. (n.d.). *Religious Discrimination*.

<https://www.commerce.gov/cr/reports-and-resources/discrimination-quick-facts/religious-discrimination#:~:text=Title%20VII%20of%20the%20Civil,undue%20hardship%E2%80%9D%20on%20the%20employer.>

Universal Orlando Resort. (n.d.). *Halloween Horror Nights*.

<https://www.universalorlando.com/hhn/en/us>

Valentina, A. (2023) *Vanentina.mua*. Instagram.

https://www.instagram.com/valentina.mua/?utm_source=ig_embed&ig_rid=26613f65-34f3-4534-987a-528014d8b302

Wax, A. (2013, December 13). *How to Act in a Horror Movie*. Backstage.

<https://www.backstage.com/magazine/article/how-to-act-in-a-horror-movie-76251/>

Wax, J. (2014, November 5). *Thriller Dance Background and History*. Bella Ballroom.

<https://www.bellaballroom.com/blog/thriller-dance-background-history/>.

West, T. [Director] (2022). *Pearl*. [Film] A24.

Williams, A. (2023, October 18) *'You're gonna get buried alive': What to know about McKamey Manor, the notorious haunted attraction*. Live Now Fox.

<https://www.livenowfox.com/news/youre-gonna-get-buried-alive-what-to-know-about-mckamey-manor-the-notorious-haunted-attraction>

Williams, H. (2019, March 5). *Why the Grand Guignol was so shocking*. BBC.

<https://www.bbc.com/culture/article/20190304-why-the-grand-guignol-was-so-shocking>

Year-Round Haunted House Directory. (n.d.). ScareFactor.com.

<https://www.thescarefactor.com/year-round-haunted-houses/>

Ziavras, V. (2022, October 21). *What are the code requirements for haunted house attractions?*

National Fire Protection Association. <https://www.nfpa.org/news-blogs-and-articles/blogs/2022/10/21/nfpa-1-fire-code-requirements-for-haunted-houses-firecodefridays-import>

Haunted Houses Mentioned:

[McKamey Manor-Summertown, Tennessee](#)

[Ripley's Haunted Adventure-Gatlinburg, Tennessee](#)

[Ripley's Haunted Adventure-Myrtle Beach, South Carolina](#)

[Mysterious Mansion-Gatlinburg, Tennessee](#)

[Outbreak: Dread the Dead-Pigeon Forge, Tennessee](#)

[Outbreak: Dread the Dead-Myrtle Beach, South Carolina](#)

[Oogie Boogie Bash-Disneyland](#)

[Halloween Horror Nights-Universal](#)

[Haunted Mansion-Disneyland](#)

[17th Door-Buena Park, California](#)

[Frightmare Manor-Morristown, Tennessee](#)

[FrightWorks Haunted House-Powell, Tennessee](#)

[The Haunted Farm-Hendersonville, North Carolina](#)

[Nightmares Fear Factory-Niagara Falls](#)

[Nashville Nightmares-Nashville, Tennessee](#)

[Ghost Train at Tweetsie-Blowing Rock, North Carolina](#)

[Knott's Scary Farm-Buena Park, California](#)

[Haunted Castle at Six Flags-Jackson Township, New Jersey](#)

[Hex House-Tulsa, Oklahoma](#)

[Ripley's Haunted Adventure-Pattaya, Thailand](#)

[Six Flags Fright Fest-Six Flags Great America](#)

[Sweet Dreams Scare House-Easley, South Carolina](#)