

A Youth In Babylon Confessions Of A Trash Film King

Undead in the West is a collection of essays that explore the many tropes and themes through which undead Westerns make the genre’s inner plagues and demons visible, and lay siege to a frontier tied to myths of strength, ingenuity, freedom, and independence. Featuring several illustrations and a filmography, the volume is divided into three sections: “Reanimating Classic Western Tropes” examines traditional Western characters, symbolism, and plot devices and how they are given new life in undead Westerns; “The Moral Order Under Siege” explores the ways in which the undead confront classic values and morality tales embodied in Western films; and “And Hell Followed with Him” looks at justice, retribution, and retaliation at the hands of undead angels and avengers.

When inventor and movie studio pioneer Thomas Edison wanted to capture western magic on film in 1904, where did he send his crew? To Oklahoma's 101 Ranch near Ponca City. And when Francis Ford Coppola readied young actors Tom Cruise and Matt Dillon to portray teen class strife in the 1983 movie The Outsiders, he took cast and crew to Tulsa, the setting of S. E. Hinton's acclaimed novel. From Edison to Coppola and beyond, Oklahoma has served as both backdrop and home base for cinematic productions. The only book to chronicle the history of made-in-Oklahoma films, John Wooley's Shot in Oklahoma explores the variety, spunk, and ingenuity of moviemaking in the Sooner State over more than a century. Wooley's trek through cinematic history, buttressed by meticulous research and interviews, hits the big films readers have heard of—but maybe didn't realize were shot in the state—along with lesser-known offerings. We also get the films' intriguing backstories. For instance, President Theodore Roosevelt's fascination with a man purportedly able to catch a wolf in his hands led to The Wolf Hunt, shot in the Wichita Mountains and screened in the White House in 1909. Over time, homegrown movies such as Where the Red Fern Grows (1974, 2003) have given way to feature films including The Outsiders and Rain Man (1988). Throughout this tale, Wooley draws attention to unsung aspects of state and cinematic history, including early all-black movies lensed in Oklahoma's African American towns and films starring American Indian leads. With a nod to more recent Hollywood productions such as Twister (1996) and Elizabethtown (2005), Wooley ultimately explores how a low-budget slasher movie created in Oklahoma in the 1980s transformed the movie business worldwide. Punctuated with photographs and including a filmography of more than one hundred productions filmed in the state, Shot in Oklahoma offers movie lovers and historians alike an engaging ride through untold cinematic history.

During the second half of the 20th century, landmark works of the horror film genre were as much the product of enterprising regional filmmakers as of the major studios. From backwoods Utah to the Louisiana bayous to the outer boroughs of New York, independent, regional films like Night of the Living Dead, Last House on the Left, I Spit on Your Grave, The Texas Chain Saw Massacre, and The Evil Dead stood at the vanguard of horror cinema. This overview of regionally produced horror and science fiction films includes interviews with 13 directors and producers who operated far from mainstream Hollywood, along with a state-by-state listing of regionally produced genre films made between 1958 and 1990. Highlighting some of the most influential horror films of the past 50 years, this work celebrates not only regional filmmaking, but also a cultural regionalism that is in danger of vanishing.

The classic volume of cult film criticism, now brought completely up-to-date 'Encyclopaedic, insightful, and entertaining - no bookshelf should be without Newman's frighteningly readable Nightmare Movies' Mark Kermode Horror, The Film Reader Hardcore Horror Cinema in the 21st Century A Quick Look at Small Culture Filmmaking Beyond the Hollywood Canon Swedish Cinema and the Sexual Revolution Film Book Reviews, 1989-1991 Undead in the West The Cult Film Reader

The author recounts how he became involved in the motion picture industry, and describes his work in producing "exploitation" pictures

Swedish cinema became recognized for daring representations of sexuality with such films as One Summer of Happiness (1951), The Silence (1963), I Am Curious (Yellow) (1967) and a wave of sex films in the late 1960s and 1970s. The association between Swedish film and sexuality shows up frequently in popular culture. From Taxi Driver (1976) to Mad Men (2007-2015), dirty Swedish movie references abound. Yet the connection has attracted little critical attention. In this collection of new essays, Swedish and American scholars go beyond popular misconceptions to explore the origins, influences and reception of sexuality in Swedish cinema during the "sexual revolution" on both sides of the Atlantic. A broad range of topics are covered, from analyses of key films, to a behind-the-scenes study of the Swedish Film Institute, which played a significant role in opposing Swedish film censorship.

DIVThe history of horror films and the horror film industry in the 1950s and 1960s./div

"An invaluable collection for anyone researching or teaching cult cinema ... The Cult Film Reader is an authoritative text that should be of value to any student or researcher interested in challenging and transgressive cinema that pushes the boundaries of conventional cinema and film studies." Science Fiction Film and Television "A really impressive and comprehensive collection of the key writings in the field. The editors have done a terrific job in drawing together the various traditions and providing a clear sense of this rich and rewarding scholarly terrain. This collection is as wild and diverse as the films that it covers. Fascinating." Mark Jancovich, Professor of Film and Television Studies, University of East Anglia, UK "It's about time the lunatic fans and loyal theorists of cult movies were treated to a book they can call their own. The effort and knowledge contained in The Cult Film Reader will satisfy even the most ravenous zombie's desire for detail and insight. This book will gnaw, scratch and infect you just like the cult films themselves." Brett Sullivan, Director of Ginger Snaps Unleashed and The Chair "The Cult Film Reader is a great film text book and a fun read." John Landis, Director of The Blues Brothers, An American Werewolf in London and Michael Jackson's Thriller "Excellent overview of the subject, and a comprehensive collection of significant scholarship in the field of cult film. Very impressive and long overdue." Steven Rawle, York St John University, UK Whether defined by horror, kung-fu, sci-fi, sexploitation, kitsch musical or 'weird world cinema', cult movies and their global followings are emerging as a distinct subject of film and media theory, dedicated to dissecting the world's unruliest images. This book is the world's first reader on cult film. It brings together key works in the field on the structure, form, status, and reception of cult cinema traditions. Including work from key established scholars in the field such as Umberto Eco, Janet Staiger, Jeffrey Sconce, Henry Jenkins, and Barry Keith Grant, as well as new perspectives on the gradually developing canon of cult cinema, the book not only presents an overview of ways in which cult cinema can be approached, it also re-assesses the methods used to study the cult text and its audiences. With editors' introductions to the volume and to each section, the book is divided into four clear thematic areas of study – The Conceptions of Cult; Cult Case Studies; National and International Cults; and Cult Consumption – to provide an accessible overview of the topic. It also contains an extensive bibliography for further related readings. Written in a lively and accessible style, The Cult Film Reader dissects some of biggest trends, icons, auteurs and periods of global cult film production. Films discussed include Casablanca, The Rocky Horror Picture Show, Eraserhead, The Texas Chainsaw Massacre, Showgirls and Ginger Snaps. Essays by: Jinsoo An; Jane Arthurs; Bruce Austin; Martin Barker; Walter Benjamin; Harry Benshoff; Pierre Bourdieu; Noel Carroll; Steve Chibnall; Umberto Eco; Nezih Erdogan; Welch Everman; John Fiske; Barry Keith Grant ; Joan Hawkins; Gary Hentzi; Matt Hills; Ramaswami Harindranath; J.Hoberman; Leon Hunt; I.Q. Hunter; Mark Jancovich; Henry Jenkins; Anne Jerslev; Siegfried Kracauer; Gina Marchetti; Tom Mes; Gary Needham; Sheila J. Nayar; Annalee Newitz; Lawrence O'Toole; Harry Allan Potamkin; Jonathan Rosenbaum; Andrew Ross; David Sanjek; Eric Schaefer; Steven Jay Schneider; Jeffrey Sconce; Janet Staiger; J.P. Telotte; Parker Tyler; Jean Vigo; Harmony Wu

Memory, Home Video and Exploitation Film Fandom

The Slide Area

Adventures in Exploitation Filmmaking from the '50s to the '90s

From Edison to ISIS: A New History of Death on Film

Critical Essays

Production, Marketing and Consumption

A Century of Sooner State Cinema

Disability, Eugenics, and Classic Horror Cinema

In his unsurpassed employment of 60 years in the business, Beaudine racked up more than 500 films and in excess of 350 television programs. Until his death at age 78, he was the oldest active director in the business. This detailed biography chronicles Beaudine's swift rise through the ranks, his triumph as one of the most successful directors of British comedies, his accumulation and loss of personal fortunes, his fall from fame, and his prolific work in television. Marshall corrects much misinformation that has been written about the director and has compiled the most complete list of his directorial credits to date.

Whether defined by the carnivalesque excesses of Troma studios (The Toxic Avenger), the arthouse erotica of Radley Metzger and Doris Wishman, or the narrative experimentations of Abel Ferrara, Melvin Van Peebles, Jack Smith, or Harmony Korine, underground cinema has achieved an important position within American film culture. Often defined as "cult" and "exploitation" or "alternative" and "independent," the American underground retains separate strategies of production and exhibition from the cinematic mainstream, while its sexual and cinematic representations differ from the traditionally conservative structures of the Hollywood system. Underground U.S.A. offers a fascinating overview of this area of maverick moviemaking by considering the links between the experimental and exploitative traditions of the American underground.

Presents pinups and stories about B-movie stars, "Playboy" bunnies, and models from the 1950s to the 1970s

From the grindhouse oddities to major studio releases, this work details 46 horror films released during the genre’ s golden era. Each entry includes cast and credits, a plot synopsis, in-depth critical analysis, contemporary reviews, time of release, brief biographies of the principal cast and crew, and a production history. Apart from the 46 main entries, 71 additional “borderline horrors” are examined and critiqued in an appendix.

Freak Show Legacies

The Sleaze Merchants

"Bold! Daring! Shocking! True!"

Art-Horror and the Horrific Avant-Garde

The Erotic World of Stephen C. Apostolof

Golden Horrors

Horror on Screen Since the 1960s

Confessions of a Teenage Gamer

First published in 1987, New York Times bestseller, I’m With The Band has been reprinted throughout the years, all over the world. This is the stylish, exuberant and sweetly innocent tale of one of the most famous groupies of the 1960s and 70s. Beginning with Pamela Des Barres’ early obsession with Elvis, her own Beatlemania madness, and her fierce determination to meet the musicians who rocked her world, I’m With The Band illuminates the glory days of scintillating encounters with musical gods including Jim Morrison, Jimi Hendrix, Mick Jagger and Keith Moon. A girl just wanting to have fun, Des Barres immersed herself in the drugs, danger and ecstasy of the freewheeling 1960s. As a member of The GTOs (Girls Together Outrageously), an all-female group masterminded by Frank Zappa, Des Barres was in the thick of the most revolutionary renaissance in the history of modern popular music. She travelled with Led Zeppelin; lived in sin with Don Johnson; turned down a date with Elvis Presley; and was close friends with Robert Plant, Gram Parsons and Ray Davies. She had affairs with Mick Jagger, Jimmy Page, Keith Moon, Waylon Jennings, Chris Hillman, Noel Redding, and Jim Morrison, among others. A woman in possession of her own destiny, Des Barres blazed a trail for women’s life-writing, standing up for female voices and experience everywhere. From original diaries, told with great warmth, chutzpah and joie de vivre, this is a frank memoir that wears its heart on its sleeve, and recalls one of rock ‘n’ roll’s most thrilling eras. This edition contains new material from the author, including her response to the vitriolic shaming of groupies, and a foreword by Roisin O’Connor, rock journalist and music correspondent for the Independent.

Everybody knows, and maybe even loves, a microgenre. Plague romances and mommy memoirs. Nudie-cutie movies, Nazi zombies, and dinosaur erotica. Baby burlesks, Minecraft fiction, grindcore, premature ejaculation poetry...microgenres come in all varieties and turn up in every form of media under the sun, tailor-made for enthusiasts of all walks of life. Coming into use in the last decade or so, the term "microgenre" classifies increasingly niche-marketed worlds in popular music, fiction, television, and the Internet. Netflix has recently highlighted our fascination with the ultra-niche genre with hilariously specific classifications -- [?]independent supernatural dramedy featuring a strong female lead[?] [?] that can sometimes hit a little too close to home. Each contribution in this collection introduces readers to a different microgenre, drawn from a range of historical periods and from a variety of media. The Microgenre presents a previously untreated point of cultural curiosity, revealing the profound truth that humanity's desire to classify is often only matched by the unsustainability of the obscure and hyper-specific. It also affirms, in colorful detail, what most people suspect but have trouble fathoming in an increasingly homogenized and commercial West: that imaginative projects are just that, imaginative, diverse, and sometimes completely and hilariously inexplicable.

Strippers, zombies, fugitives and jewel thieves. These were just some of the characters who inhabited the weird, wild films of director Stephen C. Apostolof in the 1960s and 1970s. But Apostolof's own life was every bit as improbable as the plot of his lurid movies. Escaping the clutches of the communists in his native Bulgaria, he came to America in 1952 and decided on a whim to reinvent himself as a Hollywood filmmaker, right down to the cigars, sunglasses and Cadillacs. He produced a string of memorable sexploitation classics, including the infamous Orgy of the Dead. Along the way, he married three times, fathered five children and forged a personal and professional relationship with the notorious Ed Wood, Jr. Drawing on rare archival material and interviews with those who knew him best, this first biography of Apostolof chronicles the life and career of a cult film legend.

When representing the Holocaust, the slightest hint of narrative embellishment strikes contemporary audiences as somehow a violation against those who suffered under the Nazis. This anxiety is, at least in part, rooted in Theodor Adorno's dictum that "To write poetry after Auschwitz is barbaric." And despite the fact that he later reversed his position, the conservative opposition to all "artistic" representations of the Holocaust remains powerful, leading to the insistent demand that it be represented, as it really was. And yet, whether it's the girl in the red dress or a German soldier belting out Bach on a piano during the purge of the ghetto in Schindler's List, or the use of tracking shots in the documentaries Shoah and Night and Fog, all genres invent or otherwise embellish the narrative to locate meaning in an event that we commonly refer to as "unimaginable." This wide-ranging book surveys and discusses the ways in which the Holocaust has been represented in cinema, covering a deep cross-section of both national cinemas and genres.

Dad Made Dirty Movies

Film and the Holocaust

Confessions of a Trash-film King

Selected Readings, 1960 to the Present

Underground U.S.A.

A Youth in Babylon

Reel Terror

The Scary, Bloody, Gory, Hundred-Year History of Classic Horror Films

Twisted bodies, deformed faces, aberrant behavior, and abnormal desires characterized the hideous creatures of classic Hollywood horror, which thrilled audiences with their sheer grotesqueness. Most critics have interpreted these traits as symptoms of sexual repression or as metaphors for other kinds of marginalized identities, yet Angela M. Smith conducts a richer investigation into the period's social and cultural preoccupations. She finds instead a fascination with eugenics and physical and cognitive debility in the narrative and spectacle of classic 1930s horror, heightened by the viewer's desire for visions of vulnerability and transformation. Reading such films as Dracula (1931), Frankenstein (1931), Dr. Jekyll and Mr. Hyde (1931), Freaks (1932), and Mad Love (1935) against early-twentieth-century disability discourse and propaganda on racial and biological purity, Smith showcases classic horror's dependence on the narratives of eugenics and physiognomics. She also notes the genre's conflicted and often contradictory visualizations. Smith ultimately locates an indictment of biological determinism in filmmakers' visceral treatments, which take the impossibility of racial improvement and bodily perfection to sensationalistic heights. Playing up the artifice and conventions of disabled monsters, filmmakers exploited the fears and yearnings of their audience, accentuating both the perversity of the medical and scientific gaze and the debilitating experience of watching horror. Classic horror films therefore encourage empathy with the disabled monster, offering captive viewers an unsettling encounter with their own impairment. Smith's work profoundly advances cinema and disability studies, in addition to general histories concerning the construction of social and political attitudes toward the Other.

Through studying images of blood in film from the mid-1950s to the end of the 1960s, this path-breaking book explores how blood as an (audio)visual cinematic element went from predominately operating as a signifier, providing audiences with information about a film’s plot and characters, to increasingly operating in terms of affect, potentially evoking visceral and embodied responses in viewers. Using films such as The Return of Dracula, The Tangler, Blood Feast, Two Thousand Maniacs, Color Me Blood Red, Bonnie and Clyde, and The Wild Bunch, Rødje takes a novel approach to film history by following one (audio)visual element through an exploration that traverses established standards for film production and reception. This study does not heed distinctions regarding to genres (horror, western, gangster) or models of film production (exploitation, independent, studio productions) but rather maps the operations of cinematic images across marginal as well as more traditionally esteemed cinematic territories. The result is a book that rethinks and reassembles cinematic practices as well as aesthetics, and as such invites new ways to investigate how cinematic images enter relations with other images as well as with audiences.

When people think of World of Warcraft, they think of a socially awkward, acne-faced teenager with "no life." Confessions of a Teenage Gamer challenges those stereotypes and shows how a kid from a wealthy family with every opportunity at his fingertips ended up finding himself in a video game. Confessions of a Teenage Gamer is funny in its honest retellings of teenage puberty, witty in its commentary on rich suburban life, and thought provoking in a way that questions the meaning behind success and happiness. This true story draws parallels between sports, music, and video games-and shows how, at the core, they teach many of the same lessons. With a successful spine surgeon for a father, a music teacher for a mother, and a house full of driven, high-achieving siblings, Nicolas Cole's Confessions of a Teenage Gamer shows how far one boy will go to chase his dream of becoming a professional gamer.

The Routledge Dictionary of Modern American Slang offers the ultimate record of modern, post WW2 American Slang. The 25,000 entries are accompanied by citations that authenticate the words as well as offer examples of usage from popular literature, newspapers, magazines, movies, television shows, musical lyrics, and Internet user groups. Etymology, cultural context, country of origin and the date the word was first used are also provided. In terms of content, the cultural transformations since 1945 are astounding. Television, computers, drugs, music, unpopular wars, youth movements, changing racial sensitivities and attitudes towards sex and sexuality are all substantial factors that have shaped culture and language. This new edition includes over 500 new headwords collected with citations from the last five years, a period of immense change in the English language, as well as revised existing entries with new dating and citations. No term is excluded on the grounds that it might be considered offensive as a racial, ethnic, religious, sexual or any kind of slur. This dictionary contains many entries and citations that will, and should, offend. Rich, scholarly and informative, The Routledge Dictionary of Modern American Slang and Unconventional English is an indispensable resource for language researchers, lexicographers and translators.

The Confessions of a Catnip Junkie

Bombshells

killing for culture

A History of Exploitation Films, 1919-1959

The Very Best of the Best of True Confessions, Volume 2

The Microgenre

A State-by-State Guide with Interviews

The Tangler to The Wild Bunch

From the American underground film to the blockbuster superhero, this authoritative collection of introductory and specialized readings explores the core issues and developments in 1945 American cinematic history during the second half of the twentieth-century through the present day. Considers essential subjects that have shaped the American film industry—from the impact of television and CGI to the rise of independent and underground film; from the impact of the civil rights, feminist and LGBT movements to that of 9/11. Features a student-friendly structure dividing coverage into the periods 1960-1975, 1976-1990, and 1991 to the present day, each of which opens with an historical overview Brings together a rich and varied selection of contributions by established film scholars, combining broad historical, social, and political contexts with detailed analysis of individual films, including Midnight Cowboy, Nashville, Cat Ballou, Chicago, Back to the Future, Killer of Sheep, Daughters of the Dust, Nothing But a Man, Ali, Easy Rider, The Conversation, The Texas Chain Saw Massacre, Longtime Companion, The Matrix, The War Tapes, the Batman films, and selected avant-garde and documentary films, among many others. Additional online resources, such as sample syllabi, which include suggested readings and filmographies, for both general and specialized courses, will be available online. May be used alongside American Film History: Selected Readings, Origins to 1960 to provide an authoritative study of American cinema from its earliest days through the new millennium

Horror, The Film Reader brings together key articles to provide a comprehensive resource for students of horror cinema. Mark Jancovich's introduction traces the development of horror film from The Cabinet of Dr. Caligari to The Blair Witch Project, and outlines the main critical debates. Combining classic and recent articles, each section explores a central issue of horror film, and features an editor's introduction outlining the context of debates.

The Slide Area is a monthly book review column by film historian Anthony Slide which has appeared in Classic Images since January 1989. This anthology collects over 300 reviews published in the column through December 1991. Too often dismissed as nothing more than 'trash cinema', exploitation films have become both earnestly appreciated cult objects and home video items that are more accessible than ever. In this wide-ranging new study, David Church explores how the history of drive-in theatres and urban grind houses has descended to the home video formats that keep these lurid movies fondly alive today. Arguing for the importance of cultural memory in contemporary fan practices, Church focuses on both the re-release of archival exploitation films on DVD and the recent cycle of 'retrosploitation' films like Grindhouse, Machete, Viva, The Devil's Rejects, and Black Dynamite. At a time when older ideas of subcultural belonging have become increasingly subject to nostalgia, Grindhouse Nostalgia presents an indispensable study of exploitation cinema's continuing allure, and is a bold contribution to our understanding of fandom, taste politics, film distribution, and home video.

Nazisploitation!

New Perspectives on Dramas, Documentaries, and Experimental Films

From Silents to Television

The Emergence of the Christian Film Industry, 1930-1986

Cultural Exchange on 42nd Street, and Beyond

The New American Cinema

Death of the Moguls

Shot in Oklahoma

Take a 6000 mile American journey with Doo Doo, a golden-orange tomcat who is very lost. But not so lost he doesn't know what he wants more than anything-it's the same thing we all want-love and home.

From the author of the definitive heavy metal history, Bang Your Head, a behind-the-scenes look a century of horror films Reel Terror is a love letter to the wildly popular yet still misunderstood genre that churns out blockbusters and cult classics year after year. From The Cabinet of Dr. Caligari to Paranormal Activity, Konow explores its all-time highs and lows, why the genre has been overlooked, and how horror films just might help us overcome fear. His on-set stories and insights delve into each movie and its effect on American culture. For novices to all out film buffs, this is the perfection companion to this Halloween's movie marathons.

With a little bit of hope, some suspense and a lot of love, the second volume of The Very Best Of The Best Of True Confessions embarks on another reading adventure. It begins with a ghost and continues with an incredibly desperate woman and finishes up with a family's disillusionment. Read these experiences and you'll come to believe that things will always get better.Stories include: The Ghost Who Shadows Me!Our Secret Afternoons of Passion Weep No More I Gambled to Keep My Lover My Voodoo Spell Cursed Me!Affair without End ... and more!Excerpt: I stopped talking. There it was, the truth. I resented the child because her small face and body were a living, constant reminder to me that Rick Porter had touched and kissed and made love to the woman I loved. "I'm sorry," I said. "Claudia, I'm sorry, honest."

Examines, with historically informed nuance, the myriad routes of cultural influence that converged in the American "grindhouse" phenomenon and its aftermath.

The End of Classical Hollywood

American Film History

Hideous Progeny

Vampires, Zombies, Mummies, and Ghosts on the Cinematic Frontier

Glamour Girls of a Lifetime

The Nazi Image in Low-Brow Cinema and Culture

Grindhouse Nostalgia

William Beaudine

Christian filmmaking, done outside of the corporate Hollywood industry and produced for Christian churches, affected a significant audience of church people. Protestant denominations and individuals believed that they could preach and to mass medium of film. Although suspicion toward the film industry marked many conservatives during the early 1930s, many Christian leaders came to believe in the power of technology to convert or to morally instruct people. Thus the growth of an extension of the Protestant tradition of preaching, with the films becoming celluloid sermons. Celluloid Sermons is the first historical study of this phenomenon. Terry Lindvall and Andrew Quicke highlight key characters, studios, and inf from 1930 to 1986—such as the Billy Graham Association, with its major WorldWide Pictures productions of films like The Hiding Place, Ken Curtis' Gateway Films, the apocalyptic “end-time” films by Mark IV (e.g. Thief in the Night), and the Dobson's Focus on the Family--assessing the extent to which the church's commitment to filmmaking accelerated its missions and demonstrating that its filmic endeavors had the unintended consequence of contributing to the secularization of America. Most books about B-movies are straight-forward genre guides, biographies or encyclopaedias. Not this one. In addition to chapters on film showmen, gimmicks and cult films, Land of a Thousand Balconies documents those incidents and unauthor Jack Stevenson has -- over the past fifteen years -- been privy to in his various capacities as show organiser, tour arranger, festival jury member and projectionist-for-hire. Land of a Thousand Balconies also focuses on movie theatres lamenting on the disappearing 'sense of place' that is such an integral part of the movie-going experience. Here the reader is invited to tour a diversity of venues -- from the notorious old grindhouses of San Francisco, the home-made studios through to the underground film clubs of Europe. Book jacket.

Death of the Moguls is a detailed assessment of the last days of the “rulers of film.” Wheeler Winston Dixon examines the careers of such moguls as Harry Cohn at Columbia, Louis B. Mayer at MGM, Jack L. Warner at Warner Brothers, Adolph Zukor at Republic in the dying days of their once-mighty empires. He asserts that the sheer force of personality and business acumen displayed by these moguls made the studios successful: their deaths or departures hastened the end of their plan for leadership succession; they simply couldn't imagine a world in which they didn't reign supreme. Covering 20th Century-Fox, Selznick International Pictures, Metro-Goldwyn-Mayer, Paramount Pictures, RKO Radio Pictures, Warner Brothers, Republic Pictures, Monogram Pictures and Columbia Pictures, Dixon briefly introduces the studios and their respective bosses in the late 1940s, just before the collapse, then chronicles the last productions from the studios and their eventual demise in 1960s. He details such game-changing factors as the de Havilland decision, which made actors free agents; the Consent Decree, which forced the studios to get rid of their theaters; how the moguls dealt with their collapsing empires in the conventional studio assembly line, where producers had rosters of directors, writers, and actors under their command. Complemented by rare, behind-the-scenes stills, Death of the Moguls is a compelling narrative of the end of the studio system, the majors as television, the de Havilland decision, and the Consent Decree forced studios to slash payrolls, make the shift to color, 3D, and CinemaScope in desperate last-ditch efforts to save their kingdoms. The aftermath for some was the end of their and, in some cases, the distribution of independent film.

A social and cultural history of exploitation films, which were produced on the fringes of Hollywood and often dealt with subjects forbidden by the Production Code.

Land of a Thousand Balconies

Regional Horror Films, 1958Ð1990

Nightmare Movies

Horror Films and the American Movie Business, 1953–1968

I'm With the Band: Confessions of a Groupie

Cutting Edge

An Illustrated Critical Filmography of Terror Cinema, 1931–1939

From Babylon to Jerusalem

Deliberately eclectic and panoramic, THE NEW AMERICAN CINEMA brings together thirteen leading film scholars who present a range of theoretical, critical, and historical perspectives on a rich and pivotal time in American cinema—that from the mid 1960s to the present. With its range of topics and breadth of critical approaches, this anthology illuminates the volatile mix of industrial process and artistic inspiration that comprises American moviemaking. 46 photos.

A brilliant line-up of international contributors examine the implications of the portrayals of Nazis in low-brow culture and that culture's re-emergence today

The first of its kind, this study examines the exemplars of hardcore horror--Fred Vogel's August Underground trilogy, Shane Ryan's Amateur Porn Star Killer series and Lucifer Valentine's "vomit gore" films. The author begins with a definition and critical overview of this marginalized subgenre before exploring its key aesthetic convention, the pursuit of realist horror. Production practices, exhibition and marketing strategies are discussed in an in-depth interview with filmmaker Shane Ryan. Audience reception is covered with a focus on fan interaction via the Internet.

Society has long been fascinated with the freakish, shocking and strange. In this book Gary Cross shows how freakish elements have been embedded in modern popular culture over the course of the 20th century despite the evident disenchantment with this once widespread cultural outlet. Exploring how the spectacle of freakishness conflicted with genteel culture, he shows how the condemnation of the freak show by middle-class America led to a transformation and merging of genteel and freak culture through the cute, the camp and the creepy. Though the carnival and circus freak was marginalised by the 1960s and had largely disappeared by the 1980s, forms of freakish culture survived and today appear in reality TV, horror movies, dark comedies and the popularity of tattoos. Freak Show Legacies will focus less on the individual 'freak' as 'the other' in society, and more on the audience for the freakish and the transformation of wonder, sensibility and sensitivity that this phenomenon entailed. It will use the phenomenon of 'the freak' to understand the transformation of American popular culture across the 20th century, identify elements of 'the freak' in popular culture both past and present, and ask how it has prevailed despite its apparent unpopularity.

How the Cute, Camp and Creepy Shaped Modern Popular Culture

Discoveries and Confessions of a B-movie Archaeologist

Celluloid Sermons

Images of Blood in American Cinema

Ghouls, Gimmicks, and Gold

The Routledge Dictionary of Modern American Slang and Unconventional English

Grindhouse

Unlike images of sex, which were clandestine and screened only in private, images of death were made public from the onset of cinema. The father of the modern age, Thomas Edison, fed the appetite for this material with staged executions on film. Little over a century later the executions are real and the world is aghast at brutalities freely available online at the click of a button. Some of these films are created by lone individuals using shaky camera phones: Luka Magnotta, for instance, and the teenagers known as the Dnipropetrovsk maniacs. Others are shot on high definition equipment and professionally edited by organized groups, such as the militant extremists ISIS. KILLING FOR CULTURE explores these images of death and violence, and the human obsession with looking — and not looking — at them. Beginning with the mythology of the so-called ‘snuff’ film and its evolution through popular culture, this book traces death and the artifice of death in the ‘mondo’ documentaries that emerged in the 1960s, and later the faux snuff pornography that found an audience through Necrobabes and similar websites. However, it is when videos depicting the murders of Daniel Pearl and Nick Berg surfaced in the 2000s that an era of genuine atrocity commenced, one that has irrevocably changed the way in which we function as a society.

Now it can be told—here are the true stories of fifteen fearless filmmakers who defied the system...and won! This incredible book documents the real stories of Hollywood's true giants, the pioneers and crazed visionaries, the cinematic sorcerers

without any scruples: magnificent men like Sam Katzman, Jim Wynorski, Fred Olen Ray, Jess Franco, and Edward D. Wood, Jr.