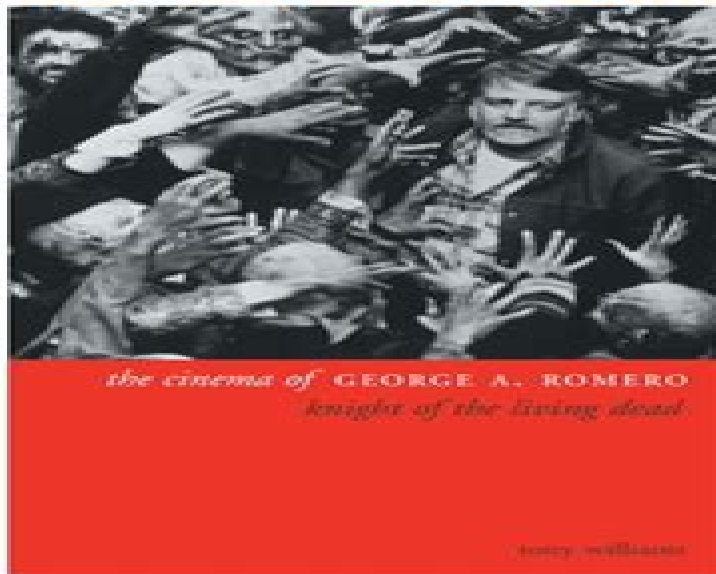


The Cinema of George A. Romero: Knight of the Living Dead (Directors' Cuts)



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The Cinema of George A. Romero: Knight of the Living Dead is the first in-depth study in English of the career of this foremost auteur working at the margins of the Hollywood mainstream in the horror genre. In placing Romero's oeuvre in the context of literary naturalism, the book explores the relevance of the director's films within American cultural traditions and thus explains the potency of such work beyond 'splatter movie' models. The author explores the roots of naturalism in the work of Emile Zola and traces this through to the EC Comics of the 1950s and on to the work of Stephen King. In so doing, the book illuminates the importance of seminal Romero texts such as Night of the Living Dead (1968),

The Cinema Of George A Romero Directors Cuts

Andr s Kov cs



The Cinema Of George A Romero Directors Cuts:

The Cinema of George A. Romero Tony Williams, 2015-04-14 In this comprehensive portrait of horror's definitive director Tony Williams ties George A. Romero's films to the development of literary naturalism and American culture expanding the artist's creative footprint beyond his mastery of the splatter movie genre Williams locates Romero's influences in the work of Emile Zola the Entertainment Comics of the 1950s and the novels of Stephen King revealing the interdisciplinary depth of his seminal films *Night of the Living Dead* 1968 *Creepshow* 1982 *Monkey Shines* 1988 and *The Dark Half* 1992 For this second edition Williams reads Romero's *Bruiser* 2000 against his more recent *Land of the Dead* 2005 and takes a fresh look at *Diary of the Dead* 2007 and *Survival of the Dead* 2009 two overlooked films that feature Romero's greatest achievements yet

The Cinema of Agn s Varda Delphine Benezet, 2014-04-14 Agn s Varda a pioneer of the French New Wave has been making radical films for over half a century Many of these are considered by scholars filmmakers and audiences alike as audacious seminal and unforgettable This volume considers her production as a whole revisiting overlooked films like *Mur Murs Documenteur* 1980-81 and connecting her cinema to recent installation work This study demonstrates how Varda has resisted norms of representation and dictates of production It also shows how she has elaborated a personal repertoire of images characters and settings which all provide insight on their cultural and political contexts The book thus offers new readings of this director's multifaceted career arguing that her work should be seen as an aesthetically influential and ethically driven production where cinema is both a political and collaborative practice and a synesthetic art form

The Cinema of Ra l Ruiz Michael Goddard, 2013-09-22 Ra l Ruiz while considered one of the world's most significant filmmakers by several film critics is yet to be the subject of any thorough engagement with his work in English This volume sets out on this task by mapping as fully as possible Ruiz's cinematic trajectory across more than five decades of prolific work up to his death in 2011 ranging from his earliest work in Chile to high budget European costume dramas culminating in *Mysteries of Lisbon* 2010 It does so by treating Ruiz's work with its surrealist magic realist popular cultural and neo-Baroque sources as a type of impossible cinematic cartography mapping real imaginary and virtual spaces and crossing between different cultural contexts aesthetic strategies and technical media It argues that across the different phases of Ruiz's work identified there are key continuities such as the invention of singular cinematic images and the interrogation of their possible and impossible combinations

The Cinema of Aki Kaurism ki Andrew Nestingen, 2013-06-25 Since 1983 Aki Kaurism ki has made classically styled films filled with cinephilic references to film history influencing Jim Jarmusch Quentin Tarantino and Wes Anderson Yet the director is often depicted as the loneliest most nostalgic of Finns except when promoting his films making political statements and running his many businesses Drawing on revisionist approaches to film authorship this text links Kaurism ki's work to issues in film aesthetics and history nostalgia late modernity commerce film festivals and national cinema

The Cinema of B la Tarr Andr s Kov cs, 2013-05-28 This study

analyzes the work of Hungary's most prominent film director written by a scholar who has known Béla Tarr personally and professionally for more than 25 years Tracing the evolution of the director's unique characters themes and style the text locates the significance of Tarr's films in their powerful vision of an entire region and its history Tarr's films express in their universalistic language the shared feelings and experiences of millions of Eastern Europeans Diseased Cinema Robert Alpert, Merle Eisenberg, Lee Mordechai, 2023-09-29 Discusses how the depiction of diseases in movies has changed over the last century and what these changes reveal about American culture Examines disease movies as a genre that has emerged over the last century and includes pandemic and zombie films Reveals the changes to the genre's narratives over three broad time periods the beginning of film through the 1980s the 1990s through the mid 2000s and the late 2000s and afterward Investigates the evolution of disease movies through three perspectives historically notable films remakes and franchises Analyses disease movies in the context of the development of American global capitalism and the fragmentation of the social contract Explains the role of disease movie narratives in the American experience of Covid American movies about infectious diseases have reflected and driven dominant cultural narratives during the past century These movies both real pandemics and imagined zombie outbreaks have become wildly popular since the beginning of the 21st century They have shifted from featuring a contained outbreak to an imagined containment of a known disease to a globalized uncontrollable pandemic of an unknown origin Movie narratives have changed from identifying and solving social problems to a despair and acceptance of America's failure to fulfil its historic social contract Movies reflect and drive developments in American capitalism that increasingly advocates for individuals and their families rather than communities and the public good Disease movies today minimize human differences and envisage a utopian new world order to advance the needs of contemporary American capitalism These movie narratives shaped reactions to the outbreak of Covid and reinforced individual responsibility as the solution to end the pandemic *Transnational Zombie Cinema, 2010 to 2020* John R. Ziegler, 2023-10-02 Transnational Zombie Cinema 2010 to 2020 Readings in a Mutating Tradition examines selected films produced outside the United States in the second decade of the millennial zombie renaissance following the global effects of the Great Recession These readings analyze how the films adapt the zombie myth to localized anxieties pertaining to neoliberal capitalism globalization gender and sexuality national identity history and trauma and self definition within and without culture and social institutions In tracing these variations John R Ziegler investigates not only better known films such as South Korea's *Train to Busan* 2016 and Cuba's *Juan of the Dead* 2011 but also lesser known examples such as Malaysia's *KL24 Zombies* 2017 Italy's *The End* 2017 and India's *Rise of the Zombie* 2010 These films Ziegler argues demonstrate the continued significance of the zombie as a flexible powerful tool for thinking about contemporary concerns across the globe and suggest that the zombie myth still has plenty of undead life in it as it continues to mutate and circulate in transnational cinema *Roger Ebert's Movie Yearbook 2007* Roger Ebert, 2013-02-05 The most trusted film critic in America USA Today Roger Ebert actually likes movies It's a

refreshing trait in a critic and not as prevalent as you'd expect Mick LaSalle San Francisco Chronicle America's favorite movie critic assesses the year's films from Brokeback Mountain to Wallace and Gromit The Curse of the Were Rabbit Roger Ebert's Movie Yearbook 2007 is perfect for film aficionados the world over Roger Ebert's Movie Yearbook 2007 includes every review by Ebert written in the 30 months from January 2004 through June 2006 about 650 in all Also included in the Yearbook which is about 65 percent new every year are Interviews with newsmakers such as Philip Seymour Hoffman Terrence Howard Stephen Spielberg Ang Lee and Heath Ledger Nicolas Cage and more All the new questions and answers from his Questions for the Movie Answer Man columns Daily film festival coverage from Cannes Toronto Sundance and Telluride Essays on film issues and tributes to actors and directors who died during the year The Encyclopedia of Japanese Horror Films Salvador Jiménez Murguía, 2016-07-29 Although the horror genre has been embraced by filmmakers around the world Japan has been one of the most prolific and successful purveyors of such films From science fiction terrors of the 1950s like Godzilla to violent films like Suicide Circle and Ichi the Killer Japanese horror film has a diverse history While the quality of some of these films has varied others have been major hits in Japan and beyond frightening moviegoers around the globe Many of these films such as the Ringu movies have influenced other horror productions in both Asia and the United States The Encyclopedia of Japanese Horror Films covers virtually every horror film made in Japan from the past century to date In addition to major and modest productions this encyclopedia also features entries on notable directors producers and actors Each film entry includes comprehensive details situates the film in the context and history of Japanese horror cinema and provides brief suggestions for further reading Although emphasizing horror as a general theme this encyclopedia also encompasses other genres that are associated with this theme including Comedy Horror Science Fiction Horror Cyber punk Horror Ero Guru Erotic Grotesque and Anime Horror The Encyclopedia of Japanese Horror Films is a comprehensive reference volume that will appeal to both cinema scholars as well as to the many fans of this popular genre *Roger Ebert's Movie Yearbook 2006* Roger Ebert, 2005-11 Now fully updated this annual yearbook includes every review Ebert had written from January 2007 to July 2009 It also includes interviews essays tributes and all new questions and answers from his Questions for the Movie Answer Man columns **Zombie Movies** Glenn Kay, 2008 *Zombie Movies* is an essential purchase for all those who love or fear horror cinema's most popular and terrifying creation This thorough and authoritative yet uproarious guide reviews and rates nearly 300 zombie films from Bela Lugosi's *White Zombie* 1932 to George A Romero's *Diary of the Dead* 2008 traces the evolution of the zombie over the decades from voodoo slave to brain eating undead to raging infected lays out what makes a zombie a zombie as opposed to a ghost ghoul vampire mummy pod person rabid sicko or Frankenstein's monster includes a detailed and chilling journal from the filming of *Land of the Dead* lists the oddest and most gruesome things ever seen in undead cinema covers not only mainstream American movies but also small independent productions Spanish and Italian exploitation pictures and bizarre offerings from Japan and Hong Kong provides a detailed

rundown of the 25 greatest zombie films ever made features in depth interviews with actors directors makeup effects wizards and other zombie experts For serious fans and casual moviegoers alike **Zombie Movies** will provide plenty of informative and entertaining brain food George A. Romero Tony Williams,2011-07-07 George A Romero b 1940 has achieved a surprising longevity as director since his first film *Night of the Living Dead* 1968 After relocating to Canada he shows no signs of slowing up his recent film *Survival of the Dead* 2009 is discussed in a new interview conducted by Tony Williams for this volume and still other films are awaiting release Although commonly known as a director of zombie films a genre he himself launched Romero s films often transcend easy labels His films are best understood as allegorical commentaries on American life that just happen to appropriate horror as a convenient vehicle Romero s films encompass works as different as *The Crazies* *Hungry Wives* *Knightriders* and *Bruiser* The interviews in this collection cover a period of over forty years In whatever format they originally appeared the printed page the internet or the video interview these discussions illustrate both the evolution of Romero s chosen forms of technology and the development of his thinking about the relationship between cinema and society They present Romero as an independent director in every sense of the word **Horror Films of the 1990s** John Kenneth Muir,2011-10-06 This filmography covers more than 300 horror films released from 1990 through 1999 The horror genre s trends and cliches are connected to social and cultural phenomena such as Y2K fears and the Los Angeles riots Popular films were about serial killers aliens conspiracies and sinister interlopers new monsters who shambled their way into havoc Each of the films is discussed at length with detailed credits and critical commentary There are six appendices 1990s cliches and conventions 1990s hall of fame memorable ad lines movie references in *Scream* 1990s horrors vs *The X Files* and the decade s ten best Fully indexed 224 photographs **Horror Films of the 1980s** John Kenneth Muir,2010-07-28 John Kenneth Muir is back This time the author of the acclaimed *Horror Films of the 1970s* turns his attention to 300 films from the 1980s From horror franchises like *Friday the 13th* and *Hellraiser* to obscurities like *The Children* and *The Boogens* Muir is our informative guide Muir introduces the scope of the decade s horrors and offers a history that draws parallels between current events and the nightmares unfolding on cinema screens Each of the 300 films is discussed with detailed credits a brief synopsis a critical commentary and where applicable notes on the film s legacy beyond the 80s Also included is the author s ranking of the 15 best horror films of the 80s **The Horror Show Guide** Mike Mayo,2013-04-01 This cinefile s guidebook covers the horror genre monstrously well Find reviews of over 1 000 of the best weirdest wickedest wackiest and most entertaining scary movies from every age of horror Atomic bombs mad serial killers zealous zombies maniacal monsters lurking around every corner and the unleashing of technology rapidly changing and dominating our lives Slasher and splatter films Italian giallo and Japanese city stomping monster flicks Psychological horrors spoofs and nature running amuck You will find these terrors and many more in *The Horror Show Guide* *The Ultimate Frightfest of Movies* No gravestone is left unturned to bring you entertaining critiques fascinating top ten lists numerous

photos and extensive credit information to satisfy even the most die hard fans Written by a fan for fans The Horror Show Guide helps lead even the uninitiated to unexpected treasures of unease and mayhem with lists of similar motifs including Urban Horrors Nasty Bugs Mad Scientists and Maniacal Medicos Evil Dolls Bad Hair Days Big Bad Werewolves Most Appetizing Cannibals Classic Ghost Stories Fiendish Families Guilty Pleasures Literary Adaptations Horrible Highways and Byways Post Apocalyptic Horrors Most Regrettable Remakes Towns with a Secret and many more With reviews on many overlooked underappreciated gems new devotees and discriminating dark cinema enthusiasts alike will love this big beautiful end all be all guide to an always popular film genre With many photos illustrations and other graphics The Horror Show Guide is richly illustrated Its helpful appendix of movie credits bibliography and extensive index add to its usefulness

Epidemic Cinema Julia Echeverría, 2023-12-08 This book examines the recent trend in global cinema to feature infectious disease As the global crisis of the COVID 19 pandemic materialised the anxieties and discourses of world risk that had long been portrayed in popular media the book provides a novel definition of the epidemic film genre and offers a systematic look into the narrative and stylistic conventions that characterise it Epidemic Cinema traces the evolution of the genre from its early cinematic origins to establish the founding principles of a genre standing at the crossroads between science fiction and horror It draws on close textual analysis to show how the pandemic reified one of the central predicaments of epidemic narratives the constant tension existing between free floating phenomena and the impulse to control and resist such phenomena ultimately epitomised by the trope of the border Showing how infectious diseases offer a rich allegorical frame which cinema uses to articulate timely anxieties of growingly invisible and deterritorialised risks the author presents the prevalence of contagion in popular culture as a symptom of this growingly viral and virus ridden context both in its most literal and metaphorical sense This insightful study will interest students and scholars of film studies global cinema science fiction horror popular culture and genre theory [The Phantom of the Movies' Videoscope](#)

Phantom of the Movies, 2000 The Phantom of the Movies aka Joe Kane has been avidly watching B movies since the 1960s and chronicling their mainstreaming over the past decade His new book contains 3 000 reviews of thrillers and action flicks horror camp and comedy classics sexploitation sci fi and westerns and incorporates exclusive celebrity interviews with genre heavyweights Gary Oldham Jackie Chan and Pamela Grier and directors John Waters and Wes Craven 100 illustrations **Subversive Horror Cinema** Jon

Towlson, 2014-03-13 Horror cinema flourishes in times of ideological crisis and national trauma the Great Depression the Cold War the Vietnam era post 9 11 and this critical text argues that a succession of filmmakers working in horror from James Whale to Jen and Sylvia Soska have used the genre and the shock value it affords to challenge the status quo during these times Spanning the decades from the 1930s onward it examines the work of producers and directors as varied as George A Romero Pete Walker Michael Reeves Herman Cohen Wes Craven and Brian Yuzna and the ways in which films like *Frankenstein* 1931 *Cat People* 1942 *The Woman* 2011 and *American Mary* 2012 can be considered subversive **Charlie**

Kaufman and Hollywood's Merry Band of Pranksters, Fabulists and Dreamers Derek Hill, 2008-09-01 Since the late 1990s a subtle subversive element has been at work within the staid confines of the Hollywood dream factory Young filmmakers like Spike Jonze Wes Anderson Michel Gondry David O Russell Richard Linklater and Sofia Coppola rode in on the coattails of the independent film movement that blossomed in the early 1990s and have managed to wage an aesthetic campaign against cowardice of the imagination much like their artistic forebears the so called Movie Brats Coppola Scorsese De Palma Altman and Ashby among others did in the 1970s But their true pedigree can be traced back to the cinematic provocateurs of the Nouvelle Vague such as Truffaut Goddard Chabrol Rohmer and Rivette who in the late 1950s and throughout the 1960s liberated screens around the world with a series of films that challenged our assumptions of what the medium could offer and how stories could be told all of them snapping with style as much as they delivered on ideas Highly idiosyncratic yet intricately realized accessible yet willing to overthrow the constraints of formal storytelling surreal yet always grounded in human emotions this new film movement captures the angst of its characters and the times in which we live but with a wryness imagination earnestness irony and stylish wit that makes the slide into existential despair a little more amusing than it should be

Original and Remake: "Dawn of the Dead" by George A. Romero (1978) and "Dawn of the Dead" by Zack Snyder (2004) Anna Zafiris, 2010-02-03 Seminar paper from the year 2004 in the subject Communications Movies and Television grade 1 6 Utrecht University Media Studies course Remakes Parody language English abstract Dawn of the Dead which is also known as Dawn of the Living Dead and Zombie Dawn of the Dead or Zombie was issued in 1978 The director George A Romero added to the title the tagline When there s no more room in hell the dead will walk the earth It is hard to match this movie with only one genre because there are aspects of horror drama thriller and splatter in it this applies also for the remake The movie originally was part of Romero s zombie series including Night of the Living Dead that appeared in 1968 Dawn of the Dead and Day of the Dead from 1985 A forth movie The Land of the Dead is in preproduction Apart from Dawn of the Dead another movie from this series was remade in 1990 namely Night of the Living Dead by Tom Savini who also took part in the more famous movie Dawn of the Dead both in the original movie and the remake

Unveiling the Power of Verbal Beauty: An Mental Sojourn through **The Cinema Of George A Romero Directors Cuts**

In some sort of inundated with monitors and the cacophony of immediate connection, the profound energy and psychological resonance of verbal artistry usually diminish into obscurity, eclipsed by the regular onslaught of sound and distractions. Yet, set within the lyrical pages of **The Cinema Of George A Romero Directors Cuts**, a interesting function of fictional beauty that pulses with organic feelings, lies an remarkable trip waiting to be embarked upon. Written by a virtuoso wordsmith, that enchanting opus instructions visitors on a mental odyssey, softly exposing the latent possible and profound influence stuck within the intricate internet of language. Within the heart-wrenching expanse of this evocative analysis, we can embark upon an introspective exploration of the book is key styles, dissect its interesting writing design, and immerse ourselves in the indelible impact it leaves upon the depths of readers souls.

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