

THE SLEAZE MERCHANTS

ADVENTURES IN EXPLOITATION FILMMAKING
FROM THE '50S TO THE '90S



EDITED BY
JOHN McCARTY

Sleaze Merchants Adventures In Exploitation Filmmaking

Lei Huang



Sleaze Merchants Adventures In Exploitation Filmmaking:

The Sleaze Merchants John McCarty, 2016-01-25 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

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The Routledge Companion to Cult Cinema Ernest Mathijs, Jamie Sexton, 2019-11-22 The Routledge Companion to Cult Cinema offers an overview of the field of cult cinema films at the margin of popular culture and art that have received exceptional cultural visibility and status mostly because they break rules offend and challenge understandings of achievement some are so bad they're good others so good they remain inaccessible Cult cinema is no longer only comprised of the midnight movie or the extreme genre film Its range has widened and the issues it broaches have become battlegrounds in cultural debates that typify the first quarter of the twenty first century Sections are introduced with the major theoretical frameworks philosophical inspirations and methodologies for studying cult films with individual chapters excavating the most salient criticism of how the field impacts cultural discourse at large Case studies include the worst films ever exploitation films genre cinema multiple media formats cult cinema is expressed through issues of cultural national and gender representations elements of the production culture of cult cinema and throughout aspects of the aesthetics of cult cinema its genre style look impact and ability to yank viewers out of their comfort zones The Routledge Companion to Cult Cinema goes beyond the traditional scope of Anglophone and North American cinema by including case studies of East and South Asia continental Europe the Middle East and Latin America making it an innovative and important resource for researchers and students alike

Freedom of the Screen Laura Wittern-Keller, 2008-01-11 At the turn of the twentieth century the proliferation of movies attracted not only the attention of audiences across America but also the apprehensive eyes of government officials and special interest groups concerned about the messages disseminated by the silver screen Between 1907 and 1926 seven states New York Pennsylvania Ohio Virginia Kansas Maryland and Massachusetts and more than one hundred cities authorized censors to suppress all images and messages considered inappropriate for American audiences Movie studios hoping to avoid problems with state censors worrying that censorship might be extended to the federal level and facing increased pressure from religious groups also jumped into the censoring business restraining content through the adoption of the self censoring Production Code also known as the Hays code But some industry outsiders independent distributors who believed that movies deserved the free speech protections of the First Amendment brought

legal challenges to censorship at the state and local levels Freedom of the Screen chronicles both the evolution of judicial attitudes toward film restriction and the plight of the individuals who fought for the right to deliver provocative and relevant movies to American audiences The path to cinematic freedom was marked with both achievements and roadblocks from the establishment of the Production Code Administration which effectively eradicated political films after 1934 to the landmark cases over films such as *The Miracle* 1948 *La ronde* 1950 and *Lady Chatterley's Lover* 1955 that paved the way for increased freedom of expression As the fight against censorship progressed case by case through state courts and the U S Supreme Court legal authorities and the public responded growing increasingly sympathetic toward artistic freedom Because a small unorganized group of independent film distributors and exhibitors in mid twentieth century America fought back against what they believed was the unconstitutional prior restraint of motion pictures film after 1965 was able to follow a new path maturing into an artistic medium for the communication of ideas however controversial Government censors would no longer control the content of America's movie screens Laura Wittern Keller's use of previously unexplored archival material and interviews with key figures earned her the researcher of the year award from the New York State Board of Regents and the New York State Archives Partnership Trust Her exhaustive work is the first to discuss more than five decades of film censorship battles that rose from state and local courtrooms to become issues of national debate and significance A compendium of judicial action in the film industry Freedom of the Screen is a tribute to those who fought for the constitutional right of free expression and paved the way for the variety of films that appear in cinemas today

Nazisploitation! Daniel H. Magilow, Elizabeth Bridges, Kristin T. Vander Lugt, 2012-01-01 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 New Historical Dictionary of the American Film Industry Anthony Slide, 2014-02-25 The New Historical Dictionary of the American Film Industry is a completely revised and updated edition of Anthony Slide's *The American Film Industry* originally published in 1986 and recipient of the American Library Association's Outstanding Reference Book award for that year More than 200 new entries have been added and all original entries have been updated each entry is followed by a short bibliography As its predecessor the new dictionary is unique in that it is not a who's who of the industry but rather a what's what a dictionary of producing and releasing companies technical innovations industry terms studios genres color systems institutions and organizations etc More than 800 entries include everything from Academy of Motion Pictures Arts and Sciences to Zoom Lens from Astoria Studios to Zoetrope Outstanding Reference Source American Library Association

Going to Pieces Adam Rockoff, 2016-03-04 John Carpenter's *Halloween* released on October 25 1978 marked the beginning of the horror film's most colorful controversial and successful offshoot the slasher film Loved by fans and reviled by critics for its iconic psychopaths gory special effects brainless teenagers in peril and more than a bit of soft core sex the slasher film secured its legacy as a cultural phenomenon and continues to be popular today This work traces the

evolution of the slasher film from 1978 when it was a fledgling genre through the early 1980s when it was one of the most profitable and prolific genres in Hollywood on to its decline in popularity around 1986 An introduction provides a brief history of the Grand Guignol the pre cinema forerunner of the slasher film films such as Psycho and The Texas Chainsaw Massacre and cinematic trends that gave rise to the slasher film Also explained are the slasher film s characteristics conventions and cinematic devices such as the final girl the omnipotent killer the relationship between sex and death the significant date or setting and the point of view of the killer The chapters that follow are devoted to the years 1978 through 1986 and analyze significant films from each year The Toolbox Murders When a Stranger Calls the Friday the 13th movies My Bloody Valentine The Slumber Party Massacre Psycho II and April Fool s Day are among those analyzed The late 90s resurrection of slasher films as seen in Scream and I Know What You Did Last Summer is also explored as well as the future direction of slasher films

Cult Cinema Ernest Mathijs, Jamie Sexton, 2012-03-30 Cult Cinema an Introduction presents the first in depth academic examination of all aspects of the field of cult cinema including audiences genres and theoretical perspectives Represents the first exhaustive introduction to cult cinema Offers a scholarly treatment of a hotly contested topic at the center of current academic debate Covers audience reactions aesthetics genres theories of cult cinema as well as historical insights into the topic

Lost Illusions David A. Cook, 2002-03-15 This volume examines the development of film and the film industry during the 1970s and the political and economic background that influenced it

Images of Blood in American Cinema Kjetil Rødje, 2016-03-09 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 Tinseltown 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

Rock around the Clock Yannis Tzioumakis, Siân Lincoln, 2023-10-18 Examining one of the earliest films made specifically for young audiences in US cinema Rock around the Clock 1956 this book explores the exploitation production company that made the film and the ways it represented young people especially in terms of their association with rock n roll music and culture Providing new avenues of approaching the film the book looks at how Rock around the Clock has attracted significant scholarly attention despite its origins as a low budget production made

by master exploitation filmmaker Sam Katzman It challenges accounts that see the film's young people as juvenile delinquents using instead the label cultural rebels as a signifier of youth's ability to resurrect a moribund music industry and rejuvenate a stale youth culture This book also questions the nature of the label exploitation as applied to the film by examining Columbia Pictures' role as a resource provider for Katzman's film comparing *Rock around the Clock* to contemporaneous films with a youth focus that were produced in different industrial contexts and investigating its relationship to adaptation by asking whether the film is an example of a postliterary adaptation Rich on archival research and industrial and textual analysis *Rock around the Clock* will interest both film studies and youth cultures scholars Film and the Holocaust Aaron Kerner, 2011-05-05 A sweeping survey of how global filmmakers have treated the subject of the Holocaust **Trash Aesthetics** Deborah Cartmell, 1997 Patterns of production and consumption are foundation stones of contemporary media studies *Trash Aesthetics* takes the audience as its starting point in a collection which explores aspects of audience response interaction and manipulation **Disposable Passions** David Church, 2016-09-22 Through changes in archival and industrial practices the very pastness of vintage pornographic cinema becomes a source of both eroticism and cultural conflict *The Films of Mel Gibson* John McCarty, 2001 **The Spectacle of Isolation in Horror Films** Carl Royer, B Lee Cooper, 2013-02-01 Go behind the scenes with an insightful look at horror films and the directors who create them *The Spectacle of Isolation in Horror Films* Dark Parades examines the work of several of the genre's most influential directors and investigates how traditional themes of isolation alienation death and transformation have helped build the foundation of horror cinema Authors Carl and Diana Royer examine the techniques used by Alfred Hitchcock that place his work squarely in the horror rather than suspense genre discuss avant garde cinema's contributions to mainstream horror explore films that use the apartment setting as the cell of horror and analyze how angels and aliens function as the supernatural Other A unique resource for film students and film buffs alike the book also examines Sam Raimi's *Evil Dead* trilogy and the fusion of science technology and quasi religious themes in David Cronenberg's films Instead of presenting a general overview of the horror genre or an analysis of a specific sub genre actor or director *The Spectacle of Isolation in Horror Films* offers an imaginative look at classic and contemporary horror cinema The book examines Surrealist films such as *Un Chien Andalou* and *Freaks* the connections among the concepts of voyeurism paranoia and alienation in films like *Rear Window* *Rosemary's Baby* *Blue Velvet* and *The Blair Witch Project* the use of otherworldly creatures in films such as *The Prophecy* *Dogma* and *The Day The Earth Stood Still* and the films of directors George Romero John Waters and Darren Aronofsky to name just a few This unique book also includes an extensive A to Z filmography and a bibliography of writings on and about horror cinema from filmmakers film critics and film historians *The Spectacle of Isolation in Horror Films* examines *Body Doubles* and *Severed Hands* the common ancestry of avant garde art films and exploitation horror B movies *And I Brought You Nightmares* recurring themes of psychological terror in Alfred Hitchcock's films *Horror Humor Poetry* Sam

Raimi's transformation of drive in horror cinema. Atheism and The Death of Affect. David Cronenberg's obsessions, interests and cautionary messages in films ranging from Videodrome to Dead Ringers to eXistenZ and much more. The Spectacle of Isolation in Horror Films. Dark Parades is a unique resource of critical analysis for academics working in film and popular culture, film historians and anyone interested in horror cinema. *Spinegrinder* Clive Davies, 2015-03-06. First came video and more recently high definition home entertainment through to the internet with its streaming videos and not strictly legal peer to peer capabilities. With so many sources available today's fan of horror and exploitation movies isn't necessarily educated on paths well trodden. Universal classics, 1950s monster movies, Hammer as once they were. They may not even be born and bred on DAWN OF THE DEAD. In fact anyone with a bit of technical savvy quickly becoming second nature for the born clicking generation may be viewing MYSTICS IN BALI and S S EXPERIMENT CAMP long before ever hearing of Bela Lugosi or watching a movie directed by Dario Argento. In this world H G Lewis, so called godfather of gore, carries the same stripes as Alfred Hitchcock, master of suspense. SPINEGRINDER is one man's ambitious, exhaustive and utterly obsessive attempt to make sense of over a century of exploitation and cult cinema of a sort that most critics won't care to write about. One opinion, 8 000 reviews or thereabouts. Encyclopedia of the Zombie June Michele Pulliam, Anthony J. Fonseca, 2014-06-19. A fascinating read for anyone from general readers to hardcore fans and scholars, this encyclopedia covers virtually every aspect of the zombie as cultural phenomenon, including film, literature, folklore, music, video games and events. The proliferation of zombie related fiction, film, games, events and other media in the last decade would seem to indicate that zombies are the new vampires in popular culture. The editors and contributors of Encyclopedia of the Zombie: The Walking Dead in Popular Culture and Myth took on the prodigious task of covering all aspects of the phenomenon from the less known historical and cultural origins of the zombie myth to the significant works of film and literature as well as video games in the modern day that feature the insatiable, relentless zombie character. The encyclopedia examines a wide range of significant topics pertaining to zombies, such as zombies in the pulp magazines, the creation of the figure of the zumbie to subvert decades of censorship by the Comics Code of Authority, Humans vs Zombies, a popular zombie themed game played on college campuses across the country and annual Halloween zombie walks. Organized alphabetically to facilitate use of the encyclopedia as a research tool, it also includes entries on important scholarly works in the expanding field of zombie studies. Sixties Shockers Mark Clark, Bryan Senn, 2025-03-06. This comprehensive filmography provides critical analyses and behind the scenes stories for 600 horror, science fiction and fantasy films from the 1960s. During those tumultuous years, horror cinema flourished, proving as innovative and unpredictable as the decade itself. Representative titles include Night of the Living Dead, The Haunting, Carnival of Souls, Repulsion, The Masque of the Red Death, Targets and The Conqueror Worm. An historical overview chronicles the explosive growth of horror films during this era as well as the emergence of such dynamic directorial talents as Roman Polanski, George Romero, Francis Ford Coppola and Peter

Bogdanovich **The Best New Horror 7** Stephen Jones, 2014-01-31 The Best New Horror has established itself as the world's premier annual showcasing the talents of the very best writers working in the horror and dark fantasy field today. In this latest volume the multi award winning editor has once again chosen more than twenty terrifying tales of supernatural fear and psychological dread by some of the most acclaimed authors working in the genre. Along with the most comprehensive review of the year and a fascinating necrology this is the book no horror fan can afford to miss.

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