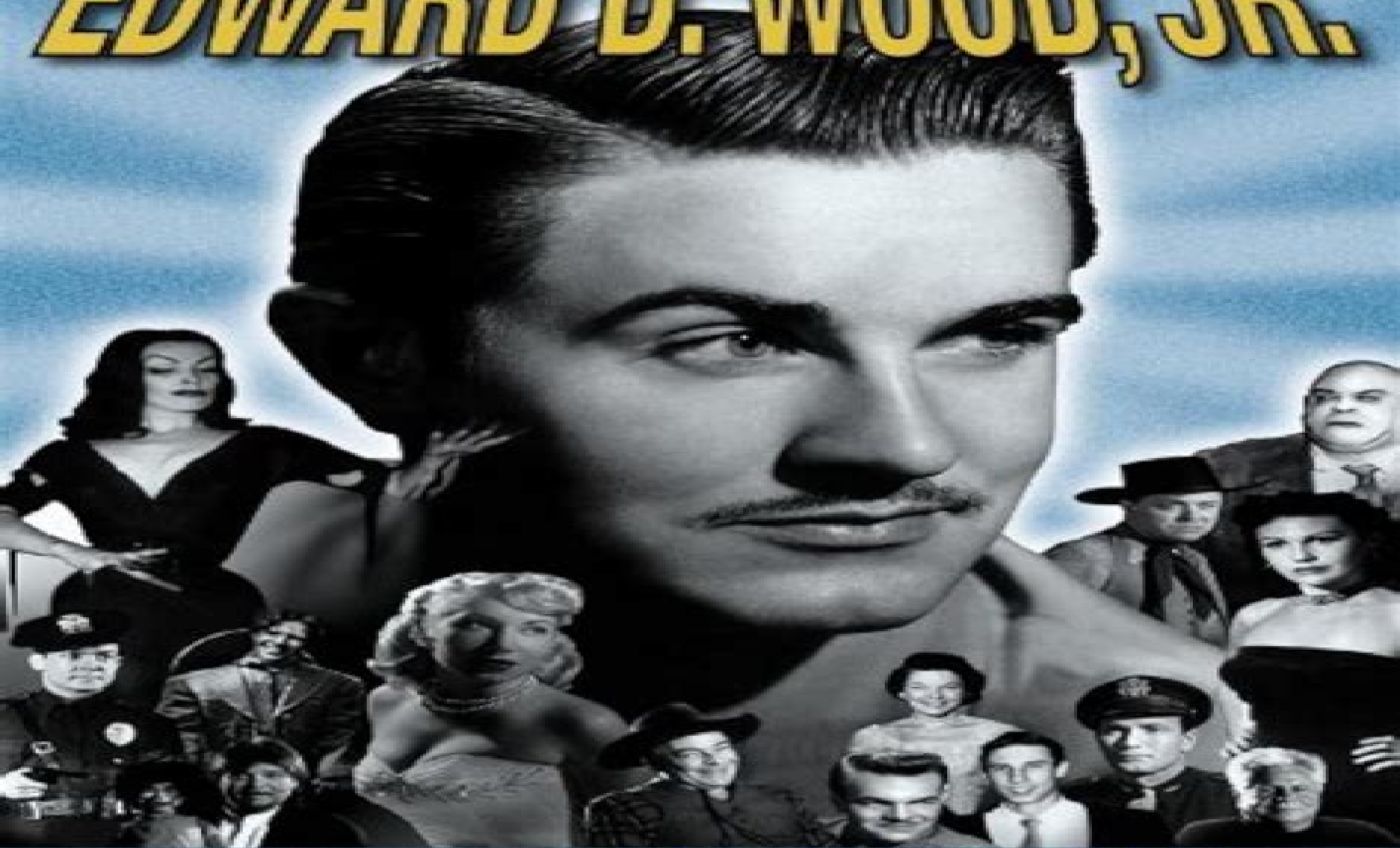


THE HAUNTED WORLD OF **EDWARD D. WOOD, JR.**



"Wildly ludicrous and strangely touching."

— MICHAEL WILMINGTON, CHICAGO TRIBUNE

The Haunted World Of Edward D Wood Jr

Rachel S Tattersall



The Haunted World Of Edward D Wood Jr:

Ed Wood, Mad Genius Rob Craig, 2009-09-12 Filmmaker Ed Wood was controversial and critically maligned even labeled the worst director of all time yet he achieved cult status and remains of great interest today This book frames Wood s work such as the cross dressing themed Glen or Glenda and the haphazard Bride of the Monster as reflections of the culture of their era Wood invariably worked with infinitesimal budgets shooting at breakneck speed incorporating plot twists that defied all logic Yet there was a tangible if unfocused thematic thrust to Wood s films which meditate fitfully on gender religion and society revealing a holy trinity of fixations sex death and resurrection Wood s infamous Plan 9 From Outer Space encapsulates the fixations and flaws that were his hallmarks and with 22 other films is explored here A filmography and 47 photographs are included

Queer Cinema in America Aubrey Malone, 2019-11-11 Explore queer cinema over time with this comprehensive encyclopedia helping readers understand films directors actors themes and other topics related to LGBTQ cinema history Just as American society has changed dramatically from decade to decade so has queer cinema Taking us from a time when LGBTQ characters were often represented as either caricatures or figures of farce this lively yet authoritative reference explores the sea change ushered in by such stars as Greta Garbo and Marlene Dietrich in the 1930s and 40s androgynous figures such as Montgomery Clift James Dean and Marlon Brando in the 50s and closeted gay men such as Rock Hudson and Liberace whose double lives were exposed by the scourge of AIDS Included are alphabetically arranged entries on stars directors films themes and other topics related to queer cinema in America including films and persons from outside the U S who nonetheless figured prominently in America popular culture Entries cite works for further reading sidebars provide snippets of interesting trivia a timeline highlights key events and a selected general end of work bibliography cites the most important major works on the topic

The Philosophy of Tim Burton Jennifer L. McMahon, 2014-04-29 Director and producer Tim Burton impresses audiences with stunning visuals sinister fantasy worlds and characters whose personalities are strange and yet familiar Drawing inspiration from sources as varied as Lewis Carroll Salvador Dalí Washington Irving and Dr Seuss Burton s creations frequently elicit both alarm and wonder Whether crafting an offbeat animated feature a box office hit a collection of short fiction or an art exhibition Burton pushes the envelope and he has emerged as a powerful force in contemporary popular culture In The Philosophy of Tim Burton a distinguished group of scholars examines the philosophical underpinnings and significance of the director s oeuvre investigating films such as Batman 1989 Edward Scissorhands 1990 The Nightmare before Christmas 1993 Sleepy Hollow 1999 Big Fish 2003 Sweeney Todd 2007 Alice in Wonderland 2010 and Dark Shadows 2012 The essays in this volume explore Burton s distinctive style often disturbing content and popular appeal through three thematic lenses identity views on authority and aesthetic vision Covering topics ranging from Burton s fascination with Victorian ideals to his celebration of childhood to his personal expression of the fantastic the contributors highlight the filmmaker s peculiar narrative style and his use of unreal settings to

prompt heightened awareness of the world we inhabit The Philosophy of Tim Burton offers a penetrating and provocative look at one of Hollywood's most influential auteurs **Trash Culture** Gillian Pye, 2010 In the late twentieth and early twenty-first centuries concerns about the environment and the future of global capitalism have dominated political and social agendas worldwide The culture of excess underlying these concerns is particularly evident in the issue of trash which for environmentalists has been a negative category heavily implicated in the destruction of the natural world However in the context of the arts trash has long been seen as a rich aesthetic resource and more recently particularly under the influence of anthropology and archaeology it has been explored as a form of material culture that articulates modes of identity construction In the context of such shifting often ambiguous attitudes to the obsolete and the discarded this book offers a timely insight into their significance for representations of social and personal identity The essays in the book build on scholarship in cultural theory sociology and anthropology that suggests that social and personal experience is embedded in material culture but they also focus on the significance of trash as an aesthetic resource The volume illuminates some of the ways in which our relationship to trash has influenced and is influenced by cultural products including art architecture literature film and museum culture *Screen World 1997* John Willis, Barry Monush, 1998 Covers American and foreign films released in the United States each year with listings of credits and profiles of screen personalities and award winners

Invented Lives, Imagined Communities William H. Epstein, R. Barton Palmer, 2016-06-06 How Hollywood biopics both showcase and modify various notions of what it means to be an American Biopics films that chronicle the lives of famous and notorious figures from our national history have long been one of Hollywood's most popular and important genres offering viewers various understandings of American national identity *Invented Lives Imagined Communities* provides the first full length examination of US biopics focusing on key releases in American cinema while treating recent developments in three fields cinema studies particularly the history of Hollywood national identity studies dealing with the American experience and scholarship devoted to modernity and postmodernity Films discussed include Houdini Patton The Great White Hope Bound for Glory Ed Wood Basquiat Pollock Sylvia Kinsey Fur Milk J Edgar and Lincoln and the book pays special attention to the crucial generic plot along which biopics traverse and showcase American lives even as they modify the various notions of the national character A provocative critically astute study this collection examines the biopic as a reflexive refractive modernist film genre Admirably researched essays provide close compelling readings of chosen films while exploring the multilayered matrices of historical fact biographical and autobiographical literature popular media representations and cultural histories shaping not only the lives and narratives of the performers artists and political historical figures represented but also the practices of the filmmakers as they worked within or on the margins of the Hollywood industry Cynthia Lucia Rider University The volume's greatest strengths include its range its variety of ideas on the significance of the biopic and its research definitive in several cases into the relation between historical figures and their cinematic counterparts James

Morrison author of *Passport to Hollywood* Hollywood Films European Directors *It Came from Horrorwood* Tom Weaver, 2010-06-28 Tom Weaver's classic fifth volume of interviews is now back in print. Originally published as *It Came from Weaver Five* in 1996, this collection goes behind the scenes with 20 of the most talkative people of Hollywood's horror science fiction and serial films of the 1930s through 1960s. Delores Fuller loaned Ed Wood her angora sweater but didn't fully realize he was a transvestite until Glen or Glenda was released. Tom Hennesy played the title role in Clint Eastwood's first movie *Revenge of the Creature*. The interviewees include Fuller, Hennesy, Junior Coghlan, Charlotte Austin, Les Baxter, John Clifford, Mara Corday, Kathleen Crowley, Michael Fox, Anne Gwynne, Linda Harrison, Michael Pate, Gil Perkins, Walter Reed, Joseph F. Robertson, Aubrey Schenck, Sam Sherman, Gloria Stuart, Gregory Walcott, and Robert Wise. Also included is *A Salute to Ed Wood* with illustrations by Drew Friedman.

Whose Lives Are They Anyway? Dennis Bingham, 2010-03-04 The biopic presents a profound paradox: its own conventions and historical stages of development, disintegration, investigation, parody, and revival have not gained respect in the world of film studies. That is until now. *Whose Lives Are They Anyway?* boldly proves a critical point: The biopic is a genuine dynamic genre and an important one. It narrates, exhibits, and celebrates a subject's life and demonstrates, investigates, or questions his or her importance in the world. It illuminates the finer points of a personality and ultimately it provides a medium for both artist and spectator to discover what it would be like to be that person or a certain type of person. Through detailed analyses and critiques of nearly twenty biopics, Dennis Bingham explores what is at their core: the urge to dramatize real life and find a version of the truth within it. The genre's charge, which dates back to the salad days of the Hollywood studio era, is to introduce the biographical subject into the pantheon of cultural mythology and, above all, to show that he or she belongs there. It means to discover what we learn about our culture from the heroes who rise and the leaders who emerge from cinematic representations. Bingham also zooms in on distinctions between cinematic portrayals of men and women. Films about men have evolved from celebratory warts and all to investigatory, to postmodern, and parodic. At the same time, women in biopics have been burdened by myths of suffering, victimization, and failure from which they are only now being liberated. To explore the evolution and lifecycle changes of the biopic and develop an appreciation for subgenres contained within it, there is no better source than *Whose Lives Are They Anyway?*

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, a 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. Vampira and Her Daughters
Robert Michael "Bobb" Cotter, 2017-01-12. From Vampira to Elvira: Mistress of the Dark female horror movie hosts have long been a staple of late night television. Broadcast on local stations and cable access channels, characters such as Moona Lisa, Stella Crematia Mortem, and Tarantula Ghoul brought an entertaining blend of macabre camp and after prime time sexuality to American living rooms in the 1950s through 1990s. Despite a near total lack of local programming today, the tradition continues on the Internet and Roku and other modern media. Featuring exclusive interviews and rare photographs, this book covers dozens of dream ghouls with alphabetical entries from Aunt Gertie to Veronique Von Venom.

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