

Splatter Movies: Breaking the Last Taboo of the Screen

McCarty, John

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Splatter Movies Breaking The Last Taboo Of The Screen

Peipei Pang



Splatter Movies Breaking The Last Taboo Of The Screen:

Splatter Movies John McCarty, 1984-06-01 *The Horror Film* Stephen Prince, 2004 Focusing on recent postmodern examples this is a collection of essays reviewing the history of the horror film and the psychological reasons for its persistent appeal *The Official Splatter Movie Guide, Volumes: 1963-1992* John McCarty, 2016-11-04 Combining both volumes of the original print editions *The Official Splatter Movie Guide Volumes I II* is a dream come true for splatter aficionados a film by film guide to more than eight hundred masterworks of blood and gore Each listing contains the film's movie studio date of release running time director producer writer and actors along with a synopsis and review of the film *The Horror Film* Rick Worland, 2024-08-08 A lively and reliable narrative account of the horror genre featuring new and revised material throughout *The Horror Film An Introduction* surveys the history development and social impact of the genre Covering American horror cinema from its earliest period to the present this reader friendly volume explores the many ways horror movies have been received by filmmakers critics and general audiences throughout the decades Concise easily accessible chapters describe historical instances of the genre's social reception based on primary research analyze landmark films such as *Frankenstein* *Invasion of the Body Snatchers* and *The Texas Chain Saw Massacre* and more Incorporating recent scholarship on the genre the second edition of *The Horror Film* contains new discussion and context for Hollywood horror films in the 1980s and 1990s as well as notable developments in the genre such as torture porn found footage horror remakes and reboots of past horror films zombies and the elevated horror debate This edition explores the rise of new filmmakers such as Ari Aster Robert Eggers and Jordan Peele surveys horror films made by women and African American filmmakers and investigates contemporary issues in the production and consumption of horror films Combining historical narrative with close readings of significant works *The Horror Film* Covers major works in the genre such as *Cat People* *Halloween* and *Bram Stoker's Dracula* Examines important antecedents including gothic literature and the Grand Guignol Theater Offers thorough analyses of the style context and themes of specific horror milestones Provides examples of close analysis that can be applied to a wide range of other horror films Discusses important representative titles across the genre's evolution including more recent films such as 2017's *Get Out* *The Horror Film An Introduction Second Edition* is an ideal textbook for undergraduate surveys of the horror genre and other courses in American film history and an invaluable resource for scholars lecturers and general readers with an interest in the subject *No More Haunted Dolls: Horror Fiction that Transcends the Tropes* Cassandra O'Sullivan Sachar, 2024-09-03 *No More Haunted Dolls Horror Fiction that Transcends the Tropes* is a multi author work united by the common theme of critical analysis of the use of horror tropes in literature film and even video games Tackling issues dealing with gender race sexuality social class religion politics disability and more in horror the authors are horror scholars hailing from varied backgrounds and areas of specialty This book may be used as a resource for classes that study horror or simply as entertainment for horror fans readers will consider diverse

perspectives on the tropes themselves as well as their representation in specific works *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 *American Twilight* Kristopher Woofert, Will Dodson, 2021-06-01 A master of gritty horror Tobe Hooper captured on screen an America in constant crisis and upended myths of prosperity to reveal the country s internal decay Tobe Hooper s productions which often trespassed upon the safety of the family unit cast a critical eye toward an America in crisis Often dismissed by scholars and critics as a one hit wonder thanks to his 1974 horror classic *The Texas Chain Saw Massacre* Hooper nevertheless was instrumental in the development of a robust and deeply political horror genre from the 1960s until his death in 2017 In *American Twilight* the authors assert that the director was an auteur whose works featured complex monsters and disrupted America s sacrosanct perceptions of prosperity and domestic security *American Twilight* focuses on the skepticism toward American institutions and media and the articulation of uncanny spaces so integral to Hooper s vast array of feature and documentary films made for television movies television episodes and music videos From *Egg Shells* 1969 to *Poltergeist* 1982 *Djinn* 2013 and even Billy Idol s music video for *Dancing with Myself* 1985 Tobe Hooper provided a singular directorial vision that investigated masculine anxiety and subverted the idea of American exceptionalism *Video Theories* Dieter Daniels, Jan Thoben, 2022-01-29 Breaking new ground as the first transdisciplinary reader in this field *Video Theories* is a resource that will form the basis for further research and teaching While theories of video have not yet formed an academic discipline comparable to the more canonized theories of photography film and television the reader offers a major step toward bridging this video gap in media theory which is remarkable considering today s omnipresence of the medium through online video portals and social media Consisting of a selection of eighty three annotated source texts and twelve chapter introductions written by the editors this book considers fifty years of scholarly and artistic reflections on the topic representing an intergenerational and international set of voices This transdisciplinary reader offers a conceptual framework for diverging and contradictory viewpoints following the continuous transformations of what

video was is and will be *Gothic Film* Richard J. Hand, 2020-02-03 This anthology explores the resilience and ubiquity of the Gothic in cinema from its earliest days to its most contemporary iterations Shocking Representation Adam Lowenstein, 2005-11-09 In this imaginative new work Adam Lowenstein explores the ways in which a group of groundbreaking horror films engaged the haunting social conflicts left in the wake of World War II Hiroshima and the Vietnam War Lowenstein centers *Shocking Representation* around readings of films by Georges Franju Michael Powell Shindo Kaneto Wes Craven and David Cronenberg He shows that through allegorical representations these directors films confronted and challenged comforting historical narratives and notions of national identity intended to soothe public anxieties in the aftermath of national traumas Borrowing elements from art cinema and the horror genre these directors disrupted the boundaries between high and low cinema Lowenstein contrasts their works often dismissed by contemporary critics with the films of acclaimed New Wave directors in France England Japan and the United States He argues that these New Wave films which were embraced as both art and national cinema often upheld conventional ideas of nation history gender and class questioned by the horror films By fusing film studies with the emerging field of trauma studies and drawing on the work of Walter Benjamin Adam Lowenstein offers a bold reassessment of the modern horror film and the idea of national cinema **Subversive Horror Cinema** Jon Towlson, 2014-04-03 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 **Shadows of Doubt** Barry Keith Grant, 2011 In *Shadows of Doubt* Barry Keith Grant questions the idea that Hollywood movies reflect moments of crisis in the dominant image of masculinity Arguing instead that part of the mythic function of genre movies is to offer audiences an ongoing dialogue on issues of gender Grant explores a wide diversity of films **Killer Tapes and Shattered Screens** Caetlin Anne Benson-Allott, 2013-02-20 Since the mid 1980s US audiences have watched the majority of movies they see on a video platform be it VHS DVD Blu ray Video On Demand or streaming media Annual video revenues have exceeded box office returns for over twenty five years In short video has become the structuring discourse of US movie culture *Killer Tapes and Shattered Screens* examines how prerecorded video reframes the premises and promises of motion picture spectatorship But instead of offering a history of video technology or reception Caetlin Benson Allott analyzes how the movies themselves understand and represent the symbiosis of platform and spectator Through case studies and close readings that blend industry history with apparatus theory psychoanalysis with platform studies and production history with postmodern philosophy *Killer Tapes and Shattered Screens*

unearths a genealogy of post cinematic spectatorship in horror movies thrillers and other exploitation genres From Night of the Living Dead 1968 through Paranormal Activity 2009 these movies pursue their spectator from one platform to another adapting to suit new exhibition norms and cultural concerns in the evolution of the video subject *Gothic Afterlives* Lorna Piatti-Farnell, 2019-09-13 *Gothic Afterlives* examines the intersecting dimensions of contemporary Gothic horror and remakes scholarship bringing together innovative perspectives from different areas of study The research compiled in this collection covers a wide range of examples including not only literature but also film television video games and digital media remakes *Gothic Afterlives* signals the cultural and conceptual impact of Gothic horror on transmedia production with a focus on reimagining and remaking While diverse in content and approach all chapters pivot on two important points first they reflect some of the core preoccupations of Gothic horror by subverting cultural and social certainties about notions such as the body technology consumption human nature digitalization scientific experimentation national identity memory and gender and by challenging the boundaries between human and inhuman self and Other and good and evil Second and perhaps most important all chapters in the collection collectively show what happens when well known Gothic horror narratives are adapted and remade into different contexts highlighting the implications of the mode shifting registers platforms and chronologies in the process As a collection *Gothic Afterlives* hones in on contemporary sociocultural experiences and identities as they appear in contemporary popular culture and in the stories told and retold in the twenty first century

Recreational Terror Isabel Cristina Pinedo, 2016-02-24 In *Recreational Terror* Isabel Cristina Pinedo analyzes how the contemporary horror film produces recreational terror as a pleasurable encounter with violence and danger for female spectators She challenges the conventional wisdom that violent horror films can only degrade women and incite violence and contends instead that the contemporary horror film speaks to the cultural need to express rage and terror in the midst of social upheaval **The A to Z of Horror Cinema** Peter Hutchings, 2009-09-02 Horror is one of the most enduring and controversial of all cinematic genres Horror films range from the subtle and the poetic to the graphic and the gory but what links them all is their ability to frighten disturb shock provoke delight irritate amuse and bemuse audiences Horror's capacity to serve as an outlet to capture the changing patterns of our fears and anxieties has ensured not only its notoriety but also its long term survival and its international popularity Above all however it is the audience's continual desire to experience new frights and evermore horrifying sights that continue to make films like *The Exorcist* *A Nightmare on Elm Street* *Halloween* *Night of the Living Dead* *The Texas Chainsaw Massacre* *Psycho* *Ringu* and *The Shining* captivate viewers *The A to Z of Horror Cinema* traces the development of horror cinema from the beginning of the 20th century to the present day This is done through a chronology an introductory essay a bibliography and hundreds of cross referenced dictionary entries Entries cover all the major movie villains including Frankenstein and his monster the vampire the werewolf the mummy the zombie the ghost and the serial killer the film directors producers writers actors cinematographers make up artists special effects

technicians and composers who have helped to shape horror history significant production companies and the major films that have come to stand as milestones in the development of the horror genre and the different national traditions in horror cinema as well as horror's most popular themes formats conventions and cycles **Film, Folklore, and Urban Legends**

Mikel J. Koven, 2008 From *Alien* to *When a Stranger Calls* many films are based on folklore or employ an urban legend element to propel the narrative *Films Folklore and Urban Legends* explores the convergence of folklore with popular cinema studies and focuses on the study of urban legends and how these narratives are used as inspiration for a number of films Beginning with a general survey of the existing literature on folklore film this book addresses discourses of belief how urban legends provide the organizing principle of some films and how certain films act out or perform a legend Science Fiction Double Feature J. P. Telotte, Gerald Duchovnay, 2015 Edited collection examining the relationship between science fiction and the formation of cult cinema Cinemusings John McCarty, 2018-05-07 John McCarty began his writing career as a film reviewer and interviewer for such cinema oriented periodicals and fanzines as *Cinefantastique* *Take One Film Heritage* *Filmmaker's Newsletter* *Today's Filmmaker* *Fangoria* *Starlog* *Filmfax* and many others before he turned to writing books about his favorite subject since grade school the movies In *Cinemusings* he has drawn from this output of more than 50 years to take us on a personal journey with him of the films and filmmakers he has come to cherish over a lifetime of obsessive movie watching They include favorite essays reviews profiles and interviews selected from these magazines many of which are no longer in existence and from several of his long out of print books *Splatter Movies* *The Modern Horror Film and Thrillers* They cover subjects here and abroad that span the history of cinema itself from directors Alfred Hitchcock to Paul Morrissey Fritz Lang to Frank LaLoggia Charles Laughton to David Cronenberg Sam Peckinpah to George A Romero and films ranging from *The 39 Steps* *Double Indemnity* and *Heavenly Creatures* to *Orders to Kill* *The Fly* *The Wild Bunch* and much much more

Historical Dictionary of Horror Cinema Peter Hutchings, 2017-11-22 Horror is one of the most enduring and controversial of all cinematic genres Horror films range from subtle and poetic to graphic and gory but what links them together is their ability to frighten disturb shock provoke delight irritate and amuse audiences Horror's capacity to take the form of our evolving fears and anxieties has ensured not only its notoriety but also its long term survival and international popularity This second edition has been comprehensively updated to capture all that is important and exciting about the horror genre as it exists today Its new entries feature the creative personalities who have developed innovative forms of horror and recent major films and cycles of films that ensure horror's continuing popularity and significance In addition many of the other entries have been expanded to include reference to the contemporary scene giving a clear picture of how horror cinema is constantly renewing and transforming itself *The Historical Dictionary of Horror Cinema* traces the development of the genre from its beginnings to the present This is done through a chronology an introductory essay a bibliography and hundreds of cross referenced dictionary entries The entries cover all major movie villains including Frankenstein and his

monsters the vampire the werewolf the mummy the zombie the ghost and the serial killer film directors producers writers actors cinematographers make up artists special effects technicians and composers who have helped shape horror history significant production companies major films that are milestones in the development of the horror genre and different national traditions in horror cinema as well as popular themes formats conventions and cycles

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