



Splatter Movies

Steven Jay Schneider, Tony Williams



Splatter Movies:

The Gorehound's Guide to Splatter Films of the 1960s and 1970s Scott Aaron Stine, 2015-11-20 For the uninitiated the author has obligingly supplied a definition for the slasher splatter film Any motion picture which contains scenes of extreme violence in graphic and grisly detail For those film viewers who think this is a good thing and are more likely to select The Texas Chainsaw Massacre than The Remains of the Day or for those who are not quite sure but are nevertheless drawn to the phantasmagoric or for those horrified by gratuitous violence and blood for blood s sake but are researching this filmic phenomenon this reference book provides all the gory details From At Midnight I ll Take Your Soul Away to Zombie 2 The Dead Are Among Us this book is an exhaustive study of the splatter films of the 1960s and 1970s After a history of the development of the genre the main meat of the book is a filmography Each entry includes extensive credits alternate names and foreign release titles availability of the film on videocassette availability of soundtracks and film novelization and reviews Extensive cross referencing is also included [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

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film on videocassette and DVD a plot synopsis commentary from the author and reviews Extensive cross referencing is also included Heavily illustrated **The Art of Movies** Nicolae Sfetcu,2014-05-06 Movie is considered to be an important art form films entertain educate enlighten and inspire audiences Film is a term that encompasses motion pictures as individual projects as well as in metonymy the field in general The origin of the name comes from the fact that photographic film also called filmstock has historically been the primary medium for recording and displaying motion pictures Many other terms exist motion pictures or just pictures or picture the silver screen photoplays the cinema picture shows flicks and commonly movies **Horror International** Steven Jay Schneider,Tony Williams,2005 A close look at horror films from around the world drawing attention to neglected social cultural and ideological aspects of the horror genre in international cinema

Movies of the 80s Jürgen Müller,2002 This book s 140 A Z entries include synopses film stills and production photos

The Films of Mel Gibson John McCarty,2001 *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 Horror Film Rick Worland,2024-09-16 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 *The Official Splatter Movie Guide* John McCarty,1992 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

Overkill Bill Mesce, Jr., 2014-08-21 The work examines the evolution of the thriller from the heyday of the Hollywood mogul era in the 1930s when it was primarily bottom of the bill fodder through its maturity in the World War II years and noir breeding 1950s its commercial and critical ascendancy in the 1960s and 1970s and finally its subsequent box office dominance in the age of the blockbuster At a Theater or Drive-in Near You Randall Clark, 2013-12-17 Millions of Americans have been thrilled scared titillated and shocked by exploitation movies low budget films with many scenes of sex violence and other potentially lurid elements The term derives from the fact that promoters of such films exploit the contents in advertising that plays up the sexual or violent aspects of the films This is the first comprehensive study of the American exploitation film to be published It discusses five distinct genres the teen movie the sexploitation film the martial arts movie the blaxploitation film and the lawbreaker picture Contained within these genres are many popular American film types including beach movies biker pictures and women's prison movies The study provides a history and sociopolitical analysis of each genre focusing on significant films in those genres It also discusses the economics of exploitation films and their place in the motion picture industry the development of drive in theaters the significance of the teenage audience and the effect of the videocassette Finally the book applies major film and cultural theories to establish an aesthetic for evaluating the exploitation film and to explore the relationship between film and audience *Sound in the American Horror Film* Jeffrey Bullins, 2024-07-11 The crack of thunder a blood curdling scream creaking doors or maybe complete silence Sounds such as these have helped frighten and startle horror movie audiences for close to a century Listen to a Universal classic like Dracula or Frankenstein and you will hear a very different soundtrack from contemporary horror films So how did we get from there to here What scared audiences then compared to now This examination of the horror film's soundtrack builds on film sound and genre scholarship to demonstrate how horror perhaps more than any other genre utilizes sound to manipulate audience response Beginning with the Universal pictures of the early 1930s and moving through the next nine decades it explores connections and contrasts throughout the genre's technical and creative evolution New enthusiasts or veteran fans of such

varied films as *The Mummy* *Cat People* *The Day the Earth Stood Still* *Psycho* *Halloween* *A Nightmare on Elm Street* *Scream* *The Conjuring* *Paranormal Activity* and *A Quiet Place* will find plenty to explore and perhaps a new sonic appreciation within these pages

Rock Eras James M. Curtis, 1987 From 1954 to 1984 the media made rock n roll an international language In this era of rapidly changing technology styles and culture changed dramatically too In the 1950s wild eyed Southern boys burst into national consciousness on 45 rpm records and then 1960s British rockers made the transition from 45s to LPs By the 1970s rockers were competing with television and soon MTV made obsolete the music only formats that had first popularized rock n roll Paper is temporarily out of stock Cloth 0 87972 368 8 is available at the paper price until further notice

Horror Film Directors, 1931-1990 Dennis Fischer, 2024-10-17 This is an exhaustive study of the major directors of horror films in the six decade period For each director there is a complete filmography including television work a career summary critical assessment and behind the scenes production information Fifty directors are covered in depth but there is an additional section on the hopeless the obscure the promising and the up and coming

The Moviegoing Experience, 1968-2001 Richard W. Haines, 2010-06-28 The experience of going to the movies be it a single screen theater twin multiplex or drive in is affected by many different factors that have shifted over the years Just as movies emerged from silent to talking black and white to color there has invariably been change in the way movies are made copied distributed and viewed This change in the moviegoing experience for better or for worse is worth studying This work examines the American moviegoing experience from 1968 to 2001 the way in which movies are made and regulated including the demise of the Production Code and the emergence of the ratings system as well as changes in lighting cinematography and coloring techniques The projection practices of the past and present during and after the presence of the Projectionists Union and the advent of the platter which allowed for automated projection are discussed How home video and cable affected the content of films after the eighties and the history of computerized special effects leading to the development of digital cinema projection are included The work also covers the changing types of venues over the last third of a century and other aspects that affect positively or negatively the entire moviegoing experience

American Horror Film Steffen Hantke, 2010-09-30 Creatively spent and politically irrelevant the American horror film is a mere ghost of its former self or so goes the old saw from fans and scholars alike Taking on this undeserved reputation the contributors to this collection provide a comprehensive look at a decade of cinematic production covering a wide variety of material from the last ten years with a clear critical eye Individual essays profile the work of up and coming director Alexandre Aja and reassess William Malone s much maligned *FearDotCom* in the light of the torture debate at the end of President George W Bush s administration Other essays look at the economic social and formal aspects of the genre the globalization of the US film industry the alleged escalation of cinematic violence and the massive commercial popularity of the remake Some essays examine specific subgenres from the teenage horror flick to the serial killer film and the spiritual horror film as well as the continuing relevance of classic directors such as George A

Romero David Cronenberg John Landis and Stuart Gordon Essays deliberate on the marketing of nostalgia and its concomitant aesthetic and on the curiously schizophrenic perspective of fans who happen to be scholars as well Taken together the contributors to this collection make a compelling case that American horror cinema is as vital creative and thought provoking as it ever was **Dark Visions** Stanley Wiater, 2018-08-06 THE MAESTROS OF CELLULOID TERROR The lights dim The giant screen flickers And suddenly our most gruesome and ghastly nightmares come to blood chilling life before our eyes From filmmakers whose macabre images haunt our dreams to actors and make up artists who conspire to create monsters twenty two brilliant purveyors of cinematic dread usher us into their unique world of shadows and terror sharing with us the secrets of their remarkable craft the visual art of fear Featuring interviews with Clive Barker John Carpenter Larry Cohen Roger Corman Wes Craven David Cronenberg Robert Englund Stuart Gordon Gale Ann Hurd Michael Mcdowell Caroline Munro William F Nolan Vincent Price Sam Raimi George A Romero Paul M Sammon Tom Savini Dick Smith Joseph Stefano Stan Winston Kevin Yagher and Brian Yuzna

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