

## Bizarre Sinema Sexploitation Filmmakers

**Canyon Cinema** Scott MacDonald 2008-01-02 "MacDonald's selections tread a pitch-perfect path between being comprehensive and making an engrossing and illuminating narrative. He has perfected his voice, and controls the entire history of U.S. avant-garde film with an easy and graceful confidence."—David E. James, author of *The Most Typical Avant-Garde: History and Geography of Minor Cinemas in Los Angeles*

*Sexploitation filmmakers. Ediz. trilingue* Stefano Piselli 1997

**Lewd Looks** Elena Gorfinkel 2017 Introduction: "Coy leericism"--Producing permissiveness: censorship, obscenity law, and the trials of spectatorship -- Peek snatchers: corporeal spectacle and the wages of looking, 1960/1965 -- Girls with hungry eyes: consuming sensation, figuring female lust, 1965/1970 -- Watching an "audience of voyeurs:" adult film reception -- Conclusion: Skin flicks without a future?

*Headpress* 1996

*Disposable Passions* David Church 2016-09-22 From early twentieth-century stag films to 1960s sexploitation pictures to the boom in 1970s "porno chic," adult cinema's vintage forms are now being reappraised by a new generation of historians, fans, preservationists, and home video entrepreneurs—all of whom depend on and help shape the archive of film history. But what is the present-day allure of these artifacts that have since become eroticized more for their "pastness" than the explicit acts they show? And what are the political implications of recovering these rare but still-visceral films from a less "enlightened," pre-feminist past? Drawing on media industry analysis, archival theory, and interviews with adult video personnel, David Church argues that vintage pornography retains its retrospective fascination precisely because these culturally denigrated texts have been so poorly preserved on political and aesthetic grounds. Through these films' ongoing moves from cultural emergence to concealment to rediscovery, the archive itself performs a "striptease," permitting tangible contact with these corporeally stimulating forms at a moment when the overall physicality of media objects is undergoing rapid transformation. *Disposable Passions* explores the historiographic lessons that vintage pornography can teach us about which materials our society chooses to keep, and how a long-neglected genre is primed for serious rediscovery as more than mere autoerotic fodder.

**killing for culture** David Kerekes 2016-06-03 Unlike images of sex, which were clandestine and screened only in private, images of death were made public from the onset of cinema. The father of the modern age, Thomas Edison, fed the appetite for this material with staged executions on film. Little over a century later the executions are real and the world is aghast at brutalities freely available online at the click of a button. Some of these films are created by lone individuals using shaky camera phones: Luka Magnotta, for instance, and the teenagers known as the Dnipropetrovsk maniacs. Others are shot on high definition equipment and professionally edited by organized groups, such as the militant extremists ISIS. *KILLING FOR CULTURE* explores these images of death and violence, and the human obsession with looking — and not looking — at them. Beginning with the mythology of the so-called 'snuff' film and its evolution through popular culture, this book traces death and the artifice of death in the 'mondo' documentaries that emerged in the 1960s, and later the faux snuff pornography that found an audience through Necrobabes and similar websites. However, it is when videos depicting the murders of Daniel Pearl and Nick Berg surfaced in the 2000s that an era of genuine atrocity commenced, one that has irrevocably changed the way in which we function as a society.

**Klaus Kinski, Beast of Cinema** Matthew Edwards 2016-06-21 With more than 130 films and a career spanning four decades, Klaus Kinski (1926-1991) was one of the most controversial actors of his generation. Known for his wild tantrums on set and his legendary collaborations with

auteur Werner Herzog--Aguirre, the Wrath of God (1972), Nosferatu the Vampyre (1979)--Kinski's intense performances made him the darling of European arthouse and exploitation/horror cinema. A genius in front of the camera, he was capable of lighting up the most risible films. Yet behind his public persona lurked a depraved man who took his art to the darkest extremes. This first ever collection of essays focusing on Kinski examines his work in exploitation and art house films and spaghetti westerns, along with his performances in such cult classics as Doctor Zhivago (1965), Crawlspace (1986), Venus in Furs (1965), The Great Silence (1968), Android (1982) and his only directorial credit, Paganini (1989). More than 50 reviews of Kinski's films are included, along with exclusive interviews with filmmakers and actors who worked with him.

**Sexy Heroine ; Erotic Heroines in Movies** Stefano Piselli 2003

*Catalogo dei libri in commercio* 1999

**War Representation in British Cinema and Television** Kevin M. Flanagan 2019-10-25 This book explores alternatives to realist, triumphalist, and heroic representations of war in British film and television. Focusing on the period between the Suez Crisis of 1956 and the Falkland War but offering connections to the moment of Brexit, it argues that the “lost continent” of existential, satirical, simulated, and abstractly traumatic war stories is as central to understanding Britain’s martial history as the mainstream inheritance. The book features case studies that stress the contribution of exiled or expatriate directors and outsider sensibilities, with particular emphasis on Peter Watkins, Joseph Losey, and Richard Lester. At the same time, it demonstrates concerns and stylistic emphases that continue to the present in television series and films by directors such as Lone Scherfig and Christopher Nolan. Encompassing everything from features to government information films, the book explores related trends in the British film industry, popular culture, and film criticism, while offering a sense of how these contexts contribute to historical memory.

Scandinavian Blue Jack Stevenson 2015-09-02 This book traces the development of modern Scandinavian erotic cinema as it evolved in Denmark and Sweden, from the gentle Swedish naturalist films, starting with *One Summer of Happiness* in the 50s, to the controversial groundbreakers like *I Am Curious (Yellow)* of the 60s and on through to the dawn of “Liberated Denmark,” where, in the early 70s, the abolition of censorship was celebrated in films like *24 Hours with Ilse* and the production of a number of other films that were blatantly pornographic. Also considered is the influence of these films on other countries, particularly the United States, where Scandinavian erotic cinema helped to set in motion the sexual revolution and contributed to the end of film censorship.

*Nightmare USA* Stephen Thrower 2007 Stephen Thrower takes a kaleidoscopic journey through the heyday of horror and exploitation cinema in America.

Dad Made Dirty Movies Jordan Todorov 2020-09-21 Strippers, zombies, fugitives and jewel thieves. These were just some of the characters who inhabited the weird, wild films of director Stephen C. Apostolof in the 1960s and 1970s. But Apostolof’s own life was every bit as improbable as the plots of his lurid movies. Escaping the clutches of the communists in his native Bulgaria, he came to America in 1952 and decided on a whim to reinvent himself as a Hollywood filmmaker, right down to the cigars, sunglasses and Cadillacs. He produced a string of memorable sexploitation classics, including the infamous *Orgy of the Dead*. Along the way, he married three times, fathered five children and forged a personal and professional relationship with the notorious Ed Wood, Jr. Drawing on rare archival material and interviews with those who knew him best, this first biography of Apostolof chronicles the life and career of a cult film legend.

**Perverse Titillation** Danny Shipka 2011-07-25 The exploitation film industry of Italy, Spain and France during the height of its popularity from 1960 to 1980 is the focus of this entertaining history. With subject matter running the gamut from Italian zombies to Spanish werewolves to French lesbian vampires, the shocking and profoundly entertaining motion pictures of the “Eurocult” genre are discussed from the standpoint of the films and the

filmmakers, including such internationally celebrated auteurs as Mario Bava, Jess Franco, Jean Rollin and Paul Naschy. The Eurocult phenomenon is also examined in relation to the influences that European culture and environment have had on the world of exploitation cinema. The author's insight and expertise contribute to a greater understanding of what made these films special—and why they have remained so popular to later generations.

**Gutter Auteur** Rob Craig 2012-11-29 Grindhouse filmmaker Andy Milligan has been the subject of a revealing biography, and boasts a grassroots fan base, but his remarkable work has thus far received no serious critical overview. Working virtually alone, on infinitesimal budgets, often using a used 16mm newsreel camera, Milligan crafted some of the most unique melodramas of the 1960s and 1970s. Often mounted as period pieces, using costumes sewn by the filmmaker, Milligan's gritty, bizarre films come across as inimitable meldings of the avant-garde theater of Jean Genet, the experimental films of Jack Smith, and the random cinema verite of a lunatic with a home movie camera. Yet Milligan's films are anything but random, ruminating at length on profound sociocultural themes of the day, including the emptiness of the sexual revolution. Evident throughout all the films are two pet themes: a rabid deconstruction of the heterosexual paradigm, and a grotesque illumination of the family as breeder of dysfunction.

**Mavericks of Italian Cinema** Roberto Curti 2018-05-21 The history of Italian cinema includes, in addition to the renowned auteurs, a number of peculiar and lesser-known filmmakers. While their artistry was often plagued with production setbacks, their works—influenced by poetry, playwriting, advertising, literature, comics and a nonconformist, sometimes antagonistic attitude—were original and thought provoking. Drawing from official papers and original scripts, this book includes much previously unpublished information on the works and lives of post-World War II filmmakers Pier Carpi, Alberto Cavallone, Riccardo Ghione, Giulio Questi, Brunello Rondi, Paolo Spinola, Augusto Tretti and Nello Vegezzi.

**Cult Cinema** Ernest Mathijs 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

**Video Watchdog** 1997

*Frightmares* Ian Cooper 2016-11-08 An in-depth analysis of the home-grown horror film, each chapter anchored by close studies of key titles, consisting of textual analysis, production history, marketing and reception

*Liberating Hollywood* Maya Montañez Smukler 2018-12-14 Feminist reform comes to Hollywood -- 1970s cultures of production: studio, art house, and exploitation -- New women: women directors and the 1970s new woman film -- Radicalizing the directors guild of america -- Desperately seeking the eighties: 1970s perseverance turns to 1980s progress

**Bizarre Sinema!** James Elliot Singer 1995

**Swinging Single** Hilary Radner 1999 Critics and defenders alike connect today's widespread anxieties about sexuality and culture to the political activism of the 1960s and the counterculture's preoccupation with the individual pursuit of pleasure/ In contrast, the essays in *Swindling Single* attribute the new sexual mores of that era not to its political upheavals but to a confluence of social, cultural, and economic factors that encouraged personal gratification and altered traditionally defined gender roles. Contributors analyze a broad range of topics: the commercialization of avant-garde and exploitation films; new visions of female sexuality in *That Girl* and *The Avengers*; the social context of such cultural icons as Hugh Hefner and Charles Manson; the intersection of race and sexuality in Eldridge Cleaver's *Soul on Ice*; and depictions of sexual pleasure in pornography and scientific films.

**Queer Images** Benshoff 2005-10-13 *Queer Images* chronicles representations of lesbian, gay, bisexual, and queer sexualities over one hundred years

of American film. The most up-to-date and comprehensive book of its kind, it explores the ever-changing images of queer characters onscreen as well as the work of queer filmmakers and the cultural histories of queer audiences--from the works of discreetly homosexual filmmakers during Hollywood's Golden Age and classical Hollywood's attempt to purge sex perversion from films, to queer exploitation and physique films, cinematic responses to AIDS, and how contemporary Hollywood deals with queer issues. An essential volume for film buffs and anyone interested in sexuality and culture. Visit our website for sample chapter!

**Trash Cinema** Guy Barefoot 2017-11-21 This volume explores the lower reaches of cinema and its paradoxical appeal. It looks at films from the B-movies of the 1930s to the mockbusters of today, and from the New York underground to the genre variations of Turkey's Yesilçam studios (and their YouTube afterlife). Critically examining the reasons for studying, denigrating, or celebrating the detritus of film history, it also considers the place of a trash aesthetic within and beyond 1960s American avant-garde and looks at the cult of trash in the fanzines of the 1980s. It draws on debates about cult, paracinema, and camp, arguing that trash cinema exists in relation to these but brings with it a particular history that includes the ordinary as well as the strange. Trash Cinema places these debates, and the strand of self-proclaimed low culture that emerged in the second half of the twentieth century, within a historical and international perspective. It focuses on American cinema history but addresses Eurotrash reception as well as the related field of garbology, examining trash cinema as a distinct but fluid category.

**Wild west gals** Antonio Bruschini 2008

**Polish Cinema in a Transnational Context** Ewa Mazierska 2014 This volume introduces a novel treatment of Polish cinema by discussing its international reception, performance, co-productions, and subversive émigré auteurs, such as Andrzej Zulawski and Walerian Borowczyk.

**Italian Horror Film Directors** Louis Paul 2015-06-08 There is no cinema with such effect as that of the hallucinatory Italian horror film. From Riccardo Freda's *I Vampiri* in 1956 to *Il Cartaio* in 2004, this work recounts the origins of the genre, celebrates at length ten of its auteurs, and discusses the noteworthy films of many others associated with the genre. The directors discussed in detail are Dario Argento, Lamberto Bava, Mario Bava, Ruggero Deodato, Lucio Fulci, Umberto Lenzi, Antonio Margheriti, Aristide Massaccesi, Bruno Mattei, and Michele Soavi. Each chapter includes a biography, a detailed career account, discussion of influences both literary and cinematic, commentary on the films, with plots and production details, and an exhaustive filmography. A second section contains short discussions and selected filmographies of other important horror directors. The work concludes with a chapter on the future of Italian horror and an appendix of important horror films by directors other than the 50 profiled. Stills, posters, and behind-the-scenes shots illustrate the book.

**Cult Filmmakers** Ian Haydn Smith 2019-09-03 What makes a cult filmmaker? Whether pioneering in their craft, fiercely and undeniably unique, or critically divisive, cult filmmakers come in all shapes and guises. Some gain instant fame, others instant notoriety, and more still remain anonymous until a chance change in fashion sees their work propelled into the limelight. *Cult Filmmakers* handpicks 50 notable figures in the world of cinema and explores the creative genius that earned them the 'cult' label, while celebrating the movies that made their names. The book features both industry heavyweights like Tim Burton and David Lynch to the strange and surreal imaginings of filmmakers such as Alejandro Jodorowsky and Ana Lily Amirpour. Discover the minds behind such beloved features as *Melancholia*, *Easy Rider*, *Lost in Translation* and more. From little knowns with small, devout followings, to superstars walking the red carpet, each is special in their individuality and their ability to inspire, antagonise and delight. *Cult Filmmakers* is an essential addition to any film buff's archive, as well as an entertaining introduction to the weird and wonderful world of cinema.

**Sleaze Artists** Jeffrey Sconce 2007-10-24 *Bad Girls Go to Hell*. *Cannibal Holocaust*. *Eve and the Handyman*. Examining film culture's ongoing

fascination with the low, bad, and sleazy faces of cinema, *Sleaze Artists* brings together film scholars with a shared interest in the questions posed by disreputable movies and suspect cinema. They explore the ineffable quality of “sleaze” in relation to a range of issues, including the production realities of low-budget exploitation pictures and the ever-shifting terrain of reception and taste. Writing about horror, exploitation, and sexploitation films, the contributors delve into topics ranging from the place of the “Aztec horror film” in debates about Mexican national identity to a cycle of 1960s films exploring homosexual desire in the military. One contributor charts the distribution saga of Mario Bava’s 1972 film *Lisa and the Devil* through the highs and lows of art cinema, fringe television, grindhouse circuits, and connoisseur DVD markets. Another offers a new perspective on the work of Doris Wishman, the New York housewife turned sexploitation director of the 1960s who has become a cult figure in bad-cinema circles over the past decade. Other contributors analyze the relation between image and sound in sexploitation films and Italian horror movies, the advertising strategies adopted by sexploitation producers during the early 1960s, the relationship between art and trash in Todd Haynes’s oeuvre, and the ways that the *Friday the 13th* series complicates the distinction between “trash” and “legitimate” cinema. The volume closes with an essay on why cinephiles love to hate the movies. Contributors. Harry M. Benshoff, Kay Dickinson, Chris Fujiwara, Colin Gunckel, Joan Hawkins, Kevin Heffernan, Matt Hills, Chuck Kleinhans, Tania Modleski, Eric Schaefer, Jeffrey Sconce, Greg Taylor

**ReFocus: the Films of Doris Wishman** Alicia Kozma 2023-02-28 *ReFocus: The Films of Doris Wishman* positions Wishman as a significant and overlooked force in American independent film.

Cinema, MD Eelco F. M. Wijdicks 2020 *Cinema, MD* follows the intersection of medicine and film and how filmmakers wrote a history of medicine over time, analyzing not only changing practices, changing morals, and changing expectations but also medical stereotypes, medical activism, and violations of patients' integrity and autonomy. Examining over 400 films with medical themes over a century of cinema, this book establishes the cultural, medical, and historical importance of the artform.

*International Index to Film Periodicals* 1998

*Cult Epics* Nico B 2018-01-31 Celebrating the 25th anniversary of *Cult Epics* – the controversial arthouse, horror and erotica video label – this commemorative hardcover book covers essential releases from filmmakers such as Tinto Brass, Fernando Arrabal, Radley Metzger, Walerian Borowczyk, Jean Genet, Abel Ferrara, George Barry, Rene Daalder, Agusti Villaronga, Jorg Buttgereit, Gerald Kargl, Nico B, Irving Klaw, and pinup legend Bettie Page. Includes in-depth reviews of films, interviews, and essays on directors by film critics Nathaniel Thompson, Mark R. Hasan, Michael den Boer, Ian Jane, Stephen Thrower, Marcus Stiglegger, Heather Drain and others – fully illustrated in color with rare photos, poster art, and memorabilia.

Porn Studies Linda Williams 2004 A collection of contemporary work on pornographic film and video, edited by one of the founders of the field.

**Offbeat (Revised & Updated)** Julian Upton 2022-04-07 For years there has been consensus about the merits of Britain’s ‘cult films’ — *Peeping Tom*, *Witchfinder General*, *The Italian Job* — but what of *The Mark*, *Unearthly Stranger*, *The Strange Affair* and *The Squeeze*? Revisionist critics wax lyrical over *Get Carter* and *The Wicker Man*, but what of *Sitting Target*, *Quest for Love* and *The Black Panther*? *OFFBEAT* redresses this imbalance by exploring Britain’s obscurities, curiosities and forgotten gems — from the buoyant leap in film production in the late fifties to the dying days of popular domestic cinema in the early eighties. Featuring essays, interviews and in-depth reviews, *OFFBEAT* provides an exhaustive, enlightening and entertaining guide through a host of neglected cinematic trends and episodes, including: • The last great British B-movies • ‘Anti-swinging sixties’ films • Sexploitation — from *Yellow Teddy Bears* to *Emmanuelle in Soho* • The British rock ‘n roll movie • CIA-funded British cartoons • Asylums in British cinema • The Children’s Film Foundation • The demise of the short as supporting feature • Val Guest, Sidney Hayers and the forgotten

journeyman of British film • Swashbucklers, crime thrillers and other non-horror Hammers Now updated with more than 150 pages of new reviews and essays, featuring: • The Beatles in Colour! • The History of the AA Certificate • Ken Russell's 1980s Films • Iris Murdoch's A Severed Head • Curating Offbeat films in the Digital Age And much more!

Pornography and Sexual Representation Joseph W. Slade 2001 For better or worse, pornography and sexual representation suffuse American culture. This first comprehensive guide to the literature includes the history of pornography in the United States and discusses pornography in a vast range of media. It presents information regarding bibliographies and reference tools concerning pornography and reviews of references devoted to the histories of sexuality and its representations and on theoretical works on erotica and pornography. A chronology of important dates in the history of American Pornography and a discussion of child pornography outline issues and events throughout its history. Dramatic, visual, and electronic media are gathered and arranged by topic. Pornography in all of its forms is explored in this three volume reference. Slade includes many avenues upon which pornography and sexual representation have had an impact including research and policy in the medical and social sciences, the law in the United States, and the economics of pornography. An invaluable tool for further research, this guide to the literature of pornography and sexual representation will appeal to scholars and students of popular culture, gender and women's studies, and gay and lesbian studies. It will also interest those in the field of American history and mass media.

*The Cult Film Reader* Mathijs, Ernest 2007-12-01 "An invaluable collection for anyone researching or teaching cult cinema ... The Cult Film Reader is an authoritative text that should be of value to any student or researcher interested in challenging and transgressive cinema that pushes the boundaries of conventional cinema and film studies." Science Fiction Film and Television "A really impressive and comprehensive collection of the key writings in the field. The editors have done a terrific job in drawing together the various traditions and providing a clear sense of this rich and rewarding scholarly terrain. This collection is as wild and diverse as the films that it covers. Fascinating." Mark Jancovich, Professor of Film and Television Studies, University of East Anglia, UK "It's about time the lunatic fans and loyal theorists of cult movies were treated to a book they can call their own. The effort and knowledge contained in The Cult Film Reader will satisfy even the most ravenous zombie's desire for detail and insight. This book will gnaw, scratch and infect you just like the cult films themselves." Brett Sullivan, Director of *Ginger Snaps Unleashed* and *The Chair* "The Cult Film Reader is a great film text book and a fun read." John Landis, Director of *The Blues Brothers*, *An American Werewolf in London* and *Michael Jackson's Thriller* "Excellent overview of the subject, and a comprehensive collection of significant scholarship in the field of cult film. Very impressive and long overdue." Steven Rawle, York St John University, UK Whether defined by horror, kung-fu, sci-fi, sexploitation, kitsch musical or 'weird world cinema', cult movies and their global followings are emerging as a distinct subject of film and media theory, dedicated to dissecting the world's unruliest images. This book is the world's first reader on cult film. It brings together key works in the field on the structure, form, status, and reception of cult cinema traditions. Including work from key established scholars in the field such as Umberto Eco, Janet Staiger, Jeffrey Sconce, Henry Jenkins, and Barry Keith Grant, as well as new perspectives on the gradually developing canon of cult cinema, the book not only presents an overview of ways in which cult cinema can be approached, it also re-assesses the methods used to study the cult text and its audiences. With editors' introductions to the volume and to each section, the book is divided into four clear thematic areas of study - The Conceptions of Cult; Cult Case Studies; National and International Cults; and Cult Consumption - to provide an accessible overview of the topic. It also contains an extensive bibliography for further related readings. Written in a lively and accessible style, *The Cult Film Reader* dissects some of biggest trends, icons, auteurs and periods of global cult film production. Films discussed include *Casablanca*, *The Rocky Horror Picture Show*, *Eraserhead*, *The Texas Chainsaw Massacre*, *Showgirls* and *Ginger Snaps*. Essays by: Jinsoo An; Jane Arthurs; Bruce Austin; Martin Barker; Walter Benjamin; Harry Benshoff;

Pierre Bourdieu; Noel Carroll; Steve Chibnall; Umberto Eco; Nezh Erdogan; Welch Everman; John Fiske; Barry Keith Grant ; Joan Hawkins; Gary Hentzi; Matt Hills; Ramaswami Harindranath; J.Hoberman; Leon Hunt; I.Q. Hunter; Mark Jancovich; Henry Jenkins; Anne Jerslev; Siegfried Kracauer; Gina Marchetti; Tom Mes; Gary Needham; Sheila J. Nayar; Annalee Newitz; Lawrence O'Toole; Harry Allan Potamkin; Jonathan Rosenbaum; Andrew Ross; David Sanjek; Eric Schaefer; Steven Jay Schneider; Jeffrey Sconce; Janet Staiger; J.P. Telotte; Parker Tyler; Jean Vigo; Harmony Wu

**Big Bosoms and Square Jaws** Jimmy McDonough 2006-06-27 Russ Meyer, cult hero, creator of the sexploitation film, and the man the Wall Street Journal called the King Leer of Hollywood, made movies that filled the big screen with "big bosoms and square jaws." In the first candid and fiendishly researched account of the late cinematic instigator's life, Jimmy McDonough shows us how Russ Meyer used that formula to turn his own crazed fantasies into movies that made him a millionaire and changed the face of American film forever. This former WWII combat photographer immortalized his personal sexual obsession upon the silver screen, creating box-office gold with *The Immoral Mr. Teas* in 1959. The modest little film pushed all preexisting limits of on-screen nudity, and with its success, the floodgates of what was permitted to be shown on film were thrust open, never to be closed again. Russ Meyer ignited a true revolution in filmmaking, breaking all sex, nudity, and violence taboos. In a career that spanned more than forty years, Meyer created a body of work that has influenced a legion of filmmakers, fashionistas, comic book artists, rock bands, and even the occasional feminist. Bringing his anecdote- and action-packed biographical style to another renegade of popular culture, New York Times bestselling author of *Shakey* Jimmy McDonough offers a wild, warts-and-all portrait of Russ Meyer, the director, writer, producer, and commando moviemaking force behind the sexploitation classics *Vixen*, *Beyond the Valley of the Dolls*, *Faster, Pussycat! Kill! Kill!* and many others. *Big Bosoms and Square Jaws* blows the lid off the story of Russ Meyer, from the beginning to his recent tragic demise, creating in the process a vivid portrait of a past America.

**Lips Hips Tits Power** Doyle Greene 2004 Russ Meyer is the breast-fixated filmmaker who started as a nude pin-up photographer and progressed through his own startling brand of B-cinema to direct probably the most bizarre film ever funded by a major Hollywood -studio- "*Beyond the Valley of the Dolls*," Meyer's 1960s films-including "*Mudhoney*, *Motorpsycho!*" and the legendary "*Faster, Pussycat! Kill! Kill!*"-are now venerated as modern classics, and "*Lips Hips Tits Power*" examines Meyer's entire cinematic oeuvre in -detail, affording it the serious analysis it undeniably warrants. Featuring famous girls from Meyer's repertory company such as Tura Satana, Kitten Natividad, Uschi Digard, Haji and Erica Gavin, "*Lips Hips Tits Power*" offers a visual feast of buxotic female flesh to offset its critical commentary, resulting in a book which operates on two-equally stimulating-levels.

*Incredibly Strange Films V.* Vale 2017-04-18 *Incredibly Strange Films* is a functional guide to important territory neglected by the film-criticism establishment, spotlighting unhailed directors -- Hershell Gordon Lewis, Russ Meyer, Larry Cohen, Ray Dennis Steckler, Ted V. Mikels and others -- who have been critically consigned to the ghettos of gore and sexploitation films. In-depth interviews focus on philosophy while anecdotes entertain as well as illuminate theory. The guide includes biographies, genre overviews, filmographies, bibliography, quotations, an A-Z of film personalities, lists of recommended films, sources, index, as well as 172 photos.

# Bizarre Sinema Sexploitation Filmmakers

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