

Immoral Tales European Sex And Horror Movies 1956 1984

Horror Film Aesthetics Thomas M. Sipos 2014-01-10 This richly informed study analyzes how various cinematic tools and techniques have been used to create horror on screen--the aesthetic elements, sometimes not consciously noticed, that help to unnerve, frighten, shock or entertain an audience. The first two chapters define the genre and describe the use of pragmatic aesthetics (when filmmakers put technical and budgetary compromises to artistic effect). Subsequent chapters cover mise-en-scene, framing, photography, lighting, editing and sound, and a final chapter is devoted to the aesthetic appeals of horror cinema. Instructors considering this book for use in a course may request an examination copy here.

Transnational Horror Across Visual Media Dana Och 2013-10-15 This volume investigates the horror genre across national boundaries (including locations such as Africa, Turkey, and post-Soviet Russia) and different media forms, illustrating the ways that horror can be theorized through the circulation, reception, and production of transnational media texts. Perhaps more than any other genre, horror is characterized by its ability to be simultaneously aware of the local while able to permeate national boundaries, to function on both regional and international registers. The essays here explore political models and allegories, questions of cult or subcultural media and their distribution practices, the relationship between regional or cultural networks, and the legibility of international horror iconography across distinct media. The book underscores how a discussion of contemporary international horror is not only about genre but about how genre can inform theories of visual cultures and the increasing permeability of their borders.

The Werewolf Filmography Bryan Senn 2017-02-06 From the horrific to the heroic, cinematic werewolves are metaphors for our savage nature, symbolizing the secret, bestial side of humanity that hides beneath our civilized veneer. Examining acknowledged classics like *The Wolf Man* (1941) and *The Howling* (1981), as well as overlooked gems like *Dog Soldiers* (2011), this comprehensive filmography covers the highs and lows of the genre. Information is provided on production, cast and filmmakers, along with critical discussion of the tropes and underlying themes that make the werewolf a terrifying but fascinating figure.

Our Old Monsters Brenda S. Gardenour Walter 2015-07-08 The witch, the vampire and the werewolf endure in modern horror. These "old monsters" have their origins in Aristotle as studied in the universities of medieval Europe, where Christian scholars reconciled works of natural philosophy and medicine with theological precepts. They codified divine perfection as warm, light, male and associated with the ethereal world beyond the moon, while evil imperfection was cold, dark, female and bound to the corrupt world below the moon. All who did not conform to divine goodness--including un-holy women and Jews--were considered evil and ascribed a melancholic, blood hungry and demonic physiology. This construct was the basis for anti-woman and anti-Jewish discourse that has persisted through modern Western culture. Nowhere is this more evident than in horror films, where the witch, the vampire and the werewolf represent our fear of the inverted other.

A History of Italian Cinema Peter Bondanella 2017-10-19 A History of Italian Cinema, 2nd edition is the much anticipated update from the author of the bestselling Italian Cinema - which has been published in four landmark editions and will celebrate its 35th anniversary in 2018. Building upon decades of research, Peter Bondanella and Federico Pacchioni reorganize the current History in order to keep the book fresh and responsive not only to the actual films being created in Italy in the twenty-first century but also to the rapidly changing priorities of Italian film studies and film scholars. The new edition brings the definitive history of the subject, from the birth of cinema to the present day, up to date with a revised filmography as well as more focused attention on the melodrama, the crime film, and the historical drama. The book is expanded to include a new generation of directors as well as to highlight themes such as gender issues, immigration, and media politics. Accessible, comprehensive, and heavily illustrated throughout, this is an essential purchase for any fan of Italian film.

Twin Peaks: Fire Walk with Me Lindsay Hallam 2018-05-29 David Lynch's prequel film *Twin Peaks: Fire Walk with Me* has received renewed appreciation with the broadcast of *Twin Peaks: The Return*. Lindsay Hallam argues that what Lynch created was not a parody of soap opera and detective television but a horror movie. She examines initial reaction to and subsequent reevaluation of the film.

Zombie Movies Glenn Kay 2008-10-01 Featuring chronological reviews of more than 300 zombie films--from 1932's "White Zombie" to George A. Romero's 2008 release "Diary of the Dead"--this thorough, uproarious guide traces the evolution of one of horror cinema's most popular and terrifying creations. Fans will learn exactly what makes a zombie a zombie, go behind the scenes with a chilling production diary from "Land of the Dead," peruse a bizarre list of the oddest things ever seen in undead cinema, and immerse themselves in a detailed rundown of the 25 greatest zombie films ever made. Containing an illustrated zombie rating system, ranging from "Highly Recommended" to "Avoid at All Costs" and "So Bad It's Good," the book also features lengthy interviews with numerous talents from in front of and behind the camera.

Necronomicon Files Daniel Harms 2003-07-01 What if a book existed that gave answers to everything you've ever wondered about? What would you do to learn its secrets? Tales of such books have abounded for millennia and are legend in occult history. One of the most pervasive modern iterations is that of the *Necronomicon*, said to be a genuine occult text from the 8th century. The *Necronomicon* really is the creation of science fiction writer H.P. Lovecraft (1891-1937), in whose books the magic volume first appears in print. In *The Necronomicon Files* two occult authorities explore all aspects of *The Necronomicon*, from its first appearance in Lovecraft's fiction to its ongoing pervasive appearance in cult and occult circles. *The Necronomicon Files*, revised and expanded further, reveals the hoax of the *Necronomicon*. Harms and Gonce show that the apocryphal history of the *Necronomicon* was concocted by Lovecraft to lend it verisimilitude in his fiction. The magical text was transformed into an icon among Lovecraft's literary circle, who added to the book's legend by referring to it in their own writing. People became convinced that it was a real book and its references in literature and film continue to grow. The book also examines what people have undergone to find the *Necronomicon* and the cottage industry that has arisen over the past three decades to supply the continuing demand for a book that does not exist. Scholarly yet accessible, humorous and intriguing, *The Necronomicon Files* illuminates the depth of the creative process and the transformations of modern myth, while still managing to preserve much of the romance and fascination that surrounds the *Necronomicon* in our culture.

Spanish Popular Cinema Antonio Lázaro Reboll 2004-09-04 This is the first collection in English to focus exclusively on the various forms of popular film produced in Spain and to acknowledge the variety, range and depth of Spanish cinema. Contributors from across Hispanic, media and cultural studies explore a range of genres, from the musicals of the 1930s and 1940s to contemporary horror movies, historical epics of the 1940s and 1950s and contemporary representations of the Spanish Civil War. The book includes reappraisals of key popular directors such as Luis Garcia Berlanga and Antonio Mercero as well as critical analyses of celebrated stars like Marisol. It provides innovative consideration of the promotion and reception of horror in the 1960s, recollections of cinema-going in Madrid, and reflections on successful recent works such as *Abre los Ojos* and *Solas*.

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.

Chaucer's Afterlife Kathleen Forni 2013-02-27 This study explores Chaucer's present-day cultural reputation by way of popular culture. In just the past two decades his texts have been adapted to a wide variety of popular genres, including television, stage, comic book, hip-hop, science fiction, horror, romance, and crime fiction. This cultural recycling involves a variety of functions but Chaucer's primary association is with the idea of pilgrimage and the prevailing tenor is populist satire. The target is not only cultural elitism but also the dominant discourse of professional Chaucerians. Academics in turn may have doubts about the value of popular Chaucer; popular culture theory, however, would maintain that such skepticism has less to do with critical discrimination than the assertion of social distinction. Nonetheless, the fact that Chaucer has a popular afterlife, and remains an ideological product over which competing groups lay claim, attests to his current cultural vitality.

Harry Alan Towers Dave Mann 2014-10-20 Harry Alan Towers' reputation rests upon a corpus of 95 low-budget productions shot post-haste in every corner of the globe. He took an integral part, however, in the development of the protocols that now underpin much transnational film production and he must be regarded as a pioneer. Towers' slash and burn strategy focused on parasitic, back-to-back productions, funded by rights bundles that were pre-sold globally. This strategy was substantially derived from his early days in broadcasting wherein he acted as a go-between in the American and the British Commonwealth markets. Though he became adept at procuring funds from pariah regimes and black market economies, primarily he continued to act as a broker bringing together American equity investment and European finance under the auspices of EC co-production agreements. He was also quick to exploit the burgeoning niche markets becoming available in the wake of technological developments and government initiatives.

A Companion to Spanish Cinema Jo Labanyi 2015-12-21 A Companion to Spanish Cinema is a bold collection of newly commissioned essays written by top international scholars that thoroughly interrogates Spanish cinema from a variety of thematic, theoretical and historic perspectives. Presents an insightful and provocative collection of newly commissioned essays and original research by top international scholars from a variety of theoretical, disciplinary and geographical perspectives Offers a systematic historical, thematic, and theoretical approach to Spanish cinema, unique in the field Combines a thorough and insightful study of a wide spectrum of topics and issues with in-depth textual analysis of specific films Explores Spanish cinema's cultural, artistic, industrial, theoretical and commercial contexts pre- and post-1975 and the notion of a "national" cinema Canonical directors and stars are examined alongside understudied directors, screenwriters, editors, and secondary actors Presents original research on image and sound; genre; non-fiction film; institutions, audiences and industry; and relations to other media, as well as a theoretically-driven section designed to stimulate innovative research

Horror International Steven Jay Schneider 2005 As global cinema becomes increasingly difficult to distinguish, characterizations of horror films from various geographical and cultural locations seem more fluid and transitional than ever before. However, this does not mean denying the existence of national features that affect and are reflected in horror films, whether from an artistic or a reception standpoint. Horror is one of the most studied genres in cinema, yet none of the many books on the subject focus on films or traditions outside the United States or the United Kingdom. While Italian, Japanese, Mexican, German, and Hong Kong horror films have received a modicum of critical recognition, the areas of Egyptian, Romanian, Belgian, Dutch, New Zealand, and Thai horror all still need-in fact, demand-some attention. Horror International seeks to rectify this by giving the global perspectives and cross-cultural dynamics of world horror cinema its due. This groundbreaking collection of eighteen original essays examine a myriad of films, showing how each draws from Hollywood horror conventions and also local cinematic traditions, local folklore, and national historical and cultural concerns. The production, marketing, and reception of various national cinemas are also addressed, demonstrating how these films are understood by different audiences worldwide. This in turn sheds new light on the original cultural production of many works and their subsequent "translations" and meanings in different national contexts. The diverse and highly informative essays in Horror International will engross both scholars and fans of horror films and finally illuminate the distinct multicultural factors of this exciting cinematic genre.

Immoral Tales Cathal Tohill 1995

Screening the Marquis de Sade Lindsay Anne Hallam 2014-01-10 Since their publication, the works of the Marquis de Sade have challenged the reading public with a philosophy of relentless physical transgression. This is the first book-length academic study by a single author that applies the philosophy of the Marquis de Sade to the analysis of a wide array of film texts. By employing Sade's controversial body-oriented philosophy within film analysis, this book provides a new understanding of notions of pain, pleasure, and the representation of the transgressive body in film. Whereas many analyses have used theory to excuse and thus dilute the power of sexual and violent images, the author has here sought to examine cinematic representations of human relations as unflinchingly as Sade did in his novels.

Alternative Europe Ernest Mathijs 2004 Whether defined by comic excesses, cult horrors, or surreal vampire experimentations, trash and exploitation cinema represents the alternative face of European film. Although extremely popular with post-war audiences, these historically significant traditions of 'Eurotrash' have often been ridiculed or ignored by an established film criticism eager to define 'legitimate' European cinema as either avant-garde or socially realist. *Alternative Europe: Eurotrash and Exploitation Cinema Since 1945* investigates these previously under-explored national traditions of film culture, with essays and festival reports uncovering the social and cultural trends and tensions within a wide range of European exploitation movies. The volume considers such engaging and challenging topics as Russian, Belgian and Italian horror cinema, Gothic musclemen movies, Nazi 'sexploitation' cycles, German erotic cinema and 1970s European 'rogue cop' thrillers. *Alternative Europe* also includes interviews with trash directors and icons such as Brian Yuzna, J'rg Buttgereit and Giovanni Lombardo Radice.

Mondo Macabro Pete Tombs 2014-07-29 Pete Tombs, author of "Immoral Tales", now brings readers into the exotic, erotic, and eccentric international film scene. Fully illustrated, *Mondo Macabro* includes an Indian song-and-dance version of "Dracula"; Turkish version of "Star Trek" and "Superman"; China's "hopping vampire" films, among other movies, and much, much more. 332 illustrations of color photos.

Defining Cult Movies Mark Jancovich 2003-11-08 This collection concentrates on the analysis of cult movies, how they are defined, who defines them and the cultural politics of these definitions. The definition of the cult movie relies on a sense of its distinction from the "mainstream" or "ordinary." This also raises issues about the perception of it as an oppositional form of cinema, and of its strained relationships to processes of institutionalization and classification. In other words, cult movie fandom has often presented itself as being in opposition to the academy, commercial film industries and the media more generally, but has been far more dependent on these forms than it has usually been willing to admit. The international roster of essayists range over the full and entertaining gamut of cult films from Dario Argento, Spanish horror and Peter Jackson's New Zealand gore-fests to sexploitation, kung fu and sci-fi flicks.

Desire After Dark Andrew J. Owens 2021-03-02 Since the 1960s, the occult in film and television has responded to and reflected society's crises surrounding gender and sexuality. In *Desire After Dark*, Andrew J. Owens explores media where figures such as vampires and witches make use of their supernatural knowledge in order to queer what otherwise appears to be a normative world. Beginning with the global sexual revolutions of the '60s and moving decade by decade through "Euro-sleaze" cinema and theatrical hardcore pornography, the HIV/AIDS crisis, the popularity of New Age religions and witchcraft, and finally the increasingly explicit sexualization of American cable television, Owens contends that occult media has risen to prominence during the past 60 years as a way of exposing and working through cultural crises about queerness. Through the use of historiography and textual analyses of media from *Bewitched* to *The Hunger*, Owens reveals that the various players in occult media have always been well aware that non-normative sexuality constitutes the heart of horror's enduring appeal. By investigating vampirism, witchcraft, and other manifestations of the supernatural in media, *Desire After Dark* confirms how the queer has been integral to the evolution of the horror genre and its persistent popularity as both a subcultural and mainstream media form.

European Nightmares Patricia Allmer 2012 Essays focusing on European horror cinema from 1945 to the present, features new contributions by international scholars exploring British, French, Spanish, Italian,

German and Northern European and Eastern European horror cinema.

Screening the Dark Side of Love Karen A. Ritzenhoff 2012-10-15 How can love be understood globally as a problematic transgression rather than the narrative of "happy endings" that Hollywood has offered? The contributors utilize varying methodologies of textual analysis, psychoanalytic models, and cultural critique and engage with a broad range of films to explore issues of gender identity and spectatorship.

A History of Horror Wheeler Winston Dixon 2010-08-24 Ever since horror leapt from popular fiction to the silver screen in the late 1890s, viewers have experienced fear and pleasure in exquisite combination. Wheeler Winston Dixon's *A History of Horror* is the only book to offer a comprehensive survey of this ever-popular film genre. Arranged by decades, with outliers and franchise films overlapping some years, this one-stop sourcebook unearths the historical origins of characters such as Dracula, Frankenstein, and the Wolfman and their various incarnations in film from the silent era to comedic sequels. *A History of Horror* explores how the horror film fits into the Hollywood studio system and how its enormous success in American and European culture expanded globally over time. Dixon examines key periods in the horror film-in which the basic precepts of the genre were established, then banished into conveniently reliable and malleable forms, and then, after collapsing into parody, rose again and again to create new levels of intensity and menace. *A History of Horror*, supported by rare stills from classic films, brings over fifty timeless horror films into frightfully clear focus, zooms in on today's top horror Web sites, and champions the stars, directors, and subgenres that make the horror film so exciting and popular with contemporary audiences.

Spanish Horror Film Antonio Lazaro-Reboll 2012-11-20 *Spanish Horror Film* is the first in-depth exploration of the genre in Spain from the 'horror boom' of the late 1960s and early 1970s to the most recent production in the current renaissance of Spanish genre cinema, through a study of its production, circulation, regulation and consumption. The examination of this rich cinematic tradition is firmly located in relation to broader historical and cultural shifts in recent Spanish history and as an important part of the European horror film tradition and the global culture of psychotronics.

Euro Horror Ian Olney 2013 Beginning in the 1950s, "Euro Horror" movies materialized in astonishing numbers from Italy, Spain, and France and popped up in the US at rural drive-ins and urban grindhouse theaters such as those that once dotted New York's Times Square. Grier, sexier, and stranger than most American horror films of the time, they were embraced by hardcore fans and denounced by critics as the worst kind of cinematic trash. In this volume, Olney explores some of the most popular genres of Euro Horror cinema--including giallo films, named for the yellow covers of Italian pulp fiction, the S&M horror film, and cannibal and zombie films--and develops a theory that explains their renewed appeal to audiences today.

A Companion to the Horror Film Harry M. Benshoff 2017-01-17 This cutting-edge collection features original essays by eminent scholars on one of cinema's most dynamic and enduringly popular genres, covering everything from the history of horror movies to the latest critical approaches. Contributors include many of the finest academics working in the field, as well as exciting younger scholars Varied and comprehensive coverage, from the history of horror to broader issues of censorship, gender, and sexuality Covers both English-language and non-English horror film traditions Key topics include horror film aesthetics, theoretical approaches, distribution, art house cinema, ethnographic surrealism, and horror's relation to documentary film practice A thorough treatment of this dynamic film genre suited to scholars and enthusiasts alike

Immoral Tales Cathal Tohill 1995-09-15 During the 1960s and '70s, the European horror film went totally crazy. It began to go kinky--creating a new type of cinema that blended eroticism and terror. *Immoral Tales* illuminates an entire world of sexy, gory, arty and sleazy films that are only now gaining recognition in the U.S. Photos, many in color.

Fascination David Hinds 2016-02-08 May 1968. Paris is awash with violence and public unrest. In a small cinema, where a surreal film is showing, another riot is taking place. Here, the enraged audience smashes up the auditorium, tear out the seats, and chase the film's director onto the street. This is the premiere of Jean Rollin's feature debut, *The Rape of the Vampire*. An outsider of French cinema, Rollin's films are unique and dreamlike. They offer tales of mystery and nostalgia, obsolescence and seductive female vampires with a thirst for blood and sex. It is a cinema at once strange, evocative and deeply personal. Funding his own projects, Rollin defiantly made the films he wanted to make and in so doing created a fantastique genre unlike any other. *The Nude Vampire*, *The Living Dead Girl* and *The Grapes of Death* are among those films now celebrated as the work of an auteur, one who confounds preconceived notions of 'Eurotrash' cinema. This book is devoted to the director and all his work, across all genres, including a nascent French hardcore pornographic film industry. Written with full co-operation from Jean Rollin, shortly before his death in 2010, it contains exclusive interviews and archive material.

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.

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

Historical Dictionary of Spanish Cinema Alberto Mira 2019-12-15 *Historical Dictionary of Spanish Cinema* covers Spanish cinema, its treasures its constant attempts to break through internationally, reaching out towards universal themes and conventions, and the specific obstacles and opportunities that have shaped the careers of filmmakers and stars. This book contains a chronology, an introduction, an appendix and an extensive bibliography. The dictionary section has over 200 cross-referenced entries on titles, movements, filmmakers and performers, and genres (such as homosexuality, nuevo cine español or horror). This book is an excellent resource for students, researchers, and anyone wanting to know more about Spanish cinema.

German Popular Cinema and the Rialto Krimi Phenomenon Nicholas G. Schlegel 2022-01-28 This book examines the significance of the thirty-two Krimi films produced by Rialto Film from 1959 to 1972, canonizing their role in the era of German popular cinema during Krimi's rise to popularity and inevitable decline and evolution.

Supranational Horrors Rui M. Trindade Oliveira 2022-07-18 This book examines the parallels between Italian and Spanish horror cinemas including the cultural features they share, their ability to define distinct identities within the genre, and what the author terms 'Italian-Spanishness.'

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; Nezih 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
Generic Histories of German Cinema Jaimey Fisher 2013 Offers a fresh approach to German film studies by tracing key genres -- including horror, the thriller, Heimat films, and war films -- over the course of German cinema history

Horror, The Film Reader Mark Jancovich 2002-01-10 Horror, The Film Reader brings together key articles to provide a comprehensive resource for students of horror cinema. Mark Jancovich's introduction traces the development of horror film from The Cabinet of Dr. Caligari to The Blair Witch Project, and outlines the main critical debates. Combining classic and recent articles, each section explores a central issue of horror film, and features an editor's introduction outlining the context of debates.

Immoral Tales Cathal Tohill 1995-09-15 During the 1960s and '70s, the European horror film went totally crazy. It began to go kinky--creating a new type of cinema that blended eroticism and terror. Immoral Tales illuminates an entire world of sexy, gory, arty and sleazy films that are only now gaining recognition in the U.S. Photos, many in color.

A Companion to Spanish Cinema Bernard P. E. Bentley 2008 This volume offers a detailed chronological account of the history of Spanish cinema.

The A to Z of Spanish Cinema Alberto Mira 2010 Emerging as one of the most exciting, fascinating, and special kinds of filmmaking in the world, Spanish cinema has been producing excellent directors, actors, and films for decades, including during the dark times of the Franco regime. With directors (Pedro Almodovar), actors and actresses (Javier Bardem and Penelope Cruz), and films (Abre los ojos and Alatriste) amassing popularity, the outlook for Spanish cinema appears brighter than ever, and it is deservedly winning numerous fans abroad. --

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.

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