

John McCarty's Official Splatter Movie Guide Vol 2

John McCarty's Official Splatter Movie Guide, Volume 2

[The Official Splatter Movie Guide](#)

[The Official Splatter Movie Guide](#)

[Celluloid Vampires](#)

[The Official Splatter Movie Guide, Volumes: 1963-1992](#)

At a Theater or Drive-in Near You

[Film Genre Reader IV](#)

Planks of Reason

Body Gothic

Horror Film Aesthetics

The Films of Mel Gibson

Cinefantastique

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Deformed and Destructive Beings

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A Taste of Blood

Paperbound Books in Print 1995

The Naked And The Undead

Forthcoming Books

Nightmare Movies

The Cult Film Experience

Books In Print 2004-2005

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2007-12-15 Stacey Abbott In 1896, French magician and filmmaker George Méliès brought forth the first celluloid vampire in his film *Le manoir du diable*. The vampire continues to be one of film's most popular gothic monsters and in fact, today more people become acquainted with the vampire through film than through literature, such as Bram Stoker's classic *Dracula*. How has this long legacy of celluloid vampires affected our understanding of vampire mythology? And how has the vampire morphed from its folkloric and literary origins? In this entertaining and absorbing work, Stacey Abbott challenges the conventional interpretation of vampire mythology and argues that the medium of film has completely reinvented the vampire archetype. Rather than representing the primitive and folkloric, the vampire has come to embody the very experience of modernity. No longer in a cape and coffin, today's vampire resides in major cities, listens to punk music, embraces technology, and adapts to any situation. Sometimes she's even female. With case studies of vampire classics such as *Nosferatu*, *Martin*, *Blade*, and *Habit*, the author traces the evolution of the American vampire film, arguing that vampires are more than just blood-drinking monsters; they reflect the cultural and social climate of the societies that produce them, especially during times of intense change and modernization. Abbott also explores how independent filmmaking techniques, special effects makeup, and the stunning and ultramodern computer-generated effects of recent films have affected the representation of the vampire in film.

1992-01 John McCarty Provides plot summaries, cast, credits, and brief comments for horror films from "Alien Nation" to "Zombie Lake"

2018-03-05 Cynthia Freeland Horror is often dismissed as mass art or lowbrow entertainment that produces only short-term thrills. Horror films can be bloody, gory, and disturbing, so some people argue that they have bad moral effects, inciting viewers to imitate cinematic violence or desensitizing them to atrocities. In *The Naked and the Undead: Evil and the Appeal of Horror*, Cynthia A. Freeland seeks to counter both aesthetic disdain and moral condemnation by focusing on a select body of important and revealing films, demonstrating how the genre is capable of deep philosophical reflection about the existence and nature of evil?both human and cosmic. In exploring these films, the author argues against a purely psychoanalytic approach and opts for both feminist and philosophical understandings. She looks at what it is in these movies that serves to elicit specific reactions in viewers and why such responses as fear and disgust are ultimately pleasurable. The author is particularly interested in showing how gender figures into screen presentations of evil. The book is divided into three sections: Mad Scientists and Monstrous Mothers, which looks into the implications of male, rationalistic, scientific technology gone awry; The Vampire's Seduction, which explores the attraction of evil and the human ability (or inability) to distinguish active from passive, subject from object, and virtue from vice; and Sublime Spectacles of Disaster, which examines the human fascination with

horror spectacle. This section concludes with a chapter on graphic horror films like *The Texas Chainsaw Massacre*. Written for both students and film enthusiasts, the book examines a wide array of films including: *The Silence of the Lambs*, *Repulsion*, *Frankenstein*, *The Fly*, *Dead Ringers*, *Alien*, Bram Stoker's *Dracula*, *Interview with the Vampire*, *Frenzy*, *The Shining*, *Eraserhead*, *Hellraiser*, and many others.

2012-12-01 Barry Keith Grant From reviews of the third edition: "Film Genre Reader III lives up to the high expectations set by its predecessors, providing an accessible and relatively comprehensive look at genre studies. The anthology's consideration of the advantages and challenges of genre studies, as well as its inclusion of various film genres and methodological approaches, presents a pedagogically useful overview." —Scope Since 1986, Film Genre Reader has been the standard reference and classroom text for the study of genre in film, with more than 25,000 copies sold. Barry Keith Grant has again revised and updated the book to reflect the most recent developments in genre study. This fourth edition adds new essays on genre definition and cycles, action movies, science fiction, and heritage films, along with a comprehensive and updated bibliography. The volume includes more than thirty essays by some of film's most distinguished critics and scholars of popular cinema, including Charles Ramírez Berg, John G. Cawelti, Celestino Delyto, David Desser, Thomas Elsaesser, Steve Neale, Thomas Schatz, Paul Schrader, Vivian Sobchack, Janet Staiger, Linda Williams, and Robin Wood.

1989 John McCarty

2002-12-30 Vincent LoBrutto Independent filmmaking is often regarded as a relatively recent phenomenon, yet the so-called movement has actually existed as long as movies themselves. In this indispensable single-volume reference work, LoBrutto surveys the subject from cinema's inception through the 21st century. Written in an accessible style and including biographical, critical, factual, and bibliographical information, this remarkable source encompasses films and filmmakers operating independently from the studio system in concept, financing, production, and distribution. Such a broad interpretation of independent filmmaking separates it from that of commercial Hollywood, a conglomerate existing to create product rather than support personal artistic vision. Many of the entries' subjects have rarely been investigated and studied—yet knowledge of independent filmmaking is vital to any understanding the cinematic medium, making this an essential book for any library's film shelves.

2017-02-10 George Ochoa Why are audiences drawn to horror films? Previous answers to that question have included everything from a need to experience fear to a hunger for psychotherapy. This critical text proposes that the horror film's primary purpose is to present monsters, best understood as deformed and destructive beings. These monsters satisfy the audience's desire to know these beings, in

particular those beings too fantastic and dangerous to know in real life. The text illuminates many aspects of the horror film genre, including epistemology, ethics, evaluation, history, monster taxonomy, and filmmaking techniques.

2008 Christopher Wayne Curry "American filmmaker Ted V. Mikels holds a unique position as one of the most unconventional directors of exploitation cinema and considered a pioneering master of low-budget movie making. This work examines each of Mikels' 19 major film or video productions. Each includes a list of cast and crew credits, plot synopsis and, frequently, behind-the-scenes anecdotes"--Provided by publisher.

1988 Kim Newman Newman examines classic horror subgenres such as devil movies, psycho movies, and down-home movies and ferrets out common themes for a deeper understanding.

1989

2004 Barry Keith Grant The original edition of *Planks of Reason* was the first academic critical anthology on horror. In retrospect, it appeared as a kind of homage to the "golden age" of the American horror film, as this genre played an increasing role in film culture and American life. This revised edition retains the spirit of the original, but also offers new takes on rediscovered classics and recent developments in the genre.

2016-11-04 John McCarty 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.

2014-02-19 J. P. Telotte "Play it again, Sam" is the motto of cult film enthusiasts, who will watch their favorite movie over and over, "beyond all reason." What is the appeal of cult movies? Why do fans turn up in droves at midnight movies or sit through the same three-hanky classics from Hollywood's golden era? These are some of the questions J. P. Telotte and twelve other noted film scholars consider in this groundbreaking study of the cult film. The book identifies two basic types of cult films—older Hollywood movies, such as *Casablanca*, that have developed a cult following and "midnight movies," most notably *The Rocky Horror Picture Show*. Telotte, Bruce Kawin, and Timothy Corrigan offer thought-provoking discussions about why these two types of movies become cult films, the sort of audience they attract, and the needs they fulfill for that audience. Subsequent essays employ a variety of cultural, feminist, ideological, and poststructural strategies for exploring these films. In a section on the classical cult film, the movie *Casablanca* receives extensive treatment. An essay by

T. J. Ross considers Beat the Devil as a send-up of cult films, while another essay by Wade Jennings analyzes the cult star phenomenon as personified in Judy Garland. "Midnight movie madness" is explored in essays on The Rocky Horror Picture Show, movie satires of the 1950s, science fiction double features, and horror thrillers. Illustrated with scenes from favorite movies and written for both fans and scholars, The Cult Film Experience will appeal to a wider audience than the "usual suspects."

1993

McCarthy

2013-10-10 Stephen Jones Winner of the World Fantasy Award for Best Anthology, and the British Fantasy award of the same category, this anthology includes the best horror stories from 1991. Stories by Jonathan Carroll, Thomas Ligotti, Brian Lumley, Karl Edward Wagner, Garry Kilworth and Peter Straub are included.

1991

1997 John McCarty Packed with hundreds of photos, fascinating behind-the-scenes information, reviews, and cast and credit listings, "The Films of Mel Gibson" is the book thousands of fans have been eagerly awaiting. This pictorial celebration explores Gibson's film career as an actor and director--from the seminal "Road Warrior" series and hugely successful "Lethal Weapon" series, to "Hamlet, Maverick", and "Ransom". Photos throughout, many in color.

1992

1997 Donald C. Willis This fourth title in a unique series that combines reference and analytical qualities in chronicling the horror and science fiction genres, Horror and Science Fiction Films IV brings the earlier three volumes in the series up to date, concentrating on the period from 1984-1994, as well as updating entries from the previous volumes and adding newly-discovered titles from 1900-1983. Entries in the main list include credits, cast, synopsis, and annotation. The introduction lists 1995 releases in the genres and 1996 releases through the summer, cites the more memorable films in the genres for both the current period and 1900-1984, and serves as an index to key titles in the main list, including long-lost titles such as the -obscure silent Were Tiger and the 1931 The Phantom. Willis includes many films from around the world that are not found in any other English-language film reference work. One appendix provides thumbnail descriptions of problem and peripheral films; another updates entries in the first three books with alternate titles; and a third appendix serves as an index to the approximately 7,000 films listed in the first three volumes in the series as well as in the current volume, thus bringing the total number of films covered in this series to roughly 11,000 titles.

2014-01-10 Thomas M. Sipos 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.

1995-12 Reed Reference Publishing

2014-10-15 Xavier Aldana Reyes The gothic, particularly in its contemporary incarnations, is often constructed around largely disembodied concepts such as spectrality or the haunted. Body Gothic offers a counter-narrative that reinstates the importance of viscerality to the gothic mode. It argues that contemporary discourses surrounding our bodies are crucial to our understanding of the social messages in fictional mutilation and of the pleasures we may derive from it. This book considers a number of literary and cinematic movements that have, over the past three decades, purposely turned the body into a meaningful gothic *topos*. Each chapter in Body Gothic is dedicated to a different corporeal subgenre: splatterpunk, body horror, the new avant-pulp, the slaughterhouse novel, torture porn and surgical horror are all covered in its pages. Close readings of key texts by Clive Barker, Richard Laymon, Joseph D'Lacey, Matthew Stokoe, Tony White or Stanley Manly are provided alongside in-depth analyses of landmark films such as *Re-Animator* (1985), *The Fly* (1986), *Saw* (2004), *Hostel* (2005), *The Human Centipede* (2011) and *American Mary* (2012).

1999 Christopher Wayne Curry A taste Of Blood is a definitive study which not only chronicles Lewis' career as the master of exploitation, but also contains interviews with him and many of his former collaborators, including David F Friedman, Bill Rogers, Daniel Krogh, Mal Arnold and Hedda Lubin. These are interwoven with commentary, extremely rare photographs, ad mats, production stills, posters, and thorough synopsis of each Lewis' three dozen influential films.

2010-02-17 Georg Seeßlen In diesem umfangreichen Werk gibt Georg Seeßlen einen umfassenden Überblick über das Genre des Horrorfilms. Dabei beschränkt sich seine Untersuchung keineswegs nur auf den klassischen Horrorfilm, sondern schließt auch dessen Vorläufer, den phantastischen Film als ihm verwandtes Genre mit ein. Gewalt und Angst kommen seit jeher gesellschaftliche und psychologische Funktionen zu, die sich auch die unterhaltenden Medien wie Literatur und Film zu Nutze machen. Woher aber kommt die Lust an dieser Angst? Seeßlen beschäftigt sich eingehend mit dem Phänomen Horror als Unterhaltungssujet und tut dies unter

Einbeziehung unterschiedlicher Gesichtspunkte. Ausgehend von den literarischen Wurzeln der Gothic Novels im 19. Jahrhundert erläutert Seeßlen einige Angstmuster und deren mediale Umsetzung in Muster der Angsterzeugung. Des Weiteren ergeben sich in diesem Licht wiederkehrende Figuren, Gegenstände und Handlungsorte, die genretypisch sind und fast schon ikonenhafte Züge tragen: Vampire und Wiedergänger, die Burg des Schreckens oder Blut sind nur einige davon. Das Werk bietet zudem einen umfangreichen chronologischen Abriss der Geschichte des Horrorfilms, beginnend beim frühen deutschen phantastischen Stummfilm der 10er und 20er Jahre und dem klassischen Horrorfilm Hollywoods, über die ab Mitte des Jahrhunderts immer drastischer werdenden Monster-, Zombie- und Teenage-Horrorfilmen hin zu den Trash-, Gore- und Splatterfilmen, die sich ab den 70-er Jahren im Wesentlichen nur noch auf das genaue Zeigen blutiger Gewalt und wahrer Schlachtszenen spezialisieren. Darüber hinaus gibt "Der Horrorfilm" einen motivischen Querschnitt durch das Horror-Genre, der unter anderem wiederkehrende Themen wie Teufel und Dämonen, Tiere als Akteure des Terrors oder die Familie als Ort des Schreckens untersucht. Anhand vieler Filmbeispiele verfolgt Seeßlen die Zyklen und Wellen des Horror-Genres bis zur Jahrtausendwende.

1993 Daniel López Since the early days of cinema, there has been an insatiable demand for new product. As the number of movies increased, many began to resemble each other and fall into certain types of genres. Critics, filmmakers, and audiences have classified films into groupings for critical appraisal, easy identification of the subject, or a quick clue to the film's nature. From abstract through erotic, from new Chinese cinema or zombie films, 775 genres are included in this comprehensive reference work. Each entry includes a brief description of the category, the subgenres or related types of films, and a list of movies that best exemplify the genre, showing original title or titles, nationality (73 countries are represented), year of production, additional titles (working title, re-release title, translation, etc.) and director or filmmaker.

1992 Rose Arny

1995

2013-12-17 Randall Clark 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.
2004 Ed Bowker Staff