

# **Mexploitation Cinema A Critical History Of Mexican Vampire Wrestler Ape Man And Similar Films 1957 1977 By Doyle Greene 31 May 2005 Paperback**

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## **Australian National Cinema**

## **Grindhouse Nostalgia**

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.

## **Library Journal**

Mexican filmmaking is traced from its early beginnings in 1896 to the present in this book. Of particular interest are the great changes from 1990 to 2004: the confluence of talented and dedicated filmmakers, important changes in Mexican cinematic infrastructure and significant social and cultural transformations. From Nicolás Echevarría's *Cabeza de Vaca* (1991), to the 1992 releases of *Hellboy* director Guillermo del Toro's *Cronos* and Alfonso Arau's *Como agua para chocolate*, to Alfonso Cuarón's *Y tu mamá también* (2001), this work provides a close look at Mexican films that received international commercial success and critical acclaim

and put Mexico on the cinematic world map. Arranged chronologically, this edition (originally published in 2005) covers the entire scope of Mexican cinema. The main films and their directors are discussed, together with the political, social and economic contexts of the times.

## **House of Psychotic Women**

The Politics of Nordsploitation takes a transnational approach to exploring Nordic 'exploitation' films in their industrial contexts, exploring them as not only political manifestations of domestic considerations but also to position Nordic film cultures in a global context. Incorporating a wide range of films, from international cult classics like *They Call Her One Eye* (1974), homegrown martial arts films like *The Ninja Mission* (1984) to contemporary crowd-sourced fan productions like *Iron Sky* (2012), this volume examines the remarkable diversity of genre-based, commercially and culturally exploitative film production throughout the Nordic countries - emphasized here through the term 'Nordsploitation'. This volume provides a historical exposition of largely ignored marginal films and film cultural patterns. It also outlines how influential these films have been in shaping the development of Nordic cinema. The effects are visible in the films of the new millennium as previously marginalized practices now enter the mainstream. With sharp insights and new research, *The Politics of Nordsploitation* redefines the concept of 'exploitation' and its role in small nation cinemas.

## **Cult Film as a Guide to Life**

From the 1970s onward, "exploitation cinema" as a concept has circulated inside and outside of East Asian nations and cultures in terms of aesthetics and marketing. However, crucial questions about how global networks of production and circulation alter the identity of an East Asian film as "mainstream" or as "exploitation" have yet to be addressed in a comprehensive way. *Exploiting East Asian Cinemas* serves as the first authoritative guide to the various ways in which contemporary cinema from and about East Asia has trafficked across the somewhat-elusive line between mainstream and exploitation. Focusing on networks of circulation, distribution, and reception, this collection treats the exploitation cinemas of East Asia as mobile texts produced, consumed, and in many ways re-appropriated across national (and hemispheric) boundaries. As the processes of globalization have decoupled products from their nations of origin, transnational taste cultures have declared certain works as "art" or "trash," regardless of how those works are received within their native locales. By charting the routes of circulation of notable films from Japan, China, and South Korea, this anthology contributes to transnationally-accepted formulations of what constitutes "East Asian exploitation cinema."

## **Expanded Cinema**

A history of British movies which includes the scandals, the suicides, the immolations and the contract killings. It is the product of thousands of conversations with veteran film-makers.

## **Popular Cinema in Bengal**

The convergence of rock music, counterculture politics and avant-garde aesthetics in the late 1960s underscored the careers of the Beatles, Frank Zappa and the Mothers of Invention, and the Velvet Underground. This book examines these artists' relationships to the historical avant-garde (Artaud, Brecht, Dada) and neo-avant-garde (Warhol, Pop Art, minimalism), considering their work in light of debates about modernism versus postmodernism. The author analyzes the performers' use of dissonance and noise within popular music, the role of social commentary and controversial topics in songs, and the experiments with concert and studio performance. Albums discussed include Sgt. Pepper's Lonely Hearts Club Band, The White Album, Freak Out!, We're Only in It for the Money, The Velvet Underground and Nico and White Light/White Heat, as well as John Lennon's collaborations with Yoko Ono, the Zappa-produced Trout Mask Replica by Captain Beefheart and the Magic Band, and Nico's The Marble Index.

## **Cutting Edge**

This collection of essays represents key contributions to 'transgression cinema:' overlooked, forgotten, or under-analyzed movies that walk the fine line between 'arthouse' and 'grindhouse' film.

## **The Classical Mexican Cinema**

Fiftieth anniversary reissue of the founding media studies book that helped establish media art as a cultural category. First published in 1970, Gene Youngblood's influential Expanded Cinema was the first serious treatment of video, computers, and holography as cinematic technologies. Long considered the bible for media artists, Youngblood's insider account of 1960s counterculture and the birth of cybernetics remains a mainstay reference in today's hypermediated digital world. This fiftieth anniversary edition includes a new Introduction by the author that offers conceptual tools for understanding the sociocultural and sociopolitical realities of our present world. A unique eyewitness account of burgeoning experimental film and the birth of video art in the late 1960s, this far-ranging study traces the evolution of cinematic language to the end of fiction, drama, and realism. Vast in scope, its prescient formulations include "the paleocybernetic age," "intermedia," the "artist as design scientist," the "artist as ecologist," "synaesthetics and kinesthetics," and "the technosphere: man/machine symbiosis." Outstanding works are analyzed in detail. Methods of production are meticulously described, including interviews with artists and technologists of the period, such as Nam June Paik, Jordan Belson, Andy Warhol, Stan Brakhage, Carolee Schneemann, Stan VanDerBeek, Les Levine, and Frank Gillette. An inspiring Introduction by the celebrated polymath and designer R. Buckminster Fuller—a perfectly cut gem of countercultural thinking in itself—places Youngblood's radical observations in comprehensive perspective. Providing an unparalleled historical documentation, Expanded Cinema clarifies a chapter of countercultural history that is still not fully represented in the arthistorical record half a century later. The book will also inspire the current generation of artists working in ever-newer expansions of the cinematic environment and will prove

invaluable to all who are concerned with the technologies that are reshaping the nature of human communication.

## **Masks in Horror Cinema**

Cinema is a mosaic of memorable food scenes. Detectives drink alone. Gangsters talk with their mouths full. Families around the world argue at dinner. Food documentaries challenge popular consumption-centered visions. In *Appetites and Anxieties: Food, Film, and the Politics of Representation*, authors Cynthia Baron, Diane Carson, and Mark Bernard use a foodways paradigm, drawn from the fields of folklore and cultural anthropology, to illuminate film's cultural and material politics. In looking at how films do and do not represent food procurement, preparation, presentation, consumption, clean-up, and disposal, the authors bring the pleasures, dangers, and implications of consumption to center stage. In nine chapters, Baron, Carson, and Bernard consider food in fiction films and documentaries—from both American and international cinema. The first chapter examines film practice from the foodways perspective, supplying a foundation for the collection of case studies that follow. Chapter 2 takes a political economy approach as it examines the food industry and the film industry's policies that determine representations of food in film. In chapter 3, the authors explore food and food interactions as a means for creating community in *Bagdad Café*, while in chapter 4 they take a close look at *301/302*, in which food is used to mount social critique. Chapter 5 focuses on cannibal films, showing how the foodways paradigm unlocks the implications of films that dramatize one of society's greatest food taboos. In chapter 6, the authors demonstrate ways that insights generated by the foodways lens can enrich genre and auteur studies. Chapter 7 considers documentaries about food and water resources, while chapter 8 examines food documentaries that slip through the cracks of film censorship by going into exhibition without an MPAA rating. Finally, in chapter 9, the authors study films from several national cinemas to explore the intersection of food, gender, and ethnicity. Four appendices provide insights from a food stylist, a selected filmography of fiction films and a filmography of documentaries that feature foodways components, and a list of selected works in food and cultural studies.

## **Blaxploitation Films**

Thanks in large part to an exploitation film producer and distributor named K. Gordon Murray, a unique collection of horror films from Mexico began to appear on American late-night television and drive-in screens in the 1960s. Ranging from monster movies clearly owing to the heyday of Universal Studios to the *lucha libre* horror films featuring El Santo and the “Wrestling Women,” these low-budget “Mexploitation” films offer plenty of campy fun and still inspire cult devotion, yet they also reward close study in surprising ways. This work places Mexploitation films in their historical and cultural context and provides close textual readings of a representative sample, showing how they can be seen as important documents in the cultural debate over Mexico's past, present and future. Stills accompany the text, and a selected filmography and bibliography complete the volume.

## **The Erotic Thriller in Contemporary Cinema**

Tom O'Regan's book is the first of its kind on Australian post-war cinema. It takes as its starting point Bazin's question 'What is cinema?' and asks what the construct of a 'national' cinema means. It looks at the broader concept from a different angle, taking film beyond the confines of 'art' into the broader cultural world. O'Regan's analysis situates Australian cinema in its historical and cultural perspective producing a valuable insight into the issues that have been raised by film policy, the cinema market place and public discourse on film production strategies. Since 1970 Australian film has enjoyed a revival. This book contains detailed critiques of the key films of this period and uses them to illustrate the recent theories on the international and Australian cinema industries. Its conclusions on the nature of the nation's cinema and the discourses within it are relevant within a far wider context; film as a global phenomenon.

## Choice

La India María—a humble and stubborn indigenous Mexican woman—is one of the most popular characters of the Mexican stage, television, and film. Created and portrayed by María Elena Velasco, La India María has delighted audiences since the late 1960s with slapstick humor that slyly critiques discrimination and the powerful. At the same time, however, many critics have derided the iconic figure as a racist depiction of a negative stereotype and dismissed the India María films as exploitation cinema unworthy of serious attention. By contrast, La India María builds a convincing case for María Elena Velasco as an artist whose work as a director and producer—rare for women in Mexican cinema—has been widely and unjustly overlooked. Drawing on extensive interviews with Velasco, her family, and film industry professionals, as well as on archival research, Seraina Rohrer offers the first full account of Velasco's life; her portrayal of La India María in vaudeville, television, and sixteen feature film comedies, including *Ni de aquí, ni de allá* [Neither here, nor there]; and her controversial reception in Mexico and the United States. Rohrer traces the films' financing, production, and distribution, as well as censorship practices of the period, and compares them to other Mexploitation films produced at the same time. Adding a new chapter to the history of a much-understudied period of Mexican cinema commonly referred to as "la crisis," this pioneering research enriches our appreciation of Mexploitation films.

## Shepperton Babylon

Often disguised in public discourse by terms like "gay," "homoerotic," "homosocial," or "queer," bisexuality is strangely absent from queer studies and virtually untreated in film and media criticism. Maria San Filippo aims to explore the central role bisexuality plays in contemporary screen culture, establishing its importance in representation, marketing, and spectatorship. By examining a variety of media genres including art cinema, sexploitation cinema and vampire films, "bromances," and series television, San Filippo discovers "missed moments" where bisexual readings of these texts reveal a more malleable notion of subjectivity and eroticism. San Filippo's work moves beyond the subject of heteronormativity and responds to "compulsory monosexuality," where it's not necessarily a couple's gender that is at issue, but rather that an individual chooses one or the other. The B Word transcends dominant relational formation (gay, straight, or otherwise) and brings a discursive voice to the field of queer and film

## **The Films of Jess Franco**

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.

## **Making Mischief**

A brilliant line-up of international contributors examine the implications of the portrayals of Nazis in low-brow culture and that culture's re-emergence today

## **Ed Wood, Mad Genius**

Includes both books and articles.

## **Cult Cinema**

Any on-screen schmuck can take down a wolfman with a silver bullet. It takes a certain kind of hero to hoist that wolfman overhead into an airplane spin, follow with a body slam, drop an atomic elbow across his mangy neck, leg-lock him until he howls, and pin his furry back to the mat for a three-count. It takes a Mexican masked wrestler. Add a few half-naked vampire women, Aztec mummies, mad scientists, evil midgets from space, and a goateed Frankenstein monster, and you have just some of the elements of Mexican masked wrestler and monster movies, certainly among the most bizarre, surreal and imaginative films ever produced. This filmography features some of the oddest cinematic showdowns ever concocted—Mexican masked wrestlers battling monsters, evil geniuses and other ne'er-do-wells, be it in caves, cobwebbed castles or in the ring. From the 1950s to the 1970s, these movies were staples of Mexican cinema, combining action, horror, sex, science fiction and comedy into a bizarre amalgam aimed to please the whole family. Chapters examine the roots of the phenomenon, including the hugely popular masked wrestling scene and the classic Universal horror films from which Mexican filmmakers stole without compunction. Subsequent chapters focus on El Santo, Blue Demon, and Mil Mascaras, the three most prominent masked wrestlers; wrestling women; other less prominent masked wrestlers; and the insane mish-mash of monsters pitted against the heroes. Each chapter includes background information and a full filmography, and a wide assortment of striking illustrations—posters, lobby cards and other graphic material, some better than the movies they advertised—accompany the text.

## **Lips Hips Tits Power**

This bold and original book examines in detail a relatively new genre of film--the erotic thriller. Linda Ruth Williams traces the genre's exploitation of pornography and noir, discusses mainstream stars (including Michael Douglas and Sharon Stone) as well as genre-branded direct-to-video stars, charts the work of key producers and directors, and considers home videos as a distinct form of viewing pleasure. She maps the history of the genre, analyzing hundreds of movies from blockbusters such as *Basic Instinct*, *Fatal Attraction*, and *In the Cut* to straight-to-video film titles such as *Carnal Crimes*, *Sins of Desire*, and *Night Eyes*. Williams's witty and illuminating readings tell the story of this sensational genre and contribute to the analysis of mainstream screen sex--and its censorship--at the beginning of the 21st century. She shows that as the erotic thriller plays out the sexual fantasies of contemporary America, it also provides a vehicle for marketing those fantasies globally.

## **I Spit on Your Grave**

The first edited volume devoted to the legendary cult director Jess Franco.

## **Library Journal**

Too often dismissed as nothing more than 'trash cinema', exploitation films have become both earnestly appreciated cult objects and home video items that are more accessible than ever. In this wide-ranging new study, David Church explores how the history of drive-in theatres and urban grind houses has descended to the home video formats that keep these lurid movies fondly alive today. Arguing for the importance of cultural memory in contemporary fan practices, Church focuses on both the re-release of archival exploitation films on DVD and the recent cycle of retrosploitation films like *Grindhouse*, *Machete*, *Viva*, *The Devils Rejects*, and *Black Dynamite*. At a time when older ideas of subcultural belonging have become increasingly subject to nostalgia, *Grindhouse Nostalgia* presents an indispensable study of exploitation cinemas continuing allure, and is a bold contribution to our understanding of fandom, taste politics, film distribution, and home video.

## **La India María**

Running to 528 large-format pages, *Nightmare USA* is a veritable encyclopedia of grindhouse cinema - it's one of the most acclaimed genre film books ever published, and after having Sold Out three times over already, it's finally back in print! From Quentin Tarantino (*Kill Bill*) to Eli Roth (*Hostel*), the young guns of modern Hollywood just can't get enough of that exploitation film high. That's because, between 1970 and 1985, American Exploitation movies went berserk. With censorship relaxed, and the gate to excess wide open, horror offered a vibrant alternative to the mainstream of American cinema. Luridly titled wonders like *The Headless Eyes*, *Scream Bloody Murder* and *Hitch Hike to Hell* were everywhere, from the drive-ins of Texas to the grindhouses of New York. Massively popular around the world, American exploitation movies added immensely to the richness of the nation's cinema. Built on five years of research, *Nightmare USA*

explores the development of America's subterranean horror film industry, spotlighting some of the wildest films imaginable from an era unchecked by censorship or 'good taste.' Ranging from cult favourites like *I Drink Your Blood* to stylish mind-benders like *Messiah of Evil* and shockers like *Don't Go in the House*, *Nightmare USA* goes where no other in-depth study has gone before, revealing the fascinating true stories behind classics and obscurities alike. Author Stephen Thrower has explored the attics and cellars of American cinema, delved beneath the floorboards, peered between the walls, searching for the strangest, most exotic cine-lifeforms *Nightmare USA* is the reader's guide to what lies beyond the mainstream of American horror, dispelling the shadows to meet the men and women behind fifteen years of screen terror: the Exploitation Independents! This massive overview of the Horror genre's development through the 1970s and 1980s features: In-depth EXCLUSIVE interviews with twenty-five grindhouse movie makers, many of whom are discussing their work for the first time ever in print, including David Durston (*I Drink Your Blood*), Robert Endelson (*Fight for Your Life*), Frederick Friedel (*Axe*), Don Jones (*Schoolgirls in Chains*); and Joseph Ellison (*Don't Go in the House*). Over 175 individual films reviewed, with full cast and crew credits. Vast quantities of previously unpublished stills, posters, press-books, plus behind-the-scenes photographs from the filmmakers' own collections.

## **Mexican Cinema**

This book addresses a variety of regional humor traditions such as exploitation cinema, Brazilian chanchada, the Cantinflas heritage, the comedy of manners and light sexuality, iconic figures and characters, as well as a variety of humor registers evident in different Latin American films.

## **The Mexican Masked Wrestler and Monster Filmography**

### **Appetites and Anxieties**

Fully updated to include *Baadasssss* and *The Hebrew Hammer* and to cover the deaths of Isaac Hayes and Rudy Ray Moore In the early 1970s a type of film emerged that featured all-black casts; really cool soul, R 'n' B, and disco soundtracks; characters sporting big guns, big dashikis, and even bigger 'fros; and had some of the meanest, baddest attitudes to shoot their way across the screen. An antidote to the sanitized "safe" images of blackness that Sidney Poitier and Bill Cosby presented to America, these films depicted a reality about the world which African-American audiences could identify with, even if the stories themselves were pure fantasy. This guide reviews and discusses more than 60 Blaxploitation films, considering them from the perspectives of class and racial rebellion, genre, and *Stickin' it to the Man*. Subgenres covered include Blaxploitation horror films, kung-fu movies, westerns, and parodies.

### **Quentin Tarantino**

*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

## **Exploiting East Asian Cinemas**

The Cult Films of Pete Walker Walker is celebrated as a film-maker of transgressive vision. His mid 1970's trilogy of 'terror' films, HOUSE OF WHIPCORD, FRIGHTMARE and HOUSE OF MORTAL SIN, are acknowledged classics of the British horror film, and have featured stars Susan George, Stephanie Beacham, Pamela Stephenson, and Ray Brooks. This is the first book to be written about his work, and features interviews and details of his new movie about the Sex Pistols, A STAR IS DEAD.

## **Mexploitation Cinema**

Cinema is full of neurotic personalities, but few things are more transfixing than a woman losing her mind onscreen. Horror as a genre provides the most welcoming platform for these histrionics: crippling paranoia, desperate loneliness, masochistic death-wishes, dangerous obsessiveness, apocalyptic hysteria. Unlike her male counterpart - 'the eccentric' - the female neurotic lives a shamed existence, making these films those rare places where her destructive emotions get to play. HOUSE OF PSYCHOTIC WOMEN is an examination of these characters through a daringly personal autobiographical lens. Anecdotes and memories interweave with film history, criticism, trivia and confrontational imagery to create a reflective personal history and a celebration of female madness, both onscreen and off. This critically-acclaimed publication is packed with rare images that combine with family photos and artifacts to form a titillating sensory overload, with a filmography that traverses the acclaimed and the obscure in equal measure. Films covered include The Entity, Paranormal Activity, Singapore Sling, 3 Women, Toys Are Not for Children, Repulsion, Let's Scare Jessica to Death, The Haunting of Julia, Secret Ceremony, Cutting Moments, Out of the Blue, Mademoiselle, The Piano Teacher, Possession, Antichrist and hundreds more. Prior to this ebook edition, Kier-La's highly acclaimed book has already been issued twice in hardcover and twice in paperback, garnering extensive press coverage. Endorsement including the following: "God, this woman can write, with a voice and intellect that's so new. The truth in the most deadly unique way I've ever read." - Ralph Bakshi, director of 'Fritz the Cat', 'Heavy Traffic', 'Lord of the Rings', etc. "Fascinating, engaging and lucidly written: an extraordinary blend of deeply researched academic analysis and revealing memoir." - Iain Banks, author of 'The Wasp Factory'

## **Nazisploitation!**

Popular Cinema in Bengal marks a decisive turn in studies of Bengali language cinema by shifting the focus from auteur and text-based studies to exhaustive readings of the film industry. The book covers a wide range of themes and issues, including: generic tropes (like comedy and action); iconic figurations (of the detective and the city); (female) stars such as Kanan Bala, Sadhana Bose and Aparna Sen; intensities of public debates (subjects of high and low cultures, taste,

viewership, gender and sexuality); print cultures (including posters, magazines and song-booklets); cinematic spaces; and trans-media and trans-cultural traffic. By locating cinema within the crosscurrents of geo-political transformations, the book highlights the new and persuasive research that has materialised over the last decade. The authors raise pertinent questions regarding 'regional' cinema as a category, in relation to 'national' cinema models, and trace the non-linear journey of the popular via multiple (media) trajectories. They address subjects of physicality, sexuality and its representations, industrial change, spaces of consumption, and cinema's meandering directions through global circuits and low-end networks. Highlighting the ever-changing contours of cinema in Bengal in all its popular forms and proposing a new historiography, *Popular Cinema in Bengal* will be of great interest to scholars of film studies and South-Asian popular culture. The chapters were originally published in the journal *South Asian History and Culture*.

## **Humor in Latin American Cinema**

Includes, beginning Sept. 15, 1954 (and on the 15th of each month, Sept.-May) a special section: School library journal, ISSN 0000-0035, (called *Junior libraries*, 1954-May 1961). Also issued separately.

## **The B Word**

## **The Politics of Nordsploitation**

Written by experts in the field, this dictionary covers all aspects of film studies, including terms, concepts, debates, and movements in film theory and criticism, national, international and transnational cinemas, film history, film movements and genres, film industry organizations and practices, and key technical terms and concepts in 500 detailed entries. Most entries also feature recommendations for further reading and a large number also have web links. The web links are listed and regularly updated on a companion website that complements the printed book. The dictionary is international in its approach, covering national cinemas, genres, and film movements from around the world such as the *Nouvelle Vague*, Latin American cinema, the *Latsploitation* film, Bollywood, Yiddish cinema, the spaghetti western, and World cinema. The most up-to-date dictionary of its kind available, this is a must-have for all students of film studies and ancillary subjects, as well as an informative read for cinephiles and for anyone with an interest in films and film criticism.

## **A Dictionary of Film Studies**

Exploring the much neglected area of Latin American exploitation cinema, this anthology challenges established continental and national histories and canons which often exclude exploitation cinema due to its perceived 'low' cultural status. It argues that Latin American exploitation cinema makes an important aesthetic and social contribution to the larger body of Latin American cinema - often competing with Hollywood and more mainstream national cinemas in terms of

## **Latsploitation, Exploitation Cinemas, and Latin America**

Cult Film as a Guide to Life investigates the world and experience of cult films, from well-loved classics to the worst movies ever made. Including comprehensive studies of cult phenomena such as trash films, exploitation versions, cult adaptations, and case studies of movies as different as Showgirls, Room 237 and The Lord of the G-Strings, this lively, provocative and original book shows why cult films may just be the perfect guide to making sense of the contemporary world. Using his expertise in two fields, I.Q. Hunter also explores the important overlap between cult film and adaptation studies. He argues that adaptation studies could learn a great deal from cult and fan studies about the importance of audiences' emotional investment not only in texts but also in the relationships between them, and how such bonds of caring are structured over time. The book's emergent theme is cult film as lived experience. With reference mostly to American cinema, Hunter explores how cultists, with their powerful emotional investment in films, care for them over time and across numerous intertexts in relationships of memory, nostalgia and anticipation.

## **Nightmare USA**

Following social upheaval and tragedy in 1968, Mexican horror cinema shifted away from masked wrestler flicks and toward darker, more explicit films, which can be called avant-exploitation. This work covers six of those films, from 1968s El Topo to 1988s Santa Sangre.

## **The Mexican Cinema of Darkness**

There is no denying that Meir Zarchi's I Spit on Your Grave (1978) deserves its title as one of the most controversial films ever made. While many condemn it as misogynistic, others praise it for raising uncomfortable issues about sexual violence. While its reputation as a cult film has undoubtedly been cemented by its unique position in the 1970s/80s exploitation era and the "video nasties" scandal, it has also become mythologized by its own official and unofficial franchises. David Maguire examines why the film still continues to provoke fierce debate forty years on, not only investigating the historical, social, and political landscape into which the film was first released—and condemned—but also examining how it has inadvertently become ground zero for the rape-revenge genre because of its countless imitators. The book explores how academic study has reevaluated the film's importance as a cultural statement on gender, the conflicting readings that it throws up, the timeless appeal of its story as examined through folklore and mythology, and its updating to reflect contemporary issues in a post-9/11 world of vengeance and retaliation.

## **From the Arthouse to the Grindhouse**

Why has the mask been such an enduring generic motif in horror cinema? This book explores its transformative potential historically across myriad cultures,

particularly in relation to its ritual and mythmaking capacities, and its intersection with power, ideology and identity. All of these factors have a direct impact on mask-centric horror cinema: meanings, values and rituals associated with masks evolve and are updated in horror cinema to reflect new contexts, rendering the mask a persistent, meaningful and dynamic aspect of the genre's iconography. This study debates horror cinema's durability as a site for the potency of the mask's broader symbolic power to be constantly re-explored, re-imagined and re-invented as an object of cross-cultural and ritual significance that existed long before the moving image culture of cinema.

## **Perverse Titillation**

Filmmaker Ed Wood was controversial and critically maligned, even labeled "the worst director of all time," yet he achieved cult status and remains of great interest today. This book frames Wood's work, such as the cross-dressing themed *Glen or Glenda?* and the haphazard *Bride of the Monster*, as reflections of the culture of their era. Wood invariably worked with infinitesimal budgets, shooting at breakneck speed, incorporating plot twists that defied all logic. Yet there was a tangible if unfocused thematic thrust to Wood's films, which meditate fitfully on gender, religion and society, revealing a "holy trinity" of fixations—sex, death and resurrection. Wood's infamous *Plan 9 From Outer Space* encapsulates the fixations and flaws that were his hallmarks, and with 22 other films, is explored here. A filmography and 47 photographs are included.

## **Annual Bibliography of English Language and Literature**

From the mid-1930s to the late 1950s, Mexican cinema became the most successful Latin American cinema and the leading Spanish-language film industry in the world. Many *Cine de Oro* (Golden Age cinema) films adhered to the dominant Hollywood model, but a small yet formidable filmmaking faction rejected Hollywood's paradigm outright. Directors Fernando de Fuentes, Emilio Fernández, Luis Buñuel, Juan Bustillo Oro, Adolfo Best Maugard, and Julio Bracho sought to create a unique national cinema that, through the stories it told and the ways it told them, was wholly Mexican. *The Classical Mexican Cinema* traces the emergence and evolution of this Mexican cinematic aesthetic, a distinctive film form designed to express *lo mexicano*. Charles Ramírez Berg begins by locating the classical style's pre-cinematic roots in the work of popular Mexican artist José Guadalupe Posada at the turn of the twentieth century. He also looks at the dawning of Mexican classicism in the poetics of Enrique Rosas' *El Automóvil Gris*, the crowning achievement of Mexico's silent filmmaking era and the film that set the stage for the Golden Age films. Berg then analyzes mature examples of classical Mexican filmmaking by the predominant Golden Age auteurs of three successive decades. Drawing on neoformalism and neoauteurism within a cultural studies framework, he brilliantly reveals how the poetics of Classical Mexican Cinema deviated from the formal norms of the Golden Age to express a uniquely Mexican sensibility thematically, stylistically, and ideologically.

## **Rock, Counterculture and the Avant-Garde, 1966-1970**

Quentin Tarantino's films beg to be considered metafiction: metacommentaries that engage with the history of cultural representations and exalt the aesthetic, ethical, and political potential of creation as re-re-creation and resignification. Covering all eight of Quentin Tarantino's films according to certain themes, David Roche combines cultural studies and neoformalist approaches to highlight how closely the films' poetics and politics are intertwined. Each in-depth chapter focuses on a salient feature, some which have drawn much attention (history, race, gender, violence), others less so (narrative structure, style, music, theatricality). Roche sets Tarantino's films firmly in the legacy of Howard Hawks, Jean-Luc Godard, Sergio Leone, and the New Hollywood, revising the image of a cool pop-culture purveyor that the American director cultivated at the beginning of his career. Roche emphasizes the breadth and depth of his films' engagement with culture, highbrow and lowbrow, screen and print, American, East Asian, and European.

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