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Cinema Inferno
Cambridge Scholars
Publishing
Famed independent
screenwriter and
director Robert

Rodriguez (Sin City,
Once Upon a Time in
Mexico, Spy Kids,
Machete) discloses all
the unique strategies
and original techniques
he used to make his
remarkable debut film
El Mariachi on a
shoestring budget. This
is both one man's
remarkable story and
an essential guide for

anyone who has a celluloid story to tell and the dreams and determination to see it through. Part production diary, part how-to manual, Rodriguez unveils how he was able to make his influential first film on only a \$7,000 budget. Also included is the appendix, "The Ten Minute Film Course," a tell-all on how to save thousands of dollars on film school and teach yourself the ropes of film production, directing, and screenwriting. A perfect gift for the aspiring filmmaker.

Nicolas Cage
Touchstone Books

The film *Roadracers* is a homage to the juvenile delinquent films of the 1950s. Robert Rodriguez took the title from the

original film and fashioned his own in a way that is much darker and much more ironic than the original. In this book he provides an account of the making of his film. *Bodies of Desire and Bodies in Distress*

Bazillion Points LLC
Scum Cinema is a social and cultural journey through the 100-year history of America's most critically derided, culturally reviled, and often misunderstood style of filmmaking - exploitation. From the very first feature-length exploitation film, 1913's *Traffic in Souls*, to *Reefer Madness*, *Mom and Dad*, *The Immoral Mr. Teas*, *Blood Feast*, *It's Alive*, *Ilsa: She-Wolf of the SS*, *The Toxic Avenger*, *The Human Centipede*, and many

other films in between, exploitation films have been alternately called crude, disgusting, trashy, and occasionally brilliant. Their makers were often figures on society's social, cultural, and political margins. Some were hucksters looking to make a quick buck and others were passionate artists attempting to make a deeply-felt personal statement despite having few resources at their disposal. Exploitation films are far from a cultural oddity; they have existed for as long as film itself. Despite their reputation as a form of low culture, they were hardly garbage for the sake of being so; in their crudity and audacity they revealed unique observations

about the society that produced them. *Scum Cinema* is the story of exploitation films and those who made them. Its research was conducted with academic rigor, but it is written in a style that will appeal to both the film student and the casual fan. *Scum Cinema* is one of the most detailed examinations of an often ignored style of American film, and is an essential addition to any serious library of film literature.

Quentin Tarantino

FAQ Scarecrow Press
In From Dusk Till Dawn
 the fertile imagination of Quentin Tarantino ventured into new territory - the world of vampires. In the film, a pair of hard-boiled natural born killers, the Gecko brothers, on the lam from the police,

kidnap a family in a camping van and use them as camouflage to get across the border into Mexico. They reach their rendezvous at the Titty Twister bar and await the arrival of their comrades. As the long night sets in, all manner of mayhem breaks loose . . .

Quentin Tarantino and Film Theory Edinburgh University Press

Frederick Aldama's *The Cinema of Robert Rodriguez* (2014) was the first full-scale study of one of the most prolific and significant Latino directors making films today. In this companion volume, Aldama enlists a corps of experts to analyze a majority of Rodriguez's feature films, from his first break-out success *El Mariachi* in 1992 to *Machete* in 2010. The essays explore the

formal and thematic features present in his films from the perspectives of industry (context, convention, and distribution), the film blueprint (auditory and visual ingredients), and consumption (ideal and real audiences). The authors illuminate the manifold ways in which Rodriguez's films operate internally (plot, character, and event) and externally (audience perception, thought, and feeling). The volume is divided into three parts: "Matters of Mind and Media" includes essays that use psychoanalytic and cognitive psychology to shed light on how Rodriguez's films complicate Latino identity, as well as how they succeed in remaking audiences'

preconceptions of the world. "Narrative Theory, Cognitive Science, and Sin City: A Case Study" offers tools and models of analysis for the study of Rodriguez's film recreation of a comic book (on which Frank Miller was credited as codirector). "Aesthetic and Ontological Border Crossings and Borderlands" considers how Rodriguez's films innovatively critique fixed notions of Latino identity and experience, as well as open eyes to racial injustices. As a whole, the volume demonstrates how Rodriguez's career offers critical insights into the filmmaking industry, the creative process, and the consuming and reception of contemporary film.

Roadracers Lulu.com 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.

Grind House Rowman & Littlefield

Bruce Banner's life was torn apart by the explosion of the Gamma Bomb. From that moment on, he unleashed the strongest creature on Earth--The Incredible Hulk. No matter how powerful he became, his heart could still be shattered by Betty Ross. The Eisner

Award-winning team of Jeph Loeb and Tim Sale continue their insightful look into the early days of Marvel's most popular heroes as they unravel the origin of the Hulk.

From Dusk Till Dawn
University of Texas Press

Collects Hulk: Season One #1-5, Incredible Hulk (2011) #1.

Quentin Tarantino
Weinstein Books

Audiences around the world have been enchanted by James Cameron's visionary *Avatar*, with its glimpse of the Na'vi on the marvelous world of Pandora. But the movie is not entirely a fantasy; there is a scientific rationale for much of what we saw on the screen, from the possibility of travel to other worlds, to the life forms seen on screen

and the ecological and cybernetic concepts that underpin the 'neural networks' in which the Na'vi and their sacred trees are joined, as well as to the mind-linking to the avatars themselves. From popular science journalist and acclaimed science fiction author Stephen Baxter, *The Science of Avatar* is a guide to the rigorous fact behind the fiction. It will enhance the readers' enjoyment of the movie experience by drawing them further into its imagined world. *Kill Bill* Little, Brown

Death Proof is the latest masterpiece by Academy Award-winning screenwriter Quentin Tarantino, starring Rose McGowan, Rosario Dawson, Zoe Bell, and Kurt Russell. With its

pulse-pounding action, electric dialogue, and hardcore thrills, *Death Proof* recharges the exploitation film genre and drives it straight into the 21st century. *Jungle Julia* is the hottest DJ in Austin. Ready for a night out, *Jungle Julia* and her girls turn heads all over Austin until they settle at Huck's, the coolest dive in town. There they meet Stuntman Mike, an aging rebel with a badass muscle car, a silver jacket, and a long scar on his face. The girls drink and dance the night away as Mike sits at the bar and watches. But Stuntman Mike is no innocent drifter. He has a secret weapon--and it's parked outside. *Death Proof* Fantagraphics Books

In recent years, there has been an explosion

of critical interest in the icons, genres and traditions of 1970s Italian cult film. Thanks to the international success of directors such as Dario Argento and Sergio Martino, and the influential giallo (thriller) cycle in which they worked, these unconventional and often controversial films are now impacting on new generations of filmmakers, scholars and moviegoers alike. *Bodies of Desire and Bodies in Distress: The Golden Age of Italian Cult Cinema 1970–1985* considers the current interest in specific Italian directors and cult genres, exploring the social, political and cultural factors that spawned a decade of cinema dominated by extreme, yet stylish,

images of sexuality and violence. *Bodies of Desire and Bodies in Distress* situates the explosion of 1970s Italian cult ‘excess’ against the toxic backdrop of political violence and terrorist activity that produced shocking images of carnage and crime during this period. The volume also considers why the iconography of the sexually liberated female became recast as a symbol of fear and violation in a range of Italian cult film narratives. In addition, the book also analyses how longstanding regional distinctions between Italy’s urban North and the much maligned rural South fed into sex and death cycles produced between 1970 and 1985. *Bodies of Desire and Bodies in Distress*

profiles leading 1970s Italian directors and performers including Aristide Massaccesi (Joe D'Amato), Laura Gemser, and Dario Argento (who also provides an interview discussing his work and 1970s Italian society). The volume also provides case-studies of the giallo cycle, rape and revenge dramas, the Italian rogue cop series, post-apocalypse films, barbarian movies, and sex comedy formats. By considering the icons and genres from the golden age of Italian cult film alongside the crucial social and sexual tensions that influenced their creation, this book will be of interest to film scholars and cult movie fans alike.

Hulk Weinstein Books

Get an intimate look at the cult filmmaker of our generation. Packaged in a handsome slipcase and loaded with stunning pictures from the Kobal archives, this biography explores the genesis of Tarantino's unique directorial style and provides insight into his inspirations and his frequent collaborations with favored actors. An 8-page foldout timeline presents Tarantino's entire filmography in the heart of the book. Through in-depth and informative text written by renowned film journalist Ian Nathan, this book examines the entirety of Tarantino's work, including his early writing on screenplays such as *True Romance* and *Natural Born Killers*, his break-out

directorial debut *Reservoir Dogs* and the career-defining *Pulp Fiction*, as well as his later iconic films, such as *Kill Bill Volumes 1 and 2*, *Inglourious Basterds*, and *Django Unchained*. You'll also go behind the scenes of Tarantino's latest epic, *Once Upon a Time in Hollywood*. As you make your way through Tarantino's incredible career, discover what inspired him, his working methods, and the breadth of his talent. With a visually arresting design that mimics Tarantino's approach to film-making and chapters organized by film, the pages are brimming with images taken on set and behind the scenes. This is the ultimate celebration for any Tarantino fan.

Scum Cinema

HarperCollins

Since the beginning of television, Westerns have been playing on the small screen. From the mid-1950s until the early 1960s, they were one of TV's most popular genres, with millions of viewers tuning in to such popular shows as *Rawhide*, *Gunsmoke*, and Disney's *Davy Crockett*. Though the cultural revolution of the later 1960s contributed to the demise of traditional Western programs, the Western never actually disappeared from TV. Instead, it took on new forms, such as the highly popular *Lonesome Dove* and *Deadwood*, while exploring the lives of characters who never before had a starring role, including anti-

heroes, mountain men, farmers, Native and African Americans, Latinos, and women. *Shooting Stars of the Small Screen* is a comprehensive encyclopedia of more than 450 actors who received star billing or played a recurring character role in a TV Western series or a made-for-TV Western movie or miniseries from the late 1940s up to 2008. Douglas Brode covers the highlights of each actor's career, including Western movie work, if significant, to give a full sense of the actor's screen persona(s). Within the entries are discussions of scores of popular Western TV shows that explore how these programs both reflected and impacted the social world in which they

aired. Brode opens the encyclopedia with a fascinating history of the TV Western that traces its roots in B Western movies, while also showing how TV Westerns developed their own unique storytelling conventions.

A History of the Holocaust Orbit

Get ready for an insider's look into the making of the hotly anticipated double feature movie *Grind House*, directed by Quentin Tarantino (*Kill Bill*) and Robert Rodriguez (*Sin City*)! Made up of two movies - a slasher film, *Death Proof*, by Tarantino and a zombie flick, *Planet Terror*, by Rodriguez, with fake trailers between - *Grind House* is set to be a sensation. This is the essential guide to the

two-fisted bloodbath of the year: filled with cast and crew interviews, hundreds of full-colour photographs, exclusive conceptual art, and an in-depth history of the 'grind house' genre by the directors themselves.

Rebel without a Crew

McFarland

Since the mid-1980s, US audiences have watched the majority of movies they see on a video platform, be it VHS, DVD, Blu-ray, Video On Demand, or streaming media. Annual video revenues have exceeded box office returns for over twenty-five years. In short, video has become the structuring discourse of US movie culture. *Killer Tapes* and *Shattered Screens* examines how prerecorded video

reframes the premises and promises of motion picture spectatorship. But instead of offering a history of video technology or reception, Caetlin Benson-Allott analyzes how the movies themselves understand and represent the symbiosis of platform and spectator. Through case studies and close readings that blend industry history with apparatus theory, psychoanalysis with platform studies, and production history with postmodern philosophy, *Killer Tapes* and *Shattered Screens* unearths a genealogy of post-cinematic spectatorship in horror movies, thrillers, and other exploitation genres. From *Night of the Living Dead* (1968) through *Paranormal*

Activity (2009), these movies pursue their spectator from one platform to another, adapting to suit new exhibition norms and cultural concerns in the evolution of the video subject.

Focus On: 100 Most Popular Spanish-language Films

McFarland

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

The Science of Avatar Harper Collins

The "Gothic" style was a key trend in Italian cinema of the 1950s and 1960s because of its peculiar, often strikingly original approach to the horror genre. These films portrayed Gothic staples in a stylish and idiosyncratic way, and took a daring approach to the supernatural and to eroticism, with the presence of menacing yet seductive female witches, vampires and ghosts. Thanks to such filmmakers as Mario Bava (Black Sunday), Riccardo Freda (The Horrible Dr. Hichcock), and Antonio Margheriti (Castle of Blood), as

well the iconic presence of actress Barbara Steele, Italian Gothic horror went overseas and reached cult status. The book examines the Italian Gothic horror of the period, with an abundance of previously unpublished production information drawn from official papers and original scripts. Entries include a complete cast and crew list, home video releases, plot summary and the author's analysis. Excerpts from interviews with filmmakers, scriptwriters and actors are included. The foreword is by film director and scriptwriter Ernesto Gastaldi.

Portable Grindhouse
Titan Books (US, CA)
Imagine shuffling down Broadway through the

hustle and bustle right into the nonstop, neon heart of New York City: 42nd Street. Once a quiet neighborhood of brownstones and churches, the area was transformed in the early 1900s into an entertainment hub unlike any in the world. No place has ever evoked the glamour and romantic possibility of big city nightlife as vividly as did 42nd Street. It was the dazzle of "naughty, bawdy, gaudy" 42nd Street that put Times Square on the map and turned the Broadway theater district into the Great White Way. Ghosts of 42nd Street stirs your imagination as it takes you on a historical journey of this glamorized strip still known today as the Crossroads of the World. From the bold

innovations of Oscar Hammerstein and Florenz Ziegfeld through the porn-laden 1960s and 1970s to the present-day "Disneyfication" of New York's bright lights district, *Ghosts of 42nd Street* is as fascinating as a tabloid frozen in time.

The Cinema of Robert Rodriguez Univ. Press of Mississippi
Academy Award-winning screenwriter Quentin Tarantino returns with his most infamous, most brilliant, most masterful screenplay yet? At the end of the Civil War, a stagecoach hurtles through the wintry Wyoming landscape. Bounty hunter John Ruth and his fugitive captive Daisy Domergue race toward the town of Red Rock, where Ruth will

bring Domergue to justice. Along the road, they encounter Major Marquis Warren, a former Union soldier turned infamous bounty hunter; and Chris Mannix, a renegade who claims to be the town's new sheriff. Lost in a blizzard, Ruth, Domergue, Warren, and Mannix seek refuge at Minnie's Haberdashery, a stagecoach stopover. When they arrive, they are greeted by four unfamiliar faces: Bob, who takes care of Minnie's in the owner's absence; Oswald Mobray, the hangman of Red Rock; cow-puncher Joe Gage; and Confederate general Sanford Smithers. As the storm overtakes the mountainside, our eight travelers come to learn they may not

make it to Red Rock after all ... The Hateful Eight is a Tarantino master class in tension-filled atmosphere, singular characters, and razor-sharp dialogue.

Grindhouse White Lion Publishing
A collection of interviews with Robert Rodriguez that discuss his life and filmmaking career.

Best Sellers - Books :

- [Kindergarten, Here I Come! By D.j. Steinberg](#)
- [Remarkably Bright Creatures: A Read With Jenna Pick](#)
- [Lessons In Chemistry: A Novel By Bonnie Garmus](#)
- [The Boy, The Mole, The Fox And The Horse By Charlie Mackesy](#)
- [The Creative Act: A Way Of Being By Rick Rubin](#)
- [The Last Thing He Told Me: A Novel By Laura Dave](#)
- [Little Blue Truck's Valentine](#)
- [How To Catch A Leprechaun](#)
- [Lord Of The Flies](#)
- [The Five-star Weekend By Elin Hilderbrand](#)