

EYES OF LAURA MARS



N. Bogeris 2018

Eyes Of Laura Mars

Nancy Griffin, Kim Masters



Eyes Of Laura Mars:

Eyes of Laura Mars H. B. Gilmour, John Carpenter, David Zelag Goodman, 1978 **Eyes of Laura Mars** Irvin Kerschner, 1977 **Eyes of Laura Mars** Harriet B. Gilmour, 1978 American Horrors Gregory Albert Waller, 1987 Since the release of Rosemary's Baby in 1968 the American horror film has become one of the most diverse commercially successful widely discussed and culturally significant film genres Drawing on a wide range of critical methods from close textual readings and structuralist genre criticism to psychoanalytical feminist and ideological analyses the authors examine individual films directors and subgenres In this collection of twelve essays Gregory Waller balances detailed studies of both popular films Night of the Living Dead The Exorcist and Halloween and particularly problematic films Don't Look Now and Eyes of Laura Mars with discussions of such central thematic preoccupations as the genre's representation of violence and female victims its reflexivity and playfulness and its ongoing redefinition of the monstrous and the normal In addition American Horrors includes a filmography of movies and telefilms and an annotated bibliography of books and articles about horror since 1968 **Unless the Threat of Death Is Behind Them** John T. Irwin, 2006-10-25 Publisher description

Mythologies of Violence in Postmodern Media Christopher Sharrett, 1999 This anthology examines a number of issues related to violence within the media landscape Violence has been a topic of continued concern within American culture and society Although there have been numerous sociological and historical studies of violence and its origins there is relatively little systematic analysis of violence within media representation even as this issue becomes preeminent within public discourse This anthology examines a number of issues related to violence within the media landscape using various methodologies to suggest the implications of the increasing obsession with violence for postmodern civilization **Eyes of Laura** Janet Cardiff, Deanna Ferguson, Bruce Grenville, Ronald Wakkary, Vancouver Art Gallery, 2005 *Horror Films of the 1970s* John Kenneth Muir, 2012-11-22 The seventies were a decade of groundbreaking horror films The Exorcist Carrie and Halloween were three This detailed filmography covers these and 225 more Section One provides an introduction and a brief history of the decade Beginning with 1970 and proceeding chronologically by year of its release in the United States Section Two offers an entry for each film Each entry includes several categories of information Critical Reception sampling both 70s and later reviews Cast and Credits P O V quoting a person pertinent to that film's production Synopsis summarizing the film's story Commentary analyzing the film from Muir's perspective Legacy noting the rank of especially worthy 70s films in the horror pantheon of decades following Section Three contains a conclusion and these five appendices horror film clichés of the 1970s frequently appearing performers memorable movie ads recommended films that illustrate how 1970s horror films continue to impact the industry and the 15 best genre films of the decade as chosen by Muir *The Films of John Carpenter* John Kenneth Muir, 2015-09-15 The films of John Carpenter cover a tremendous range and yet all bear his clear personal stamp From the horrifying Halloween to the touching Starman to the controversial The Thing to the comic Big Trouble in

Little China his films reflect a unique approach to filmmaking and singular views of humanity and American culture This analysis of Carpenter s films includes a historical overview of his career and in depth entries on each of his films from 1975 s Dark Star to 1998 s Vampires Complete cast and production information is provided for each The book also covers those films written and produced by Carpenter such as Halloween II and Black Moon Rising as well as Carpenter s work for television Appendices are included on films Carpenter was offered but turned down the slasher films that followed in the wake of the highly successful Halloween the actors and characters who make repeated appearances in Carpenter s films and ratings for Carpenter s work Notes bibliography and index are included Discipline and Desire Elise Morrison,2016-10-12 Discipline and Desire examines how surveillance technologies when placed within the frames of theater and performance can be used to critique and reimagine the politics of surveillance in everyday life The book explores how rapidly proliferating surveillance technologies including drones CCTV cameras GPS tracking systems medical surveillance equipment and facial recognition software can be repurposed through performance to become technologies of ethical witnessing critique and action While the subject of surveillance continues to provoke fascination and debate in mainstream media and academia opportunities to critically reflect upon and more importantly to imagine alternative creative responses to living in a rapidly expanding surveillance society have been harder to find Author Elise Morrison argues that such opportunities are being created through the growing genre of surveillance art and performance defined as works that centrally employ technologies and techniques of surveillance to create theater installation and performance art Introducing readers to a broad range of surveillance art works including the work of artists and activists such as Surveillance Camera Players Jill Magid Steve Mann Hasan Elahi Wafaa Bilal Blast Theory Electronic Disturbance Theater George Brant Janet Cardiff Mona Hatoum and Zach Blas Discipline and Desire provides a practical and analytical framework that can aid the diverse pursuits of new media arts practitioners performance scholars activists and hobbyists interested in critical and creative uses of surveillance technologies

Every Breath You Take Orit Kamir,2001 Examines male and female stalkers in history literature and film and their relationship to contemporary legislation **Columbia Pictures Horror, Science Fiction and Fantasy Films, 1928-1982** Michael R. Pitts,2014-01-10 From 1928 through 1982 when Columbia Pictures Corporation was a traded stock company the studio released some of the most famous and popular films dealing with horror science fiction and fantasy This volume covers more than 200 Columbia feature films within these genres among them Close Encounters of the Third Kind The 7th Voyage of Sinbad Earth vs the Flying Saucers and The Revenge of Frankenstein Also discussed in depth are the vehicles of such horror icons as Boris Karloff Bela Lugosi and John Carradine Additionally highlighted are several of Columbia s lesser known genre efforts including the Boston Blackie and Crime Doctor series such individual features as By Whose Hand Cry of the Werewolf Devil Goddess Terror of the Tongs and The Creeping Flesh and dozens of the studio s short subjects serials and made for television movies **The Encyclopedia of Fantasy** John Clute,John Grant,1999-03-15 Like its companion volume The

Encyclopedia of Science Fiction this massive reference of 4 000 entries covers all aspects of fantasy from literature to art

Bloodstained Narratives Matthew Edwards, Fernando Gabriel Pagnoni Berns, 2023-03-24 Contributions by Donald L Anderson Brian Brems Eric Brinkman Matthew Edwards Brenda S Gardenour Walter Andrew Grossman Lisa Haegele Gavin F Hurley Mikel J Koven Sharon Jane Mee Fernando Gabriel Pagnoni Berns milie von Garan Connor John Warden and Sean Woodard The giallo yellow film cycle characterized by its bloody murders and blending of high art and cinematic sleaze rose to prominence in Italy in the 1960s and 1970s Beginning with Mario Bava s The Girl Who Knew Too Much 1963 and Dario Argento s The Bird with the Crystal Plumage 1970 giallo films influenced the American slasher films of the 1980s and attracted an increasingly large fandom In Bloodstained Narratives The Giallo Film in Italy and Abroad contributors explore understudied aspects of gialli The chapters introduce readers to a wide range of films including masterpieces from Argento and overlooked gems all of them examined in close detail Rather than understanding giallo as focalized exclusively in Italy in the 1970s this collection explores the extension of gialli narratives abroad through different geographies and times This book examines Italian gialli of the 1970s as well as American neo gialli French productions Canadian horror films of the 1980s and Asian rewritings of this yellow cycle of crime horror films Bloodstained Narratives also features interviews with two giallo film directors including cult favorite Antonio Bido Rather than fading from the cinematic stage gialli serves as a precursor and steady accomplice to horror thriller films through the twenty first century **Queer Horror** Sean Abley, Tyler Doupé, 2023-12-21 From the beginning horror has been part of the cinema landscape Despite some of the earliest genre films with gay directors such as F W Murnau Nosferatu and James Whale Frankenstein The Invisible Man Bride of Frankenstein LGBTQIA characters have rarely been portrayed in full view For decades filmmakers have included coded content in their films with the homosexual experience translated into censor friendly subtext for consumption by general audiences Gradually LGBTQIA characters and themes have moved from the background to the foreground as the horror genre has grown along with its audience s tastes and attitudes Likewise more and more LGBTQIA writers and directors have begun to offer their queer centric takes on scary movies and today queer horror is a thriving film genre With more than 900 entries this critical filmography is a comprehensive critical yet playful examination of the history of LGBTQIA content in horror films Eight journalistic contributors dig into every era of scary movies including the early silents pre and post Hays Code content grindhouse sleaze LGBTQIA indies and megaplex studio releases From Whale s The Old Dark House 1932 to Don Mancini s Chucky films and everything in between this collection explores what can be found at the intersection of LGBTQIA and horror in the film industry Hit and Run Nancy Griffin, Kim Masters, 2016-01-12 Hit and Run tells the improbable and often hilarious story of how two Hollywood film packagers went on a campaign to reinvent themselves as studio executives at Sony s expense Veteran reporters Nancy Griffin and Kim Masters chronicle the rise of Jon Peters a former hairdresser seventh grade dropout and juvenile delinquent and his soulless soul mate Peter Guber and all the sex drugs and fistfights along the

way It is the story of the ultimate Hollywood con job and the standard by which every subsequent business blunder has been measured Hit and Run delivers rock solid business reporting liberally laced with inside gossip and outrageous scandal plus a new afterword bringing us up to date on the latest fallout from the Guber Peters legacy Blood Money Richard Nowell,2010-12-23 Scholars have consistently applied psychoanalytic models to representations of gender in early teen slasher films such as Black Christmas 1974 Halloween 1978 and Friday the 13th 1980 in order to claim that these were formulaic excessively violent exploitation films fashioned to satisfy the misogynist fantasies of teenage boys and grind house patrons However by examining the commercial logic strategies and objectives of the American and Canadian independents that produced the films and the companies that distributed them in the US Blood Money demonstrates that filmmakers and marketers actually went to extraordinary lengths to make early teen slashers attractive to female youth to minimize displays of violence gore and suffering and to invite comparisons to a wide range of post classical Hollywood s biggest hits including Love Story 1970 The Exorcist 1973 Saturday Night Fever 1977 Grease and Animal House both 1978 Blood Money is a remarkable piece of scholarship that highlights the many forces that helped establish the teen slasher as a key component of the North American film industry s repertoire of youth market product *Opening Wednesday at a Theater or Drive-In Near You* Charles Taylor,2017-06-06 Movie criticism s Dostoyevsky Taylor reveals a national identity forged from the innocence we claim to have lost but never had in the first place Steve Erickson author of Zeroville When we think of 70s cinema we think of classics like The Godfather Taxi Driver and The Wild Bunch but the riches found in the overlooked B movies of the time rolled out wherever they might find an audience unexpectedly tell an eye opening story about post Watergate post Vietnam America Revisiting the films that don t make the Academy Award montages Charles Taylor finds a treasury many of us have forgotten movies that in fact unlock the secrets of the times Celebrated film critic Taylor pays homage to the trucker vigilantes meat magnate pimps blaxploitation angel avengers and taciturn factory workers of grungy unartful B films such as Prime Cut Foxy Brown and Eyes of Laura Mars He creates a compelling argument for what matters in moviemaking and brings a pivotal American era vividly to life in all its gritty melancholy complexity *The Rough Guide to Film* Rough Guides,2008-05-01 Get the lowdown on the best fiction ever written Over 230 of the world s greatest novels are covered from Quixote 1614 to Orhan Pamuk s Snow 2002 with fascinating information about their plots and their authors and suggestions for what to read next The guide comes complete with recommendations of the best editions and translations for every genre from the most enticing crime and punishment to love sex heroes and anti heroes not to mention all the classics of comedy and satire horror and mystery and many other literary genres With feature boxes on experimental novels female novelists short reviews of interesting film and TV adaptations and information on how the novel began this guide will point you to all the classic literature you ll ever need *Dark Romance* David J. Hogan,2010-06-21 The darkly handsome man gazes deeply into her eyes She finds him irresistible wants to experience the passion of the moment He grins the movie audience can see his

lengthened lateral incisors and bends to her neck The eroticism is horrible and compelling Audiences are drawn to horror cinema much as the surrendering victim Afraid to watch but more afraid something will be missed Since the horror film is the most primal of all movie genres seldom censored these films tell us what we are about From the silent era to the present day Dark Romance explores horror cinema s preoccupation with sexuality vampires beauty and the beast victimization of women slasher films and more Separate chapters focus upon individuals like Alfred Hitchcock and Barbara Steele Entertaining and thought provoking on the sexual fears and phobias of our society

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