

# Fast and Furious

*The Story of  
American International  
Pictures*

by  
Mark Thomas McGee

McFarland



# Fast And Furious The Story Of American International Pictures

**Stephen D. Youngkin**





## **Fast And Furious The Story Of American International Pictures:**

American International Pictures Rob Craig, 2019-02-15 American International Pictures was in many ways the missing link between big budget Hollywood studios poverty row B movie factories and low rent exploitation movie distributors AIP first targeted teen audiences with science fiction horror and fantasy but soon grew to encompass many genres and demographics at times it was indistinguishable from many of the major studios From Abby to Zontar this filmography lists more than 800 feature films television series and TV specials by AIP and its partners and subsidiaries Special attention is given to American International Television the TV arm of AIP and an appendix lists the complete AITV catalog The author also discusses films produced by founders James H Nicholson and Samuel Z Arkoff after they left the company **Fast and Furious** Mark Thomas McGee, 1984 History the independent film production and distribution company dedicated to releasing low budget films packaged as double features primarily of interest to the teenagers of the 1950s 1960s and 1970s

**Monsters in the Closet** Harry M. Benshoff, 1997-11-15 Monster in the Closet is a history of the horrors film that explores the genre's relationship to the social and cultural history of homosexuality in America Drawing on a wide variety of films and primary source materials including censorship files critical reviews promotional materials fanzines men's magazines and popular news weeklies the book examines the historical figure of the movie monster in relation to various medical psychological religious and social models of homosexuality While recent work within gay and lesbian studies has explored how the genetic tropes of the horror film intersect with popular culture's understanding of queerness this is the first book to examine how the concept of the monster queer has evolved from era to era From the gay and lesbian sensibilities encoded into the form and content of the classical Hollywood horror film to recent films which play upon AIDS related fears Monster in the Closet examines how the horror film started and continues to demonize or quite literally monsterize queer sexuality and what the pleasures and costs of such representations might be both for individual spectators and culture at large

The American International Pictures Video Guide Gary A. Smith, 2009-04-28 American International released a tide of low budget sensationalistic films aimed at a young male audience finding its greatest success in the horror genre This is a comprehensive guide to AIP movies that are or have been available in home viewing formats such as DVD and VHS A brief history of the company which produced movies from the 1950s until the 1980s is provided Films are catalogued

alphabetically and by decade and representative films are analyzed in depth AIP television and unfiled projects are also covered and numerous photographs complement the text Musicals in Film Thomas S. Hischak, 2016-11-07 This wide ranging guide introduces or reintroduces readers to movie musicals past and present enabling them to experience the development of this uniquely American art form and discover films they'll love This comprehensive guide covers movie musicals from their introduction with the 1927 film The Jazz Singer through 2015 releases In all it describes 125 movies opening up the world of this popular form of entertainment to preteens teens and adults alike An introduction explains the



advent of movie musicals then in keeping with the book's historical approach films are presented by decade and year with overviews of advances during particular periods In this way the reader not only learns about individual films but can see the big picture of how movie musicals developed and changed over time For each film covered the guide offers basic facts studio director songwriters actors etc as well as a brief plot synopsis Each entry also offers an explanation of why the movie is noteworthy how popular it was or wasn't and the influence the film might have had on later musicals Sidebars offering brief biographies of important artists appear throughout the book

**America Noir** David Cochran, 2016-06-21 In *America Noir* David Cochran details how ten writers and filmmakers challenged the social pieties prevalent during the Cold War such as the superiority of the American democracy the benevolence of free enterprise and the sanctity of the suburban family Rod Serling's *The Twilight Zone* featured victims of vast faceless bureaucratic powers Jim Thompson's noir thrillers such as *The Grifters* portrayed the ravages of capitalism on those at the bottom of the social ladder Patricia Highsmith in *The Talented Mr Ripley* placed an amoral con man in an international setting implicitly questioning America's fitness as leader of the free world Charles Willeford's pulp novels such as *Wild Wives* and *Woman Chaser* depicted the family as a hotbed of violence and chaos These artists pioneered a detached ironic sensibility that radically juxtaposed cultural references and blurred the distinctions between high and low art Their refusal to surrender to the pressures for political conformity and their unflinching portrayal of the underside of American life paved the way for the emergence of a 1960s counterculture that forever changed the way America views itself

**Beyond Ballyhoo** Mark Thomas McGee, 2001-03-15 William Castle for instance was a master promoter In one scheme involving *The Tingler* Vincent Price warns in the movie that the only way to stop the monster is to scream That's the signal to the projectionist to throw the switch Under ten or twelve seats were some electric motors war surplus things that Castle got a bargain on The motors vibrated the seat in the hope of scaring a scream out of someone Just in case it didn't Castle planted someone in the audience to get the screams rolling This book is about flamboyant promotion the con artist side of the movie world everything the ballyhoo boys did to separate the customer from the price of a movie ticket Emergo HypnoVista 3 D Wide Screen Cinemagic Duo Vision Dynamation Smell O Vision plenty more Supporting the text are 107 photos and illustrations some never before published and a filmography

**Horror Film Directors, 1931-1990** Dennis Fischer, 2024-10-17 This is an exhaustive study of the major directors of horror films in the six decade period For each director there is a complete filmography including television work a career summary critical assessment and behind the scenes production information Fifty directors are covered in depth but there is an additional section on the hopeless the obscure the promising and the up and coming

**The Lost One** Stephen D. Youngkin, 2005-09-30 Often typecast as a menacing figure Peter Lorre achieved Hollywood fame first as a featured player and later as a character actor trademarking his screen performances with a delicately strung balance between good and evil His portrayal of the child murderer in Fritz Lang's masterpiece *M* 1931 catapulted him to international fame Lang said of Lorre He gave one of the



best performances in film history and certainly the best in his life Today the Hungarian born actor is also recognized for his riveting performances in *The Man Who Knew Too Much* 1934 *The Maltese Falcon* 1941 and *Casablanca* 1942 Lorre arrived in America in 1934 expecting to shed his screen image as a villain He even tried to lose his signature accent but Hollywood repeatedly cast him as an outsider who hinted at things better left unknown Seeking greater control over his career Lorre established his own production company His unofficial graylisting by the House Committee on Un American Activities however left him with little work He returned to Germany where he co authored directed and starred in the film *Der Verlorene* *The Lost One* in 1951 German audiences rejected Lorre s dark vision of their recent past and the actor returned to America wearily accepting roles that parodied his sinister movie personality The first biography of this major actor *The Lost One A Life of Peter Lorre* draws upon more than three hundred interviews including conversations with directors Fritz Lang Alfred Hitchcock Billy Wilder John Huston Frank Capra and Rouben Mamoulian who speak candidly about Lorre both the man and the actor Author Stephen D Youngkin examines for the first time Lorre s pivotal relationship with German dramatist Bertolt Brecht his experience as a migr from Hitler s Germany his battle with drug addiction and his struggle with the choice between celebrity and intellectual respectability Separating the enigmatic person from the persona long associated with one of classic Hollywood s most recognizable faces *The Lost One* is the definitive account of a life triumphant and yet tragically riddled with many failed possibilities [The Use of Arthurian Legend in Hollywood Film](#) Samuel J.

Umland, Rebecca A. Umland, 1996-10-21 This is the first book to examine the various uses of the Arthurian legend in Hollywood film covering films from the 1920s to the present The authors use five representational categories intertextual collage or cult film melodrama which focuses on the love triangle conservative propaganda pervasive during the Cold War the Hollywood epic and the postmodern quest which commonly employs the grail portion of the legend Arguing that filmmakers rely on the audience s rudimentary familiarity with the legend the authors show that only certain features of the legend are activated at any particular time This fascinating study shows us how the legend has been adapted and how through the popular medium of Hollywood films the Arthurian legend has survived and flourished [Chicago TV Horror Movie Shows](#) Ted Okuda, Mark Yurkiw, 2016-02-09 By the last 1950s studios saw television as a convenient dumping ground for thousands of films that had been gathering dust in their vaults Distributors grouped them by genre and Chicago s tradition of TV horror movie shows was born From giant grasshoppers to Dracula epics Okuda and Yurkiw take a comprehensive look at these programs with career profiles of the horror hosts a look at the politics behind the shows and broadcast histories as well as guides to many of the films themselves **Paul Blaisdell, Monster Maker** Randy Palmer, 2015-07-11 Paul Blaisdell was the man behind the monsters in such movies as *The She Creature* *Invasion of the Saucer Men* *Not of This Earth* *It* *Terror from Beyond Space* and many others Working in primarily low budget films Blaisdell was forced to rely on greasepaint guts and most importantly an unbounded imagination for his creations From his



inauspicious beginning through *The Ghost of Dragstrip Hollow* 1959 the construction of Blaisdell's monsters and the making of the movies in which they appeared are fully detailed here Blaisdell's work in the early monster magazines of the 1960s is also covered

*At a Theater or Drive-in Near You* Randall Clark, 2013-12-17 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

*Syndicated Television* Hal Erickson, 2024-10-09 Here is an excellent reference book on first run syndication the distribution of programs either made exclusively for non network play or of programs intended for network telecasts but ultimately making their debuts in syndication Bringing together information not easily found this work covers the classics such as *Sea Hunt* *Highway Patrol* *The Merv Griffin Show* and *The Muppet Show* as well as such once popular but now obscure productions as *China Smith* *Ripcord* and *The Littlest Hobo* Coverage goes back to 1947 and the book includes a number of series ignored in other works The first section is an overview of the concept of syndication from its earliest application in the newspaper world to the attempt by Fox Television to become a fourth network The next four sections each cover ten years of syndication listing the shows with full background who produced them and why who liked them and why etc alphabetically by title under the following genres Adventure Mystery Children's Comedy Drama Game Quiz Informational Music Variety Religious Sports Talk Interview Travel Documentary Westerns and Women's

**Uneasy Dreams** Gary A. Smith, 2015-09-03 There has been a tremendous amount of renewed interest in the output of Britain's Hammer Films But there remain a great number of worthwhile British horror films made at the same time by other companies that have received little attention The author provides a comprehensive listing of British horror films including science fiction fantasy and suspense films containing horror genre elements that were released between 1956 and 1976 the Golden Age of British horror Entries are listed alphabetically by original British title from Vincent Price in *The Abominable Dr Phibes* 1971 to Zeta One 1969 Entries also include American title release information a critique of the film and the film's video availability The book is filled with photographs and contains interviews with four key figures Max J Rosenberg cofounder of Amicus Productions one of the period's major studios Louis M Heyward former writer film executive and



producer Aida Young film and television producer and Gordon Hessler director of such films as *The Oblong Box* and *Murders in the Rue Morgue*

**Classical Hollywood Film Cycles** Zoe Wallin, 2019-03-07 This book explores the ways in which Hollywood film cycles from the 1930s to the 1960s were shaped by their surrounding industrial contexts and market environments to build an inclusive conception of the form operation and function of film cycles By foregrounding patterns of distribution spaces of exhibition and modes of consumption as key components of the form and mechanics of cycles this book develops a methodology for defining cycles based on an analysis of the industry and trade discourse Applying her unique framework to six case studies of different cycles Zoe Wallin blends a wide range of historical sources to analyze the many cultural social political aesthetic and industrial contexts relevant to these films This book makes an important contribution to the literature in the area of film historiography and will be of interest to any scholars of film studies history and media studies

**Italian Horror Cinema** Stefano Baschiera, 2016-06-14 This collection brings together for the first time a range of contributions aimed at a new understanding of the Italian horror cinema genre

**Popular European Cinema** Richard Dyer, 2013-04-15 Popular European Cinema examines the reasons why films that are most popular with audiences in any one European country are seldom successful elsewhere Audiences themselves represent diverse class gender and ethnic identities that complicate the quest for a national cinema not least with recent developments in formerly communist Eastern Europe and post colonialist Western Europe Through their individual studies the contributors have opened up a new area of study using the medium of film to focus a wider discussion of popular European culture

**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

**Searching for New Frontiers** Rick Worland, 2018-02-14 Searching For New Frontiers offers film students and general readers a survey of popular movies of the 1960s The author explores the most important modes of filmmaking in times that were at once hopeful exhilarating and daunting The text combines discussion of American social and political history and Hollywood industry changes with analysis of some of the era's most expressive movies The book covers significant genres and evolving thematic trends highlighting a variety of movies that confronted the era's major social issues It notes the stylistic confluence and exchanges between three forms the traditional studio movie based on the combination of stars and genres low budget exploitation movies and the international art cinema As the author reveals this



complex period of American filmmaking was neither random nor the product of unique talents working in a vacuum The filmmakers met head on with an evolving American social conscience to create a Hollywood cinema of an era defined by events such as the Vietnam War the rise of the civil rights movement and the moon landing



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