

The New Poverty Row

*Independent Filmmakers
as Distributors*

Fred Olen Ray

McFarland

New Poverty Row Independent Filmmakers As Distributors

Bryan Senn



New Poverty Row Independent Filmmakers As Distributors:

The New Poverty Row Fred Olen Ray, 1991 The New Poverty Row Fred Olen Ray, 1991-01-01 Since cinema's earliest beginnings there has been friction between producers and directors. Shady accounting practices which favored the distributors at the expense of the filmmakers were all too common causing many filmmakers to form independent companies to make and distribute their own product. This book examines six such low budget exploitation companies: Associated Distributors, Productions Filmgroup, Hemisphere Pictures, American General Pictures, Independent International Pictures, Dimension Pictures, and the author's own American Independent Productions. A brief history of each company, laced with quotes from the company's principals, is presented followed by a filmography that lists all known credits for that company.

The Erotic Thriller in Contemporary Cinema Linda Ruth Williams, 2005 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.

Contemporary American Independent Film Chris Holmlund, Justin Wyatt, 2005 From *Easy Rider* to *The Blair Witch Project*, this book is a comprehensive examination of the independent film scene. Exploring the uneasy relationship between independent films and the major studios, the contributors trace the changing ideas and definitions of independent cinema and the diversity of independent film practices. They consider the ways in which indie films are marketed and distributed and how new technologies such as video cable and the internet offered new opportunities for filmmakers to produce and market independent films. Turning to the work of key auteurs such as John Sayles and Haile Gerima, contributors ask whether independent filmmakers can also be stars and consider how indie features like *Boys Don't Cry* and *Shopping for Fangs* address issues of gender, sexuality, and ethnicity normally avoided by Hollywood. For all students of film studies and American studies, this cultural journey through independent film history will be an absolute must-read.

The New Historical Dictionary of the American Film Industry Anthony Slide, 2014-02-25 The *New Historical Dictionary of the American Film Industry* is a completely revised and updated edition of Anthony Slide's *The American Film Industry*, originally published in 1986 and recipient of the American Library Association's Outstanding Reference Book award for that year. More than 200 new entries have been added, and all original entries have been updated. Each entry is followed by a short bibliography. As its predecessor, the new dictionary is unique in that it is not a who's who of

the industry but rather a what s what a dictionary of producing and releasing companies technical innovations industry terms studios genres color systems institutions and organizations etc More than 800 entries include everything from Academy of Motion Pictures Arts and Sciences to Zoom Lens from Astoria Studios to Zoetrope Outstanding Reference Source American Library Association

The Battle for the Bs Blair Davis,2012-04-06 The emergence of the double bill in the 1930s created a divide between A pictures and B pictures as theaters typically screened packages featuring one of each With the former considered more prestigious because of their larger budgets and more popular actors the lower budgeted Bs served largely as a support mechanism to A films of the major studios most of which also owned the theater chains in which movies were shown When a 1948 U S Supreme Court antitrust ruling severed ownership of theaters from the studios the B movie soon became a different entity in the wake of profound changes to the corporate organization and production methods of the major Hollywood studios In *The Battle for the Bs* Blair Davis analyzes how B films were produced distributed and exhibited in the 1950s and demonstrates the possibilities that existed for low budget filmmaking at a time when many in Hollywood had abandoned the Bs Made by newly formed independent companies 1950s B movies took advantage of changing demographic patterns to fashion innovative marketing approaches They established such genre cycles as science fiction and teen oriented films think *Destination Moon* and *I Was a Teenage Werewolf* well before the major studios and also contributed to the emergence of the movement now known as underground cinema Although frequently proving to be multimillion dollar box office draws by the end of the decade the Bs existed in opposition to the cinematic mainstream in the 1950s and created a legacy that was passed on to independent filmmakers in the decades to come

Grindhouse Nostalgia David Church,2015-01-13 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 Devil s 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 cinema s continuing allure and is a bold contribution to our understanding of fandom taste politics film distribution and home video

Poverty Row Studios, 1929-1940 Michael R. Pitts,2015-09-17 From the beginning of the sound era until the end of the 1930s independent movie making thrived Many of the independent studios were headquartered in a section of Hollywood called Poverty Row Here the independents made movies on the cheap usually at rented facilities where shooting was limited to only a few days From Allied Pictures Corporation to Willis Kent Production 55 Poverty Row Studios are given histories in this book Some of the studios such as Diversion Pictures and Cresent Pictures came into existence for the sole purpose of

releasing movies by established stars Others for example J D Kendis were early exploitation filmmakers under the guise of sex education The histories include critical commentary on the studio s output and a filmography of all titles released from 1929 through 1940

The Cinema of Stephanie Rothman Alicia Kozma,2022-09-20 The rare woman director working in second wave exploitation Stephanie Rothman b 1936 directed seven successful feature films served as the vice president of an independent film company and was the first woman to win the Directors Guild of America s student filmmaking prize Despite these career accomplishments Rothman retired into relative obscurity In The Cinema of Stephanie Rothman Radical Acts in Filmmaking author Alicia Kozma uses Rothman s career as an in depth case study intertwining historical archival industrial and filmic analysis to grapple with the past present and future of women s filmmaking labor in Hollywood Understanding second wave exploitation filmmaking as a transitory space for the industrial development of contemporary Hollywood that also opened up opportunities for women practitioners Kozma argues that understudied film production cycles provide untapped spaces for discovering women s directorial work The professional career and filmography of Rothman exemplify this claim Rothman also serves as an apt example for connecting the structure of film histories to the persistent strictures of rhetorical language used to mark women filmmakers and their labor Kozma traces these imbrications across historical archives Adopting a diverse methodological approach The Cinema of Stephanie Rothman shines a needed spotlight on the problems and successes of the memorialization of women s directorial labor connecting historical and contemporary patterns of gendered labor disparity in the film industry This book is simultaneously the first in depth scholarly consideration of Rothman the debut of the most substantive archival materials collected on Rothman and a feminist political intervention into the construction of film histories

Grindhouse Austin Fisher,Johnny Walker,2016-09-22 Examines with historically informed nuance the myriad routes of cultural influence that converged in the American grindhouse phenomenon and its aftermath

Focus On: 100 Most Popular English-language Film Directors Wikipedia contributors, **100 Greatest Cult Films** Christopher J. Olson,2018-04-12 The term cult film may be difficult to define but one thing is certain A cult film is any movie that has developed a rabid following for one reason or another From highly influential works of pop art like Eraserhead and Faster Pussycat Kill Kill to trash masterpieces such as Miami Connection and Fateful Findings thousands of movies have earned recognition as cult classics over the years and new movies rise to cult status every year So how do viewers searching for the best or most important cult films decide where to start In 100 Greatest Cult Films Christopher J Olson highlights the most provocative intriguing entertaining and controversial films produced over the last century The movies included here have either earned reputations as bona fide cult classics or have in some way impacted our understanding of cult cinema often transcending traditional notions of good and bad while featuring memorable characters unforgettably shocking scenes and exceptionally quotable dialogue With detailed arguments for why these films deserve to be considered among the greatest of all time Olson provides readers fodder for debate and a jumping off point for future

watching A thought provoking and accessible look at dozens of cinematic treasures this resource includes valuable information on the films creators and institutions that have shaped cult cinema Ultimately The 100 Greatest Cult Films offers readers from casual cinephiles film scholars and avid fans alike a chance to discover or re discover some of the most memorable films of all time

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

Film Noir and the Cinema of Paranoia Wheeler Winston Dixon,2019-07-29 Film Noir and the Cinema of Paranoia is an overview of 20th and 21st century noir and fatalist film practice from 1945 onwards The book demonstrates the ways in which American cinema has inculcated a climate of fear in our daily lives as reinforced starting in the 1950s by television and later videocassettes the web and the Internet to create by the early 21st century a hypersurveillance atmosphere in which no one can avoid the barrage of images that continually assault our senses The book begins with the return of American soldiers from World War II liberated from war in the Pacific by the newly created atomic bomb which will come to rule American consciousness through much of the 1950s and 1960s and then in a newer more small scale way become a fixture of terrorist hardware in the post paranoid ear of the 21st century Film Noir and the Cinema of Paranoia is constructed in six chapters each highlighting a particular raising of the cinematic stakes in the creation of a completely immersible universe of images Selling points Expands the definition of noir to include numerous lesser known works Deals with Red Scare films of the 1950s in the US Examines the dark side of the 1960s or films that questioned the emerging counterculture Explores such neo noir films as The Last Seduction 1993 Angel Heart 1987 The Grifters 1990 Red Rock West 1993 The Usual Suspects 1995 Mulholland Drive 2001 L A Confidential 1997 and Memento 2000 Details the noir aspects of the cybernetic age both in online and videogame uses

Charlie Chaplin's Little Tramp in America, 1947-77 Lisa Stein Haven,2016-11-09 This book focuses on the re invigoration of Charlie Chaplin s Little Tramp persona in America from the point at which Chaplin reached the acme of his disfavor in the States promoted by the media through his departure from America forever in 1952 and ending with his death in Switzerland in 1977 By considering factions of America as diverse as

8mm film collectors Beat poets and writers and readers of Chaplin biographies this cultural study determines conclusively that Chaplin's Little Tramp never died but in fact experienced a resurgence which began slowly even before 1950 and was wholly in effect by 1965 and then confirmed by 1972 the year in which Chaplin returned to the United States for the final time to receive accolades in both New York and Los Angeles where he received an Oscar for a lifetime of achievement in film

Film - An International Bibliography Malte Hagener, Michael Töteberg, 2016-12-16 Kommentierte Bibliografie Sie gibt Wissenschaftlern Studierenden und Journalisten zuverlässig Auskunft über rund 6000 internationale Veröffentlichungen zum Thema Film und Medien Die vorgestellten Rubriken reichen von Nachschlagewerk über Filmgeschichte bis hin zu Fernsehen Video Multimedia

Mummy Movies Bryan Senn, 2024-01-15 In 1932 The Mummy starring Boris Karloff introduced another icon to the classic monster pantheon beginning a journey down the cinematic Nile that has yet to reach its end Over the past century movie mummies have met everyone from Abbott and Costello to Tom Cruise not to mention a myriad of fellow monsters Horrifying and mysterious the mummy comes from a different time with uncommon knowledge and unique motivation offering the lure of the exotic as well as the terrors of the dark From obscure no budgeters to Hollywood blockbusters the mummy has featured in films from all over the globe including Brazil China France Hong Kong India Mexico and even its fictional home country of Egypt with each film bringing its own cultural sensibilities Movie mummies have taken the form of teenagers superheroes dwarves kung fu fighters Satanists cannibals and even mummies from outer space Some can fly some are sexy some are scary and some are hilarious and mummies quickly moved beyond horror cinema and into science fiction comedy romance sexploitation and cartoons From the Universal classics to the Aztec Mummy series from Hammer's versions to Mexico's Guanajuato variations this first ever comprehensive guide to mummy movies offers in depth production histories and critical analyses for every feature length iteration of bandaged horror

Ghoul, Gimmicks, and Gold Kevin Heffernan, 2004-03-25 The history of horror films and the horror film industry in the 1950s and 1960s

Wax Museum Movies George Higham, 2020-09-18 Spanning over a century of cinema and comprised of 127 films this book analyzes the cinematic incarnations of the uncanniest place on earth wax museums Nothing is as it seems at a wax museum It is a place of wonder horror and mystery Will the figures come to life at night or are they very much dead with corpses hidden beneath their waxen shells Is the genius hand that molded them secretly scarred by a terrible tragedy longing for revenge Or is it a sinner's sanctum harboring criminals with countless places to hide in plain sight This chronological analysis includes essential behind the scenes information in addition to authoritative research comparing the creation of real wax figures to the reel ones seen onscreen Publicly accessible or hidden away in a maniac's lair wax museums have provided the perfect settings for films of all genres to thrillingly play out on the big screen since the dawn of cinema

The Spectator, 2001

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