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SHE-DEVILS ON WHEELS

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EXECUTIVE PRODUCER FRED M. SANDY
PRODUCED AND DIRECTED BY HERSCHELL GORDON LEWIS
A MAYFLOWER PICTURES, INC., PRODUCTION



She Devils On Wheels

David J. Hogan



She Devils On Wheels:

Down and Dirty Mike Quarles, 2010-06-21 Taboo breakers and trendsetters shameless hucksters and famous directors Exploitation filmmaking has seen it all Fred Olen Ray made his first movie for 298 In 1936 Marijuana Weed with Roots in Hell showed drug use and nudity on screen in an effort to educate the public Kroger Babb the man behind Mom and Dad spliced color medical footage of a baby's birth into his black and white classic Russ Meyer John Waters Andy Milligan Doris Wishman and many others are covered Classic films such as The Immoral Mr Teas The Texas Chainsaw Massacre and Nude on the Moon are examined Production techniques and innovations are also discussed **Autopia** Peter Wollen, Joe Kerr, 2002 The reach of the car today is almost universal and its effect on landscapes cityscapes cultures indeed on the very fabric of the modern world is profound Cars have brought benefits to individuals in terms of mobility and expanded horizons but the cost has been very high in terms of damage to the environment and the consumption of precious resources Despite the growing belief that a Faustian price is now being paid for the freedom cars have bestowed on us we are none the less manufacturing them in ever greater numbers Autopia is the first book to explore the culture of the motor car in the widest possible sense Featuring newly commissioned essays by writers critics historians artists and film makers as well as reprinting key texts it examines the effect of the car throughout the world including the USA Western and Eastern Europe Japan China Cuba India and South Africa In this book the car is treated neither as a technological fetish object nor as an instrument of danger Instead it is examined as a hugely important determinant of 20th century culture neither wholly good nor an unmitigated disaster and certainly endlessly fascinating Contributors include Michael Bracewell Ziauddin Sardar Al Rees Martin Pawley Donald Richie and Peter Hamilton Key texts by Marshall Berman Jane Jacobs Roland Barthes Marc Auge and others

Underground U.S.A. Xavier Mendik, Steven Jay Schneider, 2003-03-26 Whether defined by the carnivalesque excesses of Troma studios The Toxic Avenger the arthouse erotica of Radley Metzger and Doris Wishman or the narrative experimentations of Abel Ferrara Melvin Van Peebles Jack Smith or Harmony Korine underground cinema has achieved an important position within American film culture Often defined as cult and exploitation or alternative and independent the American underground retains separate strategies of production and exhibition from the cinematic mainstream while its sexual and cinematic representations differ from the traditionally conservative structures of the Hollywood system Underground U S A offers a fascinating overview of this area of maverick moviemaking by considering the links between the experimental and exploitative traditions of the American underground **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 *High on the Hogs* David Stidworthy,2024-10-09 Bikers are typically portrayed on film as dangerous rebellious outlaws But to be fair they have also been portrayed as cool philosophical thinkers and confused sensitive hunks American International handled the earliest portrayals in Motorcycle Gang and Dragstrip Riot in the fifties and then satirized them in Eric Von Ripper and his gang in the beach movies that were popular in the sixties From then on biker films were known for their shock value and when they lost their shock value they ran out of road This filmography covers 58 biker films and provides a synopsis an analysis by the author and cast and production credits for each film Included are such films as Angel Unchained The Angry Breed The Born Losers C C and Company Chrome and Hot Leather The Dirt Gang Easy Rider Five the Hard Way The Hard Ride Hell s Angels on Wheels Hell s Chosen Few The Limit The Loners The Miniskirt Mob Motor Psycho Outlaw Riders Rebel Rousers The Savage Seven The Takers The Wild Angels The Wild Rebels and Wild Riders Hoodlum Movies Peter Stanfield,2018-07-13 From The Wild Angels in 1966 until its conclusion in 1972 the cycle of outlaw motorcycle films contained forty odd formulaic examples All but one were made by independent companies that specialized in producing exploitation movies for drive ins neighborhood theaters and rundown inner city theaters Despised by critics but welcomed by exhibitors denied first run films these cheaply and quickly produced movies were made to appeal to audiences of mobile youths The films are repetitive formulaic and eminently forgettable but there is a story to tell about all of the above and it is one worth hearing Hoodlum Movies is not only about the films its focus is on why and how these films were made who they were made for and how the cycle developed through the second half of the 1960s and came to a shuddering halt in 1972

Ladies and Gentlemen, Boys and Girls Murray Pomerance,2001-03-01 Ladies and Gentlemen Boys and Girls examines the bizarre and fascinating range of gender portrayals in film at the end of the twentieth century In order to view the screened face of gender in bold new ways the contributors cover a wide variety of cinematic forms and styles from the boy girls of Hong Kong cinema to the on screen modesty of post revolutionary Iran to the New Hollywood s treatment of homosexuality female power and male intellectuality Throughout the works of important filmmakers are analyzed including Ridley Scott David Cronenberg Jim Jarmusch Woody Allen Rakhshan Banietemad Kathryn Bigelow Bertrand Tavernier Roman Polanski and many others *Nightmare Movies* Kim Newman,2011-04-18 Now over twenty years old the original edition of Nightmare Movies has retained its place as a true classic of cult film criticism In this new edition Kim Newman brings his seminal work completely up to date both reassessing his earlier evaluations and adding a second part that assess the last two decades of horror films with all the wit intelligence and insight for which he is known Since the publication of the first edition horror has been on a gradual upswing and taken a new and stronger hold over the film industry Newman negotiates his way

through a vast back catalogue of horror charting the on screen progress of our collective fears and bogeymen from the low budget slasher movies of the 60s through to the slick releases of the 2000s in a critical appraisal that doubles up as a genealogical study of contemporary horror and its forebears Newman invokes the figures that fuel the ongoing demand for horror the serial killer the vampire the werewolf the zombie and draws on his remarkable knowledge of the genre to give us a comprehensive overview of the modern myths that have shaped the imagination of multiple generations of cinema goers *Nightmare Movies* is an invaluable companion that not only provides a newly updated history of the darker side of film but a truly entertaining guide with which to discover the less well trodden paths of horror and re discover the classics with a newly instructed eye

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

Women Artists in the 20th and 21st Century Ilka Becker, 2001 Taschen s inventive layout is effective in presenting the provocative works words and biographies of the nearly 100 women artists gathered here Grosenick a freelance art historian in Germany has selected women artists working in Germany the US South Africa Japan Poland France Scandinavia and Spain among other countries The entry for each artist is six pages with much of the space devoted to good quality color photos of her work c Book News Inc

Snuff Mark McKenna, 2022-10-15 *Snuff* 1976 occupies a unique place in cinematic history as the first commercially successful film to capitalise upon the myth of the snuff movie By blending cinema verit styling with a media moral panic savvy producer Allan Shackleton s blending of a long forgotten exploitation film with a newly filmed bloody if unconvincing conclusion only served to consolidate the belief that somewhere at some time someone was killed on camera in an attack that was as much about the sexual gratification of the film s intended audience as it was about the commercial rewards for those producing the film In the years since its release the film has been routinely cited as evidence of the snuff movie s existence contributing to a cultural history that exists outside of the film This book explores the production distribution and exhibition of the film *Snuff* alongside that cultural history considering how a scarcely seen exploitation film contributed to a popular understanding of the snuff movie It assesses the cultural cinematic and political legacy of the film and asks whether the established definition of what might constitute a snuff movie that was defined 45 years ago is sufficient in an attention economy that is based upon participatory

culture *The Sleaze Merchants* John McCarty, 2016-01-25 Now it can be told here are the true stories of fifteen fearless filmmakers who defied the system and won This incredible book documents the real stories of Hollywood's true giants the pioneers and crazed visionaries the cinematic sorcerers without any scruples magnificent men like Sam Katzman Jim Wynorski Fred Olen Ray Jess Franco and Edward D Wood Jr *Slimetime* Steven Puchalski, 2002 Utilising in depth reviews cast and plot details Slimetime wallows in those films which the world has deemed it best to forget everything from cheesy no budget exploitation to the embarrassing efforts of Major Studios Many of these films have never seen a major release some were big hits and others have simply vanished To compliment the wealth of reviews on sci fi schlock flower power and puppet people films are detailed essays on specific sleaze genres such as Biker Blaxploitation and Drug movies Fully updated and revised with new reviews and new illustrations **Herschell Gordon Lewis, Godfather of Gore** Randy Palmer, 2015-09-17 Without a big budget special effects team or professional actors and crew members Herschell Gordon Lewis created films that he himself admits were trash Yet while Gordon's softcore porn *The Adventures of Lucky Pierre* and heavy duty gore *The Gruesome Twosome* were never blockbuster films they were popular drive in fare in the sixties and seventies They have had a strong influence over more recent productions and they have created for Lewis his own special niche in the world of exploitation and horror film The history of Lewis the man and the filmmaker is a surprising one Behind titles like *Blood Feast* and *The Gore Gore Girls* is a warm and friendly gentleman whose road to his own brand of film glory was paved with disappointments surprising successes and lots and lots of fake blood His career is examined in detail with personal anecdotes and insights into making really gross movies on really small budgets A filmography is included and photographs many of them rare complement the text **American Icons** Dennis R. Hall, Susan Grove Hall, 2006-06-30 What do Madonna Ray Charles Mount Rushmore suburbia the banjo and the Ford Mustang have in common Whether we adore ignore or deplore them they all influence our culture and color the way America is perceived by the world In this A to Z collection of essays scholars explore more than one hundred people places and phenomena as they seek to discover what it means to be labeled icon From the Alamo to Muhammad Ali from John Wayne to the zipper the American icons covered in this unique three volume set include subjects from culture law art food religion and science By providing numerous ways for the reader to engage in the process of interpreting these images and artifacts the work serves as a unique resource for students of American history and culture Features 100 illustrations What do Madonna Ray Charles Mount Rushmore suburbia the banjo and the Ford Mustang have in common Whether we adore ignore or deplore them they all influence our culture and color the way America is perceived by the world This A to Z collection of essays explores more than one hundred people places and phenomena that have taken on iconic status in American culture The scholars and writers whose thoughts are gathered in this unique three volume set examine these icons through a diverse array of perspectives and fields of expertise Ranging from the Alamo to Muhammad Ali from John Wayne to the zipper this selection of American icons

represents essential elements of our culture including law art food religion and science Featuring more than 100 illustrations this work will serve as a unique resource for students of American history and culture The interdisciplinary scholars in this work examine what it means when something is labeled as an icon What common features do the people places and things we deem to be iconic share To begin with an icon generates strong responses in people it often stands for a group of values John Wayne it reflects forces of its time it can be reshaped or extended by imitation and it often breaks down barriers between various segments of American culture such as those that exist between white and black America or between high and low art The essays contained in this set examine all these aspects of American icons from a variety of perspectives and through a lively range of rhetoric styles [The Official Splatter Movie Guide, Volumes: 1963-1992](#) John McCarty,2016-11-04 Combining both volumes of the original print editions The Official Splatter Movie Guide Volumes I II is a dream come true for splatter aficionados a film by film guide to more than eight hundred masterworks of blood and gore Each listing contains the film s movie studio date of release running time director producer writer and actors along with a synopsis and review of the film

Latsploitation, Exploitation Cinemas, and Latin America Victoria Ruetalo,Dolores Tierney,2009 *An Alternative History of Bicycles and Motorcycles* Steven E. Alford,Suzanne Ferriss,2016-04-06 An Alternative History of Bicycles and Motorcycles Two Wheeled Transportation and Material Culture accounts for the nineteenth century creation and development of two wheeled vehicles both human powered and motorized Specifically the book focuses on the period from 1885 which saw the appearance simultaneously of the Safety bicycle and the Einspur the first motorcycle to 1920 while exploring implications for later bicycling and motorcycling We argue that invention of these vehicles rather than the product of gifted individuals should be seen as the consequence of a number of historical economic cultural and political forces that intersect so unpredictably that the notion of a genius inventor is reductive The common evolutionary model of development from the bicycle to the motorcycle oversimplifies both the technology and its origins Stripping the vehicles of all their material and cultural associations such a model fails to advance our understanding of the devices their creators and their riders Taking a contemporary vehicle and tracing its lineage creates a false sense of evolutionary necessity in its creation and fails to account for the many possible developmental paths that were for whatever reason abandoned By contrast our book adopts a material culture approach a form of inquiry that stresses the connections between artifacts and social relations We consider not simply the bicycle and motorcycle as material objects but focus also on the complex socio political and economic convergences that produced the materials materials that in turn themselves shaped the vehicles appearance function and adoption by riders

The Horror Sensorium Angela Ndalianis,2012-09-26 Horror films books and video games engage their audiences through combinations of storytelling practices emotional experiences cognitive responses and physicality that ignite the sensorium the sensory mechanics of the body and the intellectual and cognitive functions connected to them Through analyses of various mediums this volume explores how the horror genre affects the mind and body of the spectator

Works explored include the films 28 Days Later and Death Proof the video games Resident Evil 4 and Doom 3 the theme park ride The Revenge of the Mummy transmedia experiences associated with The Dark Knight and True Blood and paranormal romance novels featuring Anita Blake and Sookie Stackhouse By examining how these diverse media generate medium specific corporeal and sensory responses it reveals how the sensorium interweaves sensory and intellectual encounters to produce powerful systems of perception **One Percenter** Dave Nichols, 2010-05-08 One Percenter The Legend of the Outlaw Biker illuminates the origins of the rebel mentality in America from the annals of human history all the way to today's motorcycle clubs

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