

*John Waters'*

# MULTIPLE MANIACS

A  
CELLULOID  
ATROCITY!

1970

THE CRITERION COLLECTION

STARRING  
**DIVINE**  
DAVID LOCHARY  
MARY VIVIAN PEARCE  
MINK STOLE  
COOKIE MUELLER  
EDITH MASSEY  
and GEORGE FIGGS as JESUS CHRIST

# Multiple Maniacs

**John Berra**



## **Multiple Maniacs:**

**Multiple Maniacs** John Waters, 2025-10-21 A very John Waters traveling show replete with freaks robbery murder sex blasphemy and savage shellfish a lurid surreal celebration of camp and trash The Cavalcade of Perversion is a traveling show run by Lady Divine and a crew of her fellow degenerates They have to drag suburban housewives into each vile tasteless performance only to rob them at gunpoint at the end of each show When Divine gets bored of the routine and graduates to murdering the attendees one day it sets her off on a rampage hunting down her cheating lover Mr David and unleashing a chain of frenzy a truly blasphemous sex act and a surreal violation by a giant lobster Multiple Maniacs is John Waters paean to the glories of trash As Lady Divine chants as she marches proudly into downtown Baltimore at the end of the movie I m a maniac A maniac that cannot be cured O Divine I am Di vine

**Queer Screams** Abigail Waldron, 2022-08-17 The horror genre mirrors the American queer experience both positively and negatively overtly and subtextually from the lumbering flower picking monster of Frankenstein 1931 to the fearless intersectional protagonist of the Fear Street Trilogy 2021 This is a historical look at the queer experiences of the horror genre s characters performers authors and filmmakers Offering a fresh look at the horror genre s queer roots this book documents how diverse stories have provided an outlet for queer people including transgender and non binary people to find catharsis and reclamation Freaks dolls serial killers telekinetic teenagers and Final Girls all have something to contribute to the historical examination of the American LGBTQ experience Ranging from psychiatry to homophobic fear of HIV AIDS spread and most recently the alienation and self determination of queer America in the Trump era this is a look into how terror may repair a shattered queer heart *Queer Slashers* Peter Marra, 2025-02-04 From Norman Bates dressed as Mother in Psycho to the rouged cheeks of Leatherface in The Texas Chainsaw Massacre many slasher icons have borne traces of queer and gender nonconforming behavior since the subgenre s very beginning Queer Slashers presents the first book length study of how and why the slasher subgenre of horror films appeals to queer audiences In it Peter Marra constructs a reparative history of the slasher that affirms its queer lineage extending back as early as the 1920s It also articulates the queer aspects of the slasher formula that forge an unlikely kinship between queer audiences and these retrograde depictions of queer killers Marra establishes a queer history and function for the slasher analyzing several key contemporary queer slashers that is slashers that are made by queer filmmakers to better understand how queer artists take up the slasher iconography and put it toward modern queer aims Featuring analysis of films such as John Waters s Serial Mom Peaches Christ s All About Evil and Alain Guiraudie s Stranger by the Lake Queer Slashers illuminates the queer meanings of slashers their foundations and their future possibilities

**Directory of World Cinema: American Independent** John Berra, 2010-05-01 With high profile Academy Award nominations and an increasing number of big name actors eager to sign on to promising projects independent films have been at the forefront in recent years like never before But the roots of such critical and commercial successes as The Hurt Locker and Precious can be

traced to the first boom of independent cinema in the 1960s when a raft of talented filmmakers emerged to capture the attention of a rapidly growing audience of young viewers. A thorough overview of a thriving area of cultural life. *Directory of World Cinema: American Independent* chronicles the rise of the independent sector as an outlet for directors who challenge the status quo yet still produce accessible feature films that not only find wide audiences but enjoy considerable box office appeal without sacrificing critical legitimacy. Key directors are interviewed and profiled and a sizeable selection of films are referenced and reviewed. More than a dozen sub genres including African American cinema, queer cinema, documentary, familial dysfunction and exploitation are individually considered with an emphasis on their ability to engage with tensions inherent in American society. Copious illustrations and a range of research resources round out the volume making this a truly comprehensive guide. At a time when independent films are enjoying considerable cultural cachet, this easy to use yet authoritative guide will find an eager audience in media historians, film studies scholars and movie buffs alike.

**Deathtripping** Jack Sargeant, 2007-12-01 This exhaustive study focuses on the New York filmmakers that coalesced around the radical manifesto espoused by downtown filmmaker Nick Zedd: none shall emerge unscathed. Placing their work within the wider alternative film and downtown post punk scenes, *Deathtripping* offers detailed analyses of the movement's films alongside interviews with the filmmakers and their collaborators including Richard Kern, Nick Zedd, Tommy Turner, Beth B, Joe Coleman and Lydia Lunch. Also discussed are seminal influences such as the Kuchar brothers, Jack Smith and Andy Warhol as well as the history of underground and trash cinema.

**Come and Be Shocked** Mary Rizzo, 2020-09-15 Baltimore seen through the eyes of John Waters, Anne Tyler, Charles S. Dutton, Barry Levinson, David Simon and also ordinary citizens. The city of Baltimore features prominently in an extraordinary number of films, television shows, novels, plays, poems and songs. Whether it's the small town eccentricity of Charm City, think duckpin bowling and marble stooped row houses or the gang violence of Bodymore, Murdaland, Baltimore has figured prominently in popular culture about cities since the 1950s. In *Come and Be Shocked*, Mary Rizzo examines the cultural history and racial politics of these contrasting images of the city. From the 1950s, a period of urban crisis and urban renewal to the early twenty-first century, Rizzo looks at how artists created powerful images of Baltimore. How, Rizzo asks, do the imaginary cities created by artists affect the real cities that we live in? How does public policy intentionally or not shape the kinds of cultural representations that artists create? And why has the relationship between artists and Baltimore city officials been so fraught, resulting in public battles over film permits and censorship? To answer these questions, Rizzo explores the rise of tourism, urban branding and citizen activism. She considers artists working in the margins from the East Baltimore poets writing in *Chicory*, a community magazine funded by the Office of Economic Opportunity to a young John Waters who shot his early low budget movies on the streets guerrilla style. She also investigates more mainstream art from the teen dance sensation *The Buddy Deane Show* to the comedy drama *Roc* to the crime show *The Wire* from Anne Tyler's award winning book *The Accidental Tourist* to Barry Levinson's movie classic *Diner*.

**Trash Cinema** Guy Barefoot, 2017-11-21 This volume explores the lower reaches of cinema and its paradoxical appeal. It looks at films from the B movies of the 1930s to the mockbusters of today and from the New York underground to the genre variations of Turkey's Yesilcam studios and their YouTube afterlife. Critically examining the reasons for studying, denigrating or celebrating the detritus of film history, it also considers the place of a trash aesthetic within and beyond 1960s American avant-garde and looks at the cult of trash in the fanzines of the 1980s. It draws on debates about cult paracinema and camp, arguing that trash cinema exists in relation to these but brings with it a particular history that includes the ordinary as well as the strange. Trash Cinema places these debates and the strand of self-proclaimed low culture that emerged in the second half of the twentieth century within a historical and international perspective. It focuses on American cinema history but addresses Eurotrash reception as well as the related field of garbology, examining trash cinema as a distinct but fluid category.

**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 assesses 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.

**Transgender** Aaron Devor, Ardel Haefele-Thomas, 2019-02-15 This book provides a crucial resource for readers who are investigating trans issues. It takes a diverse and historic approach, focusing on more than one idea or one experience of trans identity or trans history. *Transgender: A Reference Handbook* is a go-to resource about the transgender experience. The book takes contemporary as well as historic aspects into consideration. It looks at ancient indigenous cultures that honored third, fourth, and fifth gender identities as well as more contemporary ideas of what transgender means. Notably, it focuses not only on Western medical ideas of gender affirmation but on cultural diversity surrounding the topic. This book will primarily serve as a reference guide and jumping-off point for further research for those seeking information about what it means to be transgender. While a reference book, it contains original work that may be cited in addition to the encyclopedia itself. In particular, the perspectives section of the book includes writings from some of the world's foremost trans writers.

activists artists and historians      **John Waters** James Egan,2011-09-13 The films of John Waters b 1946 are some of the most powerful send ups of conventional film forms and expectations since Luis Bu uel and Salvador Dali s Un Chien Andalou In attempting to reinvigorate the experience of movie going with his shock comedy Waters has been willing to take the chance of offending nearly everyone His characters have great dignity and resourcefulness taking what s different or unacceptable or grotesque about themselves heightening it and turning it into a handmade personal style The interviews collected here span Waters s career from 1965 to 2010 and include a new one exclusive to this edition Waters began making films in his hometown of Baltimore in 1964 Demonstrating an innate talent at capturing the hideous and crude and elevating it to art he reached international acclaim with his outrageous shock comedy Pink Flamingos This landmark film redefined cinema and became a cult classic Appearing in this and many of Waters s early films his star Divine would consistently challenge gender definitions With Polyester Waters entered the mainstream The film starred Divine as an unhappy housewife who romances a former teen idol played by Tab Hunter Waters s commercial breakthrough Hairspray told the story of Baltimore s televised sock hop program The Corny Collins Show and how one brave girl Ricki Lake used her platform as a dancer to end segregation in her town From Serial Mom and Pecker to Cecil B Demented Waters continued to infiltrate the mainstream with his unique approach to filmmaking As a visual artist he was given a retrospective at the New Museum of Contemporary Art in 2004 which was shown at galleries around the world      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      **John Waters FAQ** Dale Sherman,2019-04-15 For more than 50 years John Waters has been staging a coup against the good taste of the American public From the ultimate gross out in Pink Flamingos to the amazing general audience rating of his biggest

hit *Hairspray* Waters has been subverting viewers expectations with comedies that stretch past the boundaries of even today's jaded audiences A provocateur of bad taste in a glorious way Waters started out as an outsider with a camera and a small circle of fellow delinquents In tearing down icons of the silver screen Waters would create his own that are used still by others in movies and television And that's only part of the tale John Waters FAQ looks at how a nice boy from the right side of the tracks would end up becoming a demon of society and the influences that drove his ambition in moviemaking Also featured are biographical information of the Dreamlanders the actors and crew members who would join Waters on his adventures in film land over the years including Waters's best remembered find *Divine* Beyond chapters dedicated to the making of each of his films from *Hag in a Black Leather Jacket* to his most recent *A Dirty Shame* there are those covering his career as a writer and artist Also reviewed are his acting career in other people's television shows and movies over the years Water's interest in music and projects that never were to be John Waters FAQ covers it all in the career of a man who started out with a dream of becoming an underground filmmaker and became so much more

*Chaste Cinematics* Victor Vitanza, 2015 Victor J Vitanza author of *Sexual Violence in Western Thought and Writing* continues to rethink the problem of sexual violence in cinema and how rape is often represented in chaste ways in the form of a *Chaste Cinematics* Vitanza continues to discuss *Chaste Cinematics* as participating in transdisciplinary rhetorical traditions that establish the very foundations groundings points of stasis for nation states and cultures In this offering however the initial grounding for the discussions is base materialism George Bataille divine filth the sacred and profane It is this post philosophical base materialism that destabilizes binaries fixedness and brings forth excluded thirds Vitanza asks why is it that a repressed third or a third figure returns most strangely as a product of rape and torture He works with Jean Paul Sartre and Page duBois's suggestion that the product is a new species Always attempting unorthodox ways of approaching social problems Vitanza organizes his table of contents as a DVD menu of Extras supplements This menu includes *Alternate Endings* and *Easter Eggs* as well as an *Excursus* which invokes readers to take up the political exigency of the DVD Book Vitanza's first Extra studies a trio of films that need to be reconsidered given what they offer as insights into *Chaste Cinematics* *Amadeus* a mad god *Henry Fool* a foolish god and *Multiple Maniacs* a divine god who is raped and eats excrement The second examines Helke Sander's documentary *Liberators Take Liberties* which rethinks the rapes of German women by the Russians and Allies during the Battle of Berlin The third rethinks Margie Strosser's video film *Rape Stories* that calls for revenge In the *Alternate Endings* Vitanza rethinks the problem of reversibility in *G No's Irrversible* In the *Easter Eggs* he considers Dominique Laporte's *The Irreparable* as the object of loss and Giorgio Agamben's *The Irreparable* as hope in what is without remedy The result is not another film studies book but a new genre a new set of rhetorics for new ways of thinking about cinematics perhaps postcinematics Victor J Vitanza is Professor of English and Rhetorics and is the founding Director of the Ph.D program in Rhetorics Communication and Information Design in the College of Architecture Art and Humanities at Clemson University

He is also Professor of Rhetoric and Philosophy as well as the holder of the Jean Fran ois Lyotard Chair in the Media and Communication Division at the European Graduate School in Switzerland He is the Editor of PRE TEXT A Journal of Rhetorical Theory His books include Sexual Violence in Western Thought and Writing Chaste Rape Palgrave 2011 Negation Subjectivity and The History of Rhetoric SUNY 1997 Writing Histories of Rhetoric Southern Illinois 1993 and PRE TEXT A Retrospective Pittsburgh 1993

*Difficult Men* Brett Martin, 2014-07-29 The 10th anniversary edition now with a new preface by the author A wonderfully smart lively and culturally astute survey The New York Times Book Review Grand entertainment fascinating for anyone curious about the perplexing miracles of how great television comes to be The Wall Street Journal I love this book It s the kind of thing I wish I d been able to read in film school back before such books existed Vince Gilligan creator of Breaking Bad and co creator of Better Call Saul In the late 1990s and early 2000s the landscape of television began an unprecedented transformation While the networks continued to chase the lowest common denominator a wave of new shows on cable channels dramatically stretched television s narrative inventiveness emotional resonance and creative ambition Combining deep reportage with critical analysis and historical context Brett Martin recounts the rise and inner workings of this artistic watershed a golden age of TV that continues to transform America s cultural landscape *Difficult Men* features extensive interviews with all the major players including David Chase The Sopranos David Simon and Ed Burns The Wire David Milch NYPD Blue Deadwood Alan Ball Six Feet Under and Vince Gilligan Breaking Bad Better Call Saul and reveals how television became a truly significant and influential part of our culture

The Eccentropedia Chris Mikul, 2012-10-02 An A Z of eccentrics 250 true stories of the most original and outrageous people on earth from bad poets to transsexual evolutionary theorists this encyclopedic guide covering ancient times to the present includes reams of material never seen in book form before Famous eccentrics like King Ludwig Salvador Dal and Howard Hughes rub shoulders with a host of lesser known but equally colorful characters in these mostly life affirming stories There are unsuspected parallels and connections throughout creating an alternative off kilter history of the world

Screen Jesus Peter Malone, 2012-10-12 Since the dawn of film in the 1890s religious themes and biblical subjects have been a staple of cinema One of the earliest focuses of screen presentations was the Bible especially the New Testament and the Gospels In *Screen Jesus* Portrayals of Christ in Television and Film Peter Malone takes a close look at films in which Jesus is depicted From silent renditions of The Passion Play to 21st century blockbusters like The Passion of the Christ Malone examines how the history of Jesus films reflects the changes in artistic styles and experiments in cinematic forms for more than a century In addition to providing a historical overview of the Jesus films this book also reveals the changes in piety and in theological understandings of the humanity and divinity of Jesus over the decades While most of the Jesus films come from the United States and the west an increasing number of Jesus films come from other cultures which are also included in this study Fans and scholars interested in the history of religious cinema will find this an interesting read as will students and teachers in cinema and religious



studies church pastors parish groups and youth ministry      Adventures of Perception Scott MacDonald, 2009-08-25 Over the past twenty five years Scott MacDonald's kaleidoscopic explorations of independent cinema have become the most important chronicle of avant garde and experimental film in the United States In this collection of thematically related personal essays and conversations with filmmakers he takes us on a fascinating journey into many under explored territories of cinema MacDonald illuminates topics including race and avant garde film the political implications of the nature film the inventive single shot films of the late 1960s and early 1970s why men use pornography and what they are looking at when they do poetry and the poetic in avant garde film the widespread failure of film studies academicians to honor those who keep film exhibition alive and other topics Several of the interviews those with Korean filmmaker Gina Kim French nature filmmakers Claude Nuridsany and Marie Perrenou Microcosmos Canadian media artist Clive Holden formalist conceptualist David Gatten and New York's Film Forum director Karen Cooper are the first substantial conversations with these filmmakers available in English Publisher's description      **Cult Filmmakers** Ian Haydn Smith, 2019-09-03 What makes a cult filmmaker Whether pioneering in their craft fiercely and undeniably unique or critically divisive cult filmmakers come in all shapes and guises Some gain instant fame others instant notoriety and more still remain anonymous until a chance change in fashion sees their work propelled into the limelight Cult Filmmakers handpicks 50 notable figures in the world of cinema and explores the creative genius that earned them the cult label while celebrating the movies that made their names The book features both industry heavyweights like Tim Burton and David Lynch to the strange and surreal imaginings of filmmakers such as Alejandro Jodorowsky and Ana Lily Amirpour Discover the minds behind such beloved features as Melancholia Easy Rider Lost in Translation and more From little knowns with small devout followings to superstars walking the red carpet each is special in their individuality and their ability to inspire antagonise and delight Cult Filmmakers is an essential addition to any film buff's archive as well as an entertaining introduction to the weird and wonderful world of cinema The filmmakers Ana Lily Amirpour Kenneth Anger Gregg Araki Darren Aronofsky Mario Bava Kathryn Bigelow Anna Biller Lizzie Borden Tim Burton John Carpenter Park Chan Wook Benjamin Christensen Vera Chytilova Sofia Coppola Roger Corman Alex Cox David Cronenberg Claire Denis Amat Escalante Abel Ferrara Georges Franju Lucio Fulci Terry Gilliam Lucile Hadzihalilovic Dennis Hopper King Hu Jim Jarmusch Jean Pierre Jeunet Alejandro Jodorowsky Harmony Korine Barbara Loden David Lynch Guy Maddin Russ Meyer Oscar Micheaux Takashi Miike Gaspar Noe Gordon Parks George A Romero Ken Russell Susan Seidelman Seijun Suzuki Larisa Shepitko Quentin Tarantino Melvin van Peebles Lars von Trier John Waters Nicolas Winding Refn Edward D Wood Jr Brian Yuzna      **Fifty Hollywood Directors** Suzanne Leonard, Yvonne Tasker, 2014-11-20 Fifty Hollywood Directors introduces the most important iconic and influential filmmakers who worked in Hollywood between the end of the silent period and the birth of the blockbuster By exploring the historical cultural and technological contexts in which each director was working this book traces the formative period in commercial cinema when directors went from

pioneers to industry heavyweights Each entry discusses a director's practices and body of work and features a brief biography and suggestions for further reading Entries include Frank Capra Cecil B DeMille John Ford Alfred Hitchcock Fritz Lang Orson Welles DW Griffith King Vidor This is an indispensable guide for anyone interested in film history Hollywood and the development of the role of the director

**A Critical Cinema** Scott MacDonald, 1988 It is widely understood that writing can discuss writing but we rarely consider that film can be used as a means of analyzing conventions of the commercial film industry or of theorizing about cinema in general Over the past few decades however independent cinema has produced a body of fascinating films that provide intensive critiques of nearly every element of the cinematic apparatus The experience of these films simultaneously depends on and redefines our relationship to the movies Critical Cinema provides a collection of in depth interviews with some of the most accomplished critical filmmakers These interviews demonstrate the sophistication of their thinking about film and a wide range of other concerns and serve as an accessible introduction to this important area of independent cinema Each interview is preceded by a general introduction to the filmmaker's work detailed filmographies and bibliographies are included Critical Cinema will be a valuable resource for all those involved in the formal study of film and will be essential reading for film lovers interested in keeping abreast of recent developments in North American cinema

INTERVIEWEES Hollis Frampton Larry Gottheim Robert Huot Taka Iimura Carolee Schneeman Tom Chomont J J Murphy Beth B and Scott B John Waters Vivienne Dick Bruce Conner Robert Nelson Babette Mangolte George Kuchar Diana Barrie Manuel DeLanda Morgan Fisher

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