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Stanley Wiater

The Cinema of John Carpenter Ian Conrich, David Woods, 2004 The aim of this book is to give John Carpenter's output the sustained critical treatment it deserves. It comprises essays that address the whole of Carpenter's work as well as others which focus on a small number of key films.

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.

Horror Films FAQ John Kenneth Muir, 2013-08-01 (FAQ). Horror Films FAQ explores a century of ghoulish and grand horror cinema, gazing at the different characters, situations, settings, and themes featured in the horror film, from final girls, monstrous bogeymen, giant monsters and vampires to the recent torture porn and found footage formats. The book remembers the J-Horror remake trend of the 2000s, and examines the oft-repeated slasher format popularized by John Carpenter's Halloween (1978) and Friday the 13th (1980). After an introduction positioning the horror film as an important and moral voice in the national dialogue, the book explores the history of horror decade by decade, remembering the women's liberation horrors of the 1970s, the rubber reality films of the late 1980s, the serial killers of the 1990s, and the xenophobic terrors of the 9/11 age. Horror Films FAQ also asks what it means when animals attack in such films as The Birds (1963) or Jaws (1975), and considers the moral underpinnings of rape-and-revenge movies, such as I Spit on Your Grave (1978) and Irreversible (2002). The book features numerous photographs from the author's extensive personal archive, and also catalogs the genre's most prominent directors.

John Carpenter Giulia D'Agnolo Vallan, Roberto Turigliatto, 1999

In the Mouth of Madness Michael Blyth, 2018-05-15 Neglected upon its initial release in 1995, John Carpenter's In the Mouth of Madness has since developed a healthy cult reputation. It now appears as one of his most thematically complex and stylistically audacious pieces of work, prescient and more essential than ever. This book seeks to position this overlooked masterpiece as essential Carpenter.

Order in the Universe Robert Cumbow, 2002-07-16 An obscure independent filmmaker until Halloween (1978), John Carpenter has been applauded for his classic sense of compositions, yet reviled for his B-film sensibility. This second edition of the first book-length analysis finds in Carpenter's films a vision of a profound but unexpected order in the universe. The author analyzes Carpenter's early independent work, his made-for-television movies, his big Hollywood films (The Fog, Escape from New York, The Thing, Stephen King's Christine, Starman), his more recent independent work (Big Trouble in Little China, Prince of Darkness, They Live), and his contributions to films he did not direct. This edition fully updates the 1990 edition with attention to the films made since that date. With a chronology of Carpenter's career, a detailed filmography, photos, brief plot synopses, and a thorough index, this volume will be treasured by film scholars and fans alike.

80's The Gold Decade Of The Horror Movie Matteo Tortora, 2014-11-18 A journey into the numerous Horror Films of the 80's analyzed under a religious profile which is purely Catholic. The diversification of the analysis is, of course, an issue that interests us. In fact, of all the films taken into consideration, this journey not only gives a brief opinion of the film, but it also shows the depth and thoughts shared and prepared by the Catholic

Cinematographic Center. This Centre analyzes the plot and also evaluates the film under an ethical, moral and religious aspect in order to indicate if Catholics are able to watch it. The result is a really interesting insight and sometimes it has a fun perspective. We must acknowledge, however, that the critical Catholic knows how to diversify religious opinion from the technical-creative aspects. This means that a film can be recognized as a masterpiece but not get the clearance for visibility. 65 deepened critical articles of the most important films of the decade. Over 9000 Horror Movies from 1980 to 1989 linked to external resources for Cast, Posters, Images and Reviews. The electronic version of this book is designed in Kindle, PDF and Epub format. This is an interactive book. An Internet connection is not essential although it is recommended so the reader can take advantage of the many external links that are present in the work.

Hell Hath No Fury Like Her: The Making of Christine Lee Gambin, "B-B-B-B Bad... Bad to the bone..." Packed with interviews from director John Carpenter, screenwriter Bill Phillips, producer Richard Kobritz, stars Keith Gordon and Alexandra Paul, plus various members of the cast and crew including co-composer Alan Howarth and SFX artist Roy Arbogast, "Hell Hath No Fury: The Making of Christine" is a definitive look at the 1983 cinematic adaptation of Stephen King's terrifying novel about the eponymous demonic Plymouth Fury and the obsessive teenage boy who loves her. Author Lee Gambin examines Carpenter's film by exploring themes such as possession, gender politics, sexuality, the use of rock'n'roll, the complexities of varied relationships, class resentment, the landscape of suburbia, the alienation felt during teenage years and more, including a recurring coverage of cars in film (both supernatural and not). Loaded with photographs as well as production notes, this book is essential for all John Carpenter fans, Stephen King devotees, horror film enthusiasts and for anyone who can remember their first car. So buckle in and take a ride and remember "Rock'n'Roll is here to stay! It will never die!"

Dark Visions Stanley Wiater, 2018-08-06 THE MAESTROS OF CELLULOID TERROR The lights dim. The giant screen flickers. And suddenly our most gruesome and ghastly nightmares come to blood-chilling life before our eyes. From filmmakers whose macabre images haunt our dreams to actors and make-up artists who conspire to create monsters, twenty-two brilliant purveyors of cinematic dread usher us into their unique world of shadows and terror-sharing with us the secrets of their remarkable craft: the visual art of fear. Featuring interviews with: Clive Barker, John Carpenter, Larry Cohen, Roger Corman, Wes Craven, David Cronenberg, Robert Englund, Stuart Gordon, Gale Ann Hurd, Michael McDowell, Caroline Munro, William F. Nolan, Vincent Price, Sam Raimi, George A. Romero, Paul M. Sammon, Tom Savini, Dick Smith, Joseph Stefano, Stan Winston, Kevin Yagher, and Brian Yuzna

John Carpenter Gilles Boulenger, 2003 John Carpenter, a quintessential horror movie director, is a true film auteur -- a writer, director, composer, producer, editor, and actor -- whose unique and inspired work has brought him the praise and admiration of both film critics and horror cultists. He is both the product of and an important participant in the American filmmaking tradition, and the intelligent, moody, and strange films with which his name is so quickly associated are sometimes simply Westerns in disguise. Essentially a lengthy, lively, and candid interview with Carpenter, this book covers his background, his inspirations, and his ups and downs in Hollywood and thoroughly discusses each of his films. Among the many and varied subjects that pop up are his Bible Belt childhood, German expressionism, Howard Hawks, John Wayne, The King, Barbra Streisand, Michael Myers, Kurt Russell, Stephen King, quantum physics, and attractive female extras. Among Carpenter's films are Dark Star, Halloween, Assault on Precinct 13, The Fog, Escape From New York, The Thing, Christine, Big Trouble in Little China, Prince of Darkness, They Live, Village of the Damned, In the Mouth of Madness, and Escape From L.A. In addition to penning most of the screenplays for the films he has directed, he co-wrote The Eyes of Laura Mars.

Dark Directions Kendall R. Phillips, 2012-02-28 A Nightmare on Elm Street. Halloween. Night of the Living Dead. These films have been

indelibly stamped on moviegoers' psyches and are now considered seminal works of horror. Guiding readers along the twisted paths between audience, auteur, and cultural history, author Kendall R. Phillips reveals the macabre visions of these films' directors in *Dark Directions: Romero, Craven, Carpenter, and the Modern Horror Film*. Phillips begins by analyzing the works of George Romero, focusing on how the body is used cinematically to reflect the duality between society and chaos, concluding that the unconstrained bodies of the *Living Dead* films act as a critical intervention into social norms. Phillips then explores the shadowy worlds of director Wes Craven. In his study of the films *The Serpent and the Rainbow*, *Deadly Friend*, *Swamp Thing*, *Red Eye*, and *Shocker*, Phillips reveals Craven's vision of technology as inherently dangerous in its ability to cross the gossamer thresholds of the gothic. Finally, the volume traverses the desolate frontiers of iconic director John Carpenter. Through an exploration of such works as *Halloween*, *The Fog*, and *In the Mouth of Madness*, Phillips delves into the director's representations of boundaries—and the haunting consequences for those who cross them. The first volume ever to address these three artists together, *Dark Directions* is a spine-tingling and thought-provoking study of the horror genre. In analyzing the individual works of Romero, Craven, and Carpenter, Phillips illuminates some of the darkest minds in horror cinema.

The Fearmakers John McCarty,1994-01-01 Provides profiles of twenty directors and filmmakers who have become known as the creators of the horror and suspense film genres, including George Romero, Roman Polanski, and John Carpenter

Horror Movies as a Part of American Popculture Sarah Rehberg,2007-09 Seminar paper from the year 2004 in the subject American Studies - Culture and Applied Geography, grade: 2,0, Ernst Moritz Arndt University of Greifswald (Institut für Anglistik und Amerikanistik), course: American Beliefs and Popular Culture, 11 entries in the bibliography, language: English, abstract: Fear is the most powerful emotion in the human race and fear of the unknown is probably the most ancient. You are dealing with stuff everybody has felt...If you are making a horror film, you get to play with the audiences feelings. John Carpenter Horror movies originate from fictional work that portrays the dark side of life with the primary aim of frightening and terrifying its audience. By presenting horrifying images, of several incorporating sub-genres and repeated themes, such as vampires and werewolves, demonic possessions, evil children, cannibals and zombies, alien invasion and mindcontrol, film makers like John Carpenter create a world where the worst nightmares become true. According to the adolescents who are providing the genre's target group, monster movies always deal with the irresistible temptation of the unknown and forbidden, and therefore shock with a horrific impact of terrifying elements. (...) Since horror and monster movies stand for an important part of the American film industry and with it of its popular culture throughout the last eight decades, it is useful to look at the development of the horror genre in its historical and cultural context, and thus to focus again on the question of interpretive perspective. As horror movies, despite all obscurity, still deal with real fears of a society or the urge to break with social conventions, concentrating on the change of themes, styles and characters of the genre, means to learn more about the American collective consciousness and what was bothering a whole society during the 20th century.

John Carpenter's Tales for a Halloween Night 2 Sandy King,John Carpenter,Steven Hoveke,James Ninness,Steve Niles,Eric Powell,Duane Swierczynski,Jimmy Palmiotti,2016-10-18 From John Carpenter, the man who brought you the cult classic horror film *Halloween* and all of the scares beyond comes 12 more twisted tales of terror, tricks, and treats. In volume 2 of the award-winning graphic novel series, Carpenter brings together another stellar ensemble of storytellers from the worlds of movies, novels and comics for a collection of stories that will haunt your dreams at night.

John Carpenter's Filmography (2020) Steve Hutchison,2023-03-08 This book contains the synopses and reviews of the darkest films in John Carpenter's filmography. The movies are ranked.

John Carpenter's Tales for a Halloweenight John Carpenter,2016

Horror Films Colin Odell,Michelle Le Blanc,2008-04-28 Often subject to more cuts at the hands of the censor than a serial killer's razor, the horror film has a fascinating history, not only as film study but also as a look at what has been considered acceptable for the public to view, and what the state will allow its citizens to see. But for the most part horror films are about entertainment—consistently profitable, eminently enjoyable. From horror cinema's beginnings in the late 19th century to the latest splatter films, from the chills of the ghost film to the terror of the living dead, there is more than enough here to keep fans awake at night. Among the many films discussed are the popular Dracula, Evil Dead, Frankenstein, Halloween, Ringu, Scream, and The Sixth Sense, as well as the more unusual Black Cat, The Living Dead Girl, Nang Nak, Rouge, and Les Yeux sans Visage. The guide also profiles such popular directors as Dario Argento, John Carpenter, Wes Craven, David Cronenberg, Hideo Nakata, and Sam Raimi; as well as cult directors from around the world, including Coffin Joe, Jean Rollin, and Michele Soavi.

Shock Value Jason Zinoman,2012-05-29 Much has been written about the storied New Hollywood of the 1970s, but at the same time that Steven Spielberg and Martin Scorsese were producing their first classic movies, a parallel universe of directors gave birth to the modern horror film. Shock Value tells the unlikely story of how directors like Wes Craven, Roman Polanski, and John Carpenter revolutionized the genre in the 1970s, plumbing their deepest anxieties to bring a gritty realism and political edge to their craft. From Rosemary's Baby to Halloween, the films they unleashed on the world created a template for horror that has been relentlessly imitated but rarely matched. Based on unprecedented access to the genre's major players, this is an enormously entertaining account of a hugely influential golden age in American film.

John Carpenter's Asylum Sandy King,John Carpenter,Thomas Ian Griffith,2013-11-15

John Carpenter's Tales for a Halloweenight John Carpenter,Sandy King,Amanda Deibert,Mike Sizemore,David J. Schow,Duane Swierczynski, Frank Tieri,Steve Niles,Kealan Patrick Burke,James Ninness,Andy Price,Sara Richard,2019-10-08 More twisted tales masterfully crafted for your terror--Cover.

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