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Title: Flowers Of Perversion, Volume 2: The Delirious Cinema Of Jesús Franco Format: Hardcover Product dimensions: 512 pages, 11 X 9.69 X 1.76 in Shipping dimensions: 512 pages, 11 X 9.69 X 1.76 in Published: March 26, 2019 Publisher: MIT Press Language: English

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Forthcoming from the MIT Press.

Stephen Thrower takes a kaleidoscopic journey through the heyday of horror and exploitation cinema in America.

Italy's Master of the Macabre Lucio Fulci is celebrated in this lavishly illustrated in-depth study of his extraordinary films. From horror masterpieces like *The Beyond* and *Zombie Flesh-Eaters* to erotic thrillers like *One On Top of the Other* and *A Lizard in a Woman's Skin*; from his earliest days as director of manic Italian comedies to his notoriety as purveyor of extreme violence in the terrifying slasher epic *The New York Ripper*, his whole career is explored. Supernatural themes and weird logic collide with flesh-ripping gore to breathtaking effect. Bleak horrors are transformed into bloody poetry - Fulci's loving camera technique, and the decayed splendour of his art design, make the films more than just a gross endurance test. Lucio Fulci built up a fanatical following, who at last will have another chance to own this epic book - five years in the making - which is the ultimate testament to 'The Godfather of Gore'. Since its first publication in 1999, *Beyond Terror* has sold out three print runs, and continues to be one of the most frequently requested FAB Press reprints. Without doubt, by far and away the largest collection of Fulci posters, stills, press-books and lobby cards ever seen together in print. We have scoured the Earth to find the most stunning, rare and eye-catching Fulci images. Out of print for ten years, it's back again in 2018, bigger and better than ever! Featuring a foreword by Fulci's devoted daughter Antonella, and produced with her blessing and full co-operation, this book is quite simply the last word on Fulci. His whole cinematic career is studied in obsessive depth. Huge supplementary appendices make this volume essential for all serious students of the Italian horror movie scene.

This work reveals the often racy, ribald, and sexually charged nature of the vaudeville stage, looking at a broad array of provocative performers from disrobing dancers to nude posers to skimpily dressed

athletes. Examining the ways in which big-time vaudeville nonetheless managed to market itself as pure, safe, and morally acceptable, this work compares the industry's marketing and promotional practices to those of other emergent mass-marketers of the vaudeville era in the late nineteenth and early twentieth century. Included are in-depth examinations of important figures from the vaudeville stage such as Annette Kellerman and Eva Tanguay. The work attempts to address historical context as one means of understanding these performers with an appreciation for their rebelliousness. It discusses censorship and content control in the vaudeville era, and concludes with an analysis of film's part in the fall of vaudeville. Many photographs, cartoons, and other illustrations are included.

Continuing from the success of the first four Necronomicon books, volume five again seeks out controversial and transgressive cinema from around the globe. The dark underbelly of this tome reveals yet more perverse delights within cult, horror and erotic cinema. the cult film genre is still very popular with big budget releases such as Grindhouse 28, 28 Weeks Later and Hostel 2 showing with Residents Evil: Extinction, Rogue & Doomsday, all due at cinemas by December 07.

This filmography (including television and music video appearances) chronicles the career of Caroline Munro, a woman of humble beginnings whose chance entry in a "Face of the Year" photo competition propelled her to international fame as a model and actress, and whose work in genre cinema has won her the well-earned title of "First Lady of Fantasy." It provides complete technical and cast credits for each film, a synopsis, reviews and notes, and a foreword by Caroline Munro.

There is no cinema with such effect as that of the hallucinatory Italian horror film. From Riccardo Freda's *I Vampiri* in 1956 to *Il Cartaio* in 2004, this work recounts the origins of the genre, celebrates at length ten of its auteurs, and discusses the noteworthy films of many others associated with the genre. The directors discussed in detail are Dario Argento, Lamberto Bava, Mario Bava, Ruggero Deodato, Lucio Fulci, Umberto Lenzi, Antonio Margheriti, Aristide Massaccesi, Bruno Mattei, and Michele Soavi. Each chapter includes a biography, a detailed career account, discussion of influences both literary and cinematic, commentary on the films, with plots and production details, and an exhaustive filmography. A second section contains short discussions and selected filmographies of other important horror directors. The work concludes with a chapter on the future of Italian horror and an appendix of important horror films by directors other than the 50 profiled. Stills, posters, and behind-the-scenes shots illustrate the book.

May 1968. Paris is awash with violence and public unrest. In a small cinema, where a surreal film is showing, another riot is taking place. Here, the enraged audience smashes up the auditorium, tear out the seats, and chase the film's director onto the street. This is the premiere of Jean Rollin's feature debut, *The Rape of the Vampire*. An outsider of French cinema, Rollin's films are unique and dreamlike. They offer tales of mystery and nostalgia, obsolescence and seductive female vampires with a thirst for blood and sex. It is a cinema at once strange, evocative and deeply personal. Funding his own projects, Rollin defiantly made the films he wanted to make and in so doing created a fantastique genre unlike any other. *The Nude Vampire*, *The Living Dead Girl* and *The Grapes of Death* are among those films now celebrated as the work of an auteur, one who confounds preconceived notions of 'Eurotrash' cinema. This book is devoted to the director and all his work, across all genres, including a nascent French hardcore pornographic film industry. Written with full co-operation from Jean Rollin, shortly before his death in 2010, it contains exclusive interviews and archive material.

Editor of one of the smartest and most stylish magazines on alternative, cult and art cinema since 1989, Stephen Thrower now brings readers a complete collection of every issue of the hugely influential *EYEBALL* - plus a vast amount of new material - all in one affordable, fully illustrated book. Contents include: interviews with Alejandro Jodorowsky, Michele Soavi, Andrzej Sulawski, Ulli Lommel and many more; features on Argento, Fulci, Avati, Cronenberg, Freda, Warhol and more; plus reviews from writers such as Ramsey Campbell, Alan Jones and Kim Newman. In b/w.

Catalogs a variety of sensationalist, low-budget, grade-B movies, including horror, science fiction, Blaxploitation, porn, and spaghetti westerns

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