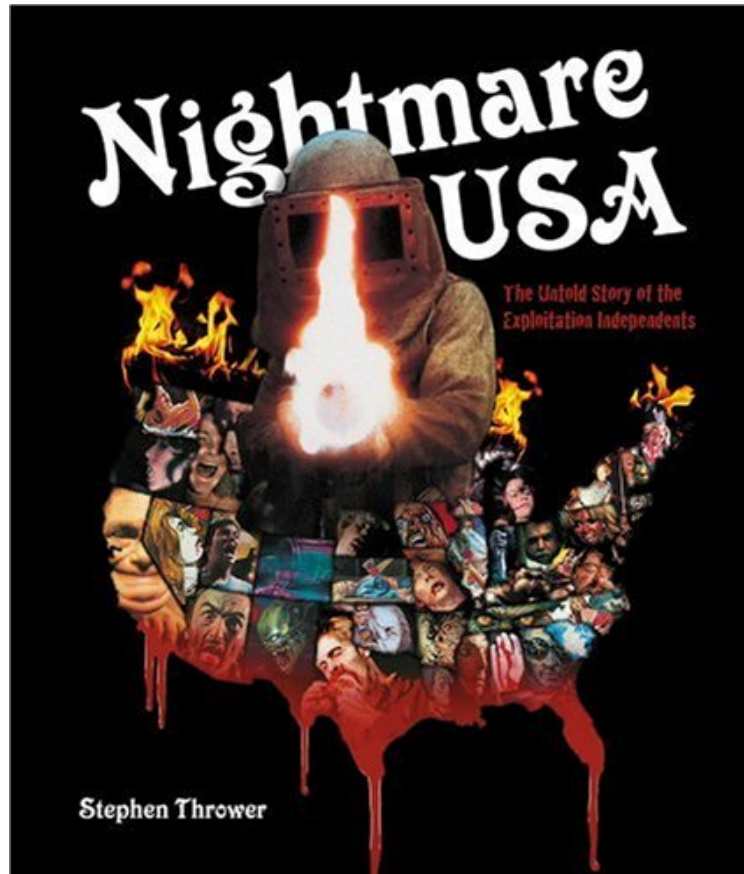


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Nightmare USA: The Untold Story of the Exploitation Independents

Stephen Thrower

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Stephen Thrower : Nightmare USA: The Untold Story of the Exploitation Independents before purchasing it in order to gage whether or not it would be worth my time, and all praised Nightmare USA: The Untold Story of the Exploitation Independents:

1 of 1 people found the following review helpful. Exhaustively-researched book exposing the 70'-80's independent American cinema scene is a shelf-straining, must buy. By Hose Knows (aka Jinzo Ningen) If you're an aficionado of exploitation films, low budget cinema or obscure oddball movies then this MASSIVE book needs to be on your bookshelf or coffee table. You are certain to be the envy of all your grindhouse movie-loving friends. NIGHTMARE USA will probably stand as THE definitive work on the independent low budget movie scene between 1970-1985 for many, many years (if not decades) to come. This is one HUGE book which will certainly test the structural integrity of lesser bookshelves! While not quite as thick heavy as Bill Warren's equally outstanding KEEP WATCHING THE SKIES; 21st CENTURY EDITION, I must say that NIGHTMARE USA comes pretty damn close. And like Warren's book, which is perhaps the penultimate reference piece covering the plethora of sci-fi horror films from the 50's 60's, NIGHTMARE is an equally expansive effort from tirelessly obsessed researcher writer Stephan Thrower. I accidentally learned of NIGHTMARE USA while watching a fascinating "Making of" featurette included on the

recent AXE/KIDNAPPED COED Blu-ray release. So glad I did. As a movie fanatic, NIGHTMARE is a thoroughly engrossing, highly educational and downright fascinatingly fun read which intricately recounts the eclectic cornucopia of independent filmmakers created during the tumultuous period between 1970-1985, when these studio system outsiders reached their creative zenith giving us an impressive output of all manner of grindhouse exploitation fare. By coincidence, several of the offbeat flicks covered in this book I happened to already own in one format or other so it was a rewarding, eye-opening experience to pour through the wealth of obscure details behind these oddball films which I have enjoyed for so many years. (It was one of the prime motivators for my buying this book.) Knowing more about the trials, tribulations, triumphs tragedies that these independent directors producers went through in order to bring their uncommon creations to the screen makes me enjoy appreciate them all the more now. If this subject matter is near and dear to you then by all means buy it without hesitation. You won't be disappointed. And if someone you know or love enjoys oddball films from this time period then this incredible book would certainly make a cherished gift that would quickly become a well-thumbed "go-to" bible for their movie-loving hobby. NIGHTMARE USA is not a cheap book, but the quality of the product itself (the paper, binding, sturdy cover, crisp clean printing photo reproduction clarity) is every bit the equal to the intensive, expansive, exhaustive treasure trove of information contained within. Whether you buy it in hardcover or softcover, you'll absolutely get your money's worth. I enthusiastically give Mr. Stephan Thrower's staggeringly impressive reference work NIGHTMARE USA a full 5 STARS! 0 of 0 people found the following review helpful. This may be the greatest book I've ever bought. By Samuel Bahre This may be the greatest book I've ever bought. If you have any interest in exploitation films you must read this. Its like a text book on the subject. 0 of 0 people found the following review helpful. Four Stars. By Customer Excellent, exhaustive work on the particular phenomena of USA homegrown indie films. Fascinating reading.

From Quentin Tarantino (Kill Bill) to Eli Roth (Hostel), the young guns of modern Hollywood just can't get enough of that exploitation film high. That's because, between 1970 and 1985, American Exploitation movies went berserk. With censorship relaxed, and the gate to excess wide open, horror - the Exploitation genre par excellence - offered a vibrant alternative to the mainstream of American cinema. Luridly titled wonders like The Headless Eyes, Scream Bloody Murder and Hitch Hike to Hell were everywhere, from the drive-ins of Texas to the grindhouses of New York, touting a combination of mind-bruising violence, weird sex and drug-soaked delirium. Massively popular around the world, American exploitation movies added immensely to the richness of the nation's cinema, but they have remained persona non grata in most serious studies of American film. Until now... Built on five years of research, Nightmare USA explores the development of America's subterranean horror film industry, spotlighting some of the wildest films imaginable from an era unchecked by censorship or 'good taste.' Ranging from cult favourites like I Drink Your Blood to stylish mind-benders like Messiah of Evil and ultra-violent shockers like Don't Go in the House, Nightmare USA goes where no other in-depth study has gone before, revealing the fascinating true stories behind classics and obscurities alike. Stephen Thrower, author of Beyond Terror, the definitive book on Italian gore maestro Lucio Fulci, has explored the attics and cellars of American cinema, delved beneath the floorboards, peered between the walls, searching for the strangest, most exotic cine-lifeforms... Nightmare USA is the reader's guide to what lies beyond the mainstream of American horror, dispelling the shadows to meet the men and women behind fifteen years of screen terror: the Exploitation Independents! This massive overview of the Horror genre's development through the 1970s and 1980s features:-- In-depth EXCLUSIVE interviews with twenty-five grindhouse movie makers, many of whom are discussing their work for the first time ever in print.-- Over 175 individual films reviewed, with full cast and crew credits compiled by world-renowned cinema archivist Julian Grainger.-- Vast quantities of previously unpublished stills, posters, press-books, plus behind-the-scenes photographs from the filmmakers' own collections.

"The best book about the blood-drenched, scream-inducing, golden era of US independent horror cinema imaginable. Buy or die!"--Bizarre magazine "One of the most fascinating and important film books in recent memory - nothing less than a secret history of American cinema."--Film Comment "A truly important film book... a consistent pleasure to read."--Video Watchdog, issue 135 About the Author Stephen Thrower is a musician and writer, author of Beyond Terror: The Films of Lucio Fulci, and editor of Eyeball Compendium, both published by FAB Press. He has also written about horror and 'off-mainstream' cinema in the following books: Shock Xpress Vol.1 (ed. Stefan Jaworzyn), The BFI Companion to Horror (ed. Kim Newman), Art of Darkness: the Cinema of Dario Argento (ed. Chris Gallant), Flesh Blood Compendium (ed. Harvey Fenton), Ten Years of Terror (ed. Harvey Fenton David Flint); Horror - A Century of Cinema on the Dark Side (ed. James Marriott), No Focus (eds. Barber Sargeant). Excerpt. Reprinted by permission. All rights reserved. The 1970s were fertile years for American horror cinema, with movies such as The Last House on the Left (1972), The Texas Chain Saw Massacre (1974), Halloween (1978) and Dawn of the Dead (1978) opening up bold new directions for screen terror. Nowadays these films are regarded as classics of the genre, but this wasn't always so; in the 1970s they were just as likely to be attacked for being crude, nasty, despicable, and unnecessarily graphic. Part of the issue was snobbery about their origins: these were not the standard products of respected major studios, with name actors and prestige technicians. Instead they belonged to a subterranean film

industry, the exploitation arena, where some of the wildest and most shocking films imaginable proliferated, unchecked by censorship or the dictates of good taste. Films like *The Headless Eyes* (Kent Bateman, 1971), *I Drink Your Blood* (David Durston, 1971) and *Bloodsucking Freaks* (Joel M. Reed, 1976) were recklessly bizarre journeys to the outer fringes of horror, and they thrived commercially thanks to a complex network of independent distributors and exhibitors. Gloriously unregulated, this network established a country-wide free-for-all where all that mattered was the hard sell. From Texas drive-ins to the grindhouses of New York, sex and violence ruled the roost, and the race was on to be more extreme, more horrific, more bizarre. With only potential profits to guide tone and content, the rulebook went out the window. Consequently, marginal or eccentric filmmakers found the exploitation industry the perfect place to explore their obsessions: as long as you made a buck, you could go as far out as you pleased! Of course the exploitation independents also created some of the most hopelessly inept movies ever to run through a projector. Some are hilarious, others are dull beyond belief: what matters is that taken together, both good and bad constitute a parallel cinema where imagination and daring trump taste and respectability. These movies added immensely to the richness of American cinema. In their oddness and imperfection, their cheapness and occasional amateurism, they provide a glimpse of a freer, less mediated film environment. Their great value was in challenging the notion that cultural power in cinema was located entirely in Hollywood, encouraging optimism and engagement in the medium at a local level. For these reasons the exploitation independents deserve our admiration.