

The Frightfest Guide to Exploitation Movies (The Dark Heart of Cinema)

Alan Jones

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Alan Jones : The Frightfest Guide to Exploitation Movies (The Dark Heart of Cinema) before purchasing it in order to gauge whether or not it would be worth my time, and all praised The Frightfest Guide to Exploitation Movies (The Dark Heart of Cinema):

1 of 1 people found the following review helpful. Great overview of the genre By Sergio pescador I read a lot of magazines from around the world, if you are familiar with UK's Q, Uncut or Mojo, expect the same depth, quality, knowledge and entertainment factor. A book written by a professional auteur. The intro piece is fantastic. The posters and lobby cards reproduced are impressive. 2 of 2 people found the following review helpful. Excellent guide By

Matthew Scott Baker If you're a diehard horror fan like me, then you probably have a place in your heart for exploitation films as well. After all, many of the horror classics we love are dually labeled as both. As such, the exploitation genre covers a broad range of topics, from sexploitation to Nazisploitation to Blaxploitation, and more. **THE FRIGHTFEST GUIDE TO EXPLOITATION MOVIES** offers an in-depth look into some of the more popular and bizarre titles in this beloved genre of film. Chocked full of informative pieces and high-caliber visuals, this manual entertains just as much as it informs. I'm proud to own this book, and I believe every horror lover and film buff should have a copy of this handy at all times. With this book, author Alan Jones offers an exhaustive look at 200 of the more obscure and popular films in the exploitation genre. A trove of information is given about each title, including year of release, where it came from, who directed it, the cast, and so on. The result is a wildly entertaining volume that will present hours of informational entertainment. **THE FRIGHTFEST GUIDE TO EXPLOITATION MOVIES** is easy to follow and offers its content in an easy-to-understand manner. The guide lists the movies in order of release year, which in turn gives a chronological timeline of the genre. This is fascinating to see, as definitive trends can be distinguished, indicating which type of sleaze was popular and prominent at the time. I love the visuals in this book, as they add monumentally to the information. They also add a new dimension of depth to each film, giving a glimpse into the promotional side of the business. Many of these exploitation titles boasted intriguing taglines and entertaining quotes. This is a big reason many collectors now relish the actual box office posters and images that are represented within the book. **THE FRIGHTFEST GUIDE TO EXPLOITATION MOVIES** is a major win for me, and I highly recommend it. Whether you're an avid fan of the genre or you just have a minor interest, this book will offer something for everyone.

2 of 2 people found the following review helpful. Trash Cinema's Four Ingredients By Roochak FrightFest co-founder Alan Jones shows us that trash cinema's four ingredients -- crime, sex, action, and/or horror -- can be combined in unlimited ways, and that the results will almost always grab an audience's attention. Hucksters, their ad campaigns, and the subject matter may excite or disgust potential viewers (they often do both), but raising strong feelings about these films is the whole point. A bored or indifferent customer is no customer at all. After a quick A-Z of exploitation genres, figureheads, and clichés (cannibalism, mad doctors, women in prisons, souped-up cars, etc.), Jones gets down to business with a chronological list of 200 trash cinema milestones, lavishly illustrated with movie posters and film stills. Already familiar with **RE-ANIMATOR** (1985), **MICROWAVE MASSACRE** (1983), and **I SPIT ON YOUR GRAVE** (1978)? How about **THE ZEBRA KILLER** (1974), in which a white racist goes on a murder spree after disguising himself with shoe polish and an Afro wig? **CRIES OF ECSTASY, BLOWS OF DEATH** (1973) is postapocalyptic martial arts sexploitation, deploying hypersexual karate chicks against bikers in gas masks. Speaking of bikers, **THE PINK ANGELS** (1971) is pure camp about "beefy transvestites on a road trip to a drag queen ball." But why stop there? **BLACK SHAMPOO** (1976) features a studly black hairdresser who sexually satisfies his female customers AND takes down the Mob. **ANGEL, ANGEL, DOWN WE GO** (1969) concerns a decadent, Jim Morrison-type singer (with Lou Rawls and Roddy McDowell in his band) who sexually corrupts men and women in his race to the bottom. **GATOR BAIT** (1972) is **DELIVERANCE** with Playboy Playmate Claudia Jennings dishing out lethal Cajun-style justice; **BRIDES OF BLOOD** (1968) -- riffed by Cinematic Titanic as **DANGER ON TIKI ISLAND** -- has young Filipino women being sacrificed to a remarkably unconvincing jungle monster, and **A COLT IS MY PASSPORT** (1967) finds chubby-cheeked hitman Joe Shishido betrayed by his bosses and targeted for death by two formerly rival crime gangs. True, I wish Jones had spotlighted more kung fu movies than just **AMERICAN NINJA** (1985) and **SHANGHAI LIL THE SUN LUCK KID** (1973), but one can't have everything. No one watching these trashy movies, or reading this entertaining book about them, will be bored.

From the moment motion pictures were invented, fearless entrepreneurs, poverty row profiteers and money-grabbing grifters gave cinemagoers what they truly craved. The sex, horror and cheap thrills that were too hot for Hollywood to handle. And so the exploitation industry was born. Nothing was taboo and selling sin, shock and sensation became an art form. Soon, what were once the dirty little secrets of the film world became the most sought-after must-sees in every grindhouse and drive-in, as an ever-growing legion of fans travelled miles to witness the most unbelievable sights ever put on celluloid. From **MANIAC** to **ANATOMY OF A PSYCHO**, **DERANGED** to **ZOMBIE**, **I SPIT ON YOUR GRAVE** to **THE SEXUALIST**, **THE JESUS TRIP** to **NAKED FIST** and **ILSA, SHE WOLF OF THE SS** to **AFRICA EROTICA** just 10 of the 200 hand-picked outrages covered in this comprehensive and representative history critically acclaimed film critic, author and broadcaster Alan Jones takes you on a startling tour through the astounding exploitation movie extremes of its 1935 to 1985 Golden Era. Tinsel town trash and global grunge like you've never seen it before, complete with an all-embracing, richly-textured A-Z guide to everything you ever wanted to know about the inglorious exploitation movie genre but were afraid to ask. With a blistering introduction by 42nd Street habitu, aficionado and **COMBAT SHOCK** writer/director, Buddy Giovinazzo, **The Frightfest Guide to Exploitation Movies** fully captures the range and breadth of the entire exploitation spectrum. Enter, if you dare, into the sordid, sleazy underworld of Z-studio slime and punishment, where orgies of the dead, cesspools of vice and shameless desires featured tantalizing titles, lurid artwork, daring advertising campaigns and overblown hype. Exploitation movies have never gone away. Inside you'll discover the unbelievable reasons why.

About the Author Alan Jones is an internationally renowned reporter on the Horror Fantasy genre in all media and travels the world to cover the making of movies in production. The first movie he covered on location was the original Star Wars in 1977. He founded FRIGHTFEST and is currently a featured film critic in the 'Radio Times', the UK's biggest selling magazine. Other magazines and newspapers he has written for include Empire, Total Film, SFX, The Guardian, GQ, Vogue, FHM, The Independent and Premiere. He recently worked with Nicolas Winding Refn on the acclaimed coffee table book *The Act of Seeing*. Excerpt. Reprinted by permission. All rights reserved.

From the first moment movies began the exploitation film existed. Instantly, fearless grifters, ex-carneys and dodgy businessmen filled gaps in the new entertainment market by selling what the big studios wouldn't dare: sex and violence, sin and sensation, Uncensored, Unashamed and For Adults Only. The first exploitation titles were built around simple concepts; *Chinese Opium Den* (1894), *The Kiss* (1896) and *Fatimas Belly Dance* (1897) showed exactly what they described in the title to appalled Victorians convinced the early kineoscopes and flickers were the devil's instruments anyway. From that moment on titillation under the guise of moral instruction percolated throughout the early part of the 20th century with the likes of *Traffic in Souls* (1913), *Human Wreckage* (1923), *Gambling With Souls* (1936), *Bootleg Babies* (1940) and *Skid Row* (1943). But the skindependent sleaze industry exploded during the 1950s when shifts in censorship and the changing liberal attitudes of the times meant every whispered taboo became an easy target for prurient abuse. Untold sums of money started being made by an intrepid bunch of gutsy showmen known by more reputable motion-picture distributors, continually outraged ratings boards and law enforcement officials as *The Forty Thieves*. These carpetbaggers of cinema salaciousness promoted their dubious wares with extravagant claims (Like nothing but nothing you've seen before EVER! *The Orgy at Lils Place* (1963)), over-blown advertising copy (Scarlet girls chained to the vultures of vice It blasts the truth before your eyes! *The Vice Racket* (1936)) and lurid poster designs, usually featuring semi-clad damsels in distress, promising far more than their Poverty Row budgets could ever deliver. And they raked it in for a good thirty years as such cheap thrill operations reached their zenith in the Swinging Sixties, finding its concealed subculture going more mainstream in the Seventies and finally petering out in the late Eighties when hardcore and the home video revolution saw profit margins plunge. For every town had a Drive-In cinema on its outskirts or a seedy fleapit in their red light district, the main places such backstreet B fodder made their fortunes. None more so than in New York City and that infamous intersection at Broadway and Seventh Avenue, centred on Times Square and 42nd Street.