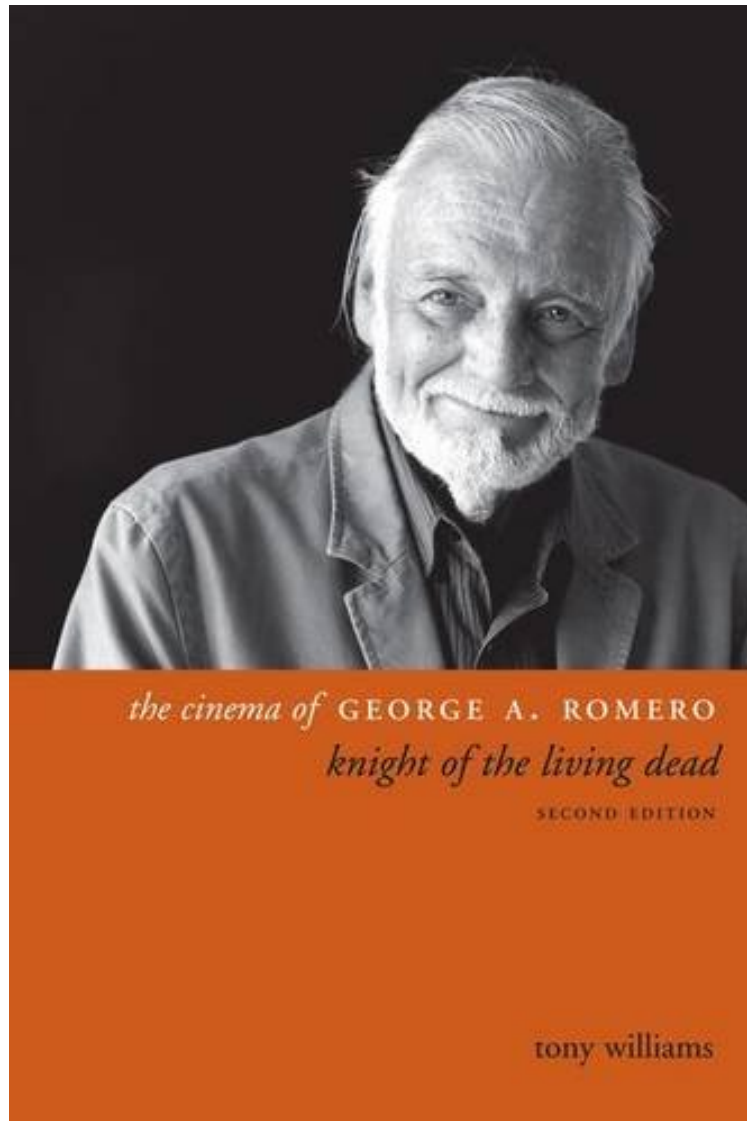


(Mobile pdf) The Cinema of George A. Romero: Knight of the Living Dead (Directors' Cuts)

The Cinema of George A. Romero: Knight of the Living Dead (Directors' Cuts)

Tony Williams

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Tony Williams : The Cinema of George A. Romero: Knight of the Living Dead (Directors' Cuts) before purchasing it in order to gage whether or not it would be worth my time, and all praised The Cinema of George A. Romero: Knight of the Living Dead (Directors' Cuts):

0 of 0 people found the following review helpful. It's nerd-tastic By ReBeccaOkay, I'm not gonna lie: the writing could

be better. But the subject is awesome and the ideas are interesting. I love that he treats Romero's work with the same seriousness as Emile Zola's work. I, for one, think Romero's work has a lot to say about American society, whether he intended for it to or not. 0 of 0 people found the following review helpful. Superb Criticism By Steve A very fine, comprehensive close reading of Romero, the most intelligent (and most radical) filmmaker of the fantastic genres. Williams's book, like his *Hearths of Darkness*, continues the pivotal work on the horror film begun by the estimable Robin Wood. 0 of 0 people found the following review helpful. All We've Got For Now By Eric Hoffman George Romero is certainly a filmmaker deserving of serious consideration by film scholars. His contribution to modern cinema, good and bad, is immense. This book is the only substantial contribution to Romero scholarship to date. Unfortunately, it is horribly written. Flat, dry and repetitious. Numerous grammatical and typographical errors. So, at best, this is a problematic work for everyone. Most "horror fans" will be repelled by the academic tone. Most "film scholars" will be repelled by the poor writing and the at times forced interpretations. Nevertheless, until something better comes along, this is all we have. Mr. Williams, it should be noted, also edited a worthwhile collection of Romero essays for the University of Mississippi Press. That book includes an introduction by Williams that is just as poorly written. The kicker is that this guy is a professor at a major university. In my opinion, he should audit some classes in composition.

In this comprehensive portrait of horror's definitive director, Tony Williams ties George A. Romero's films to the development of literary naturalism and American culture, expanding the artist's creative footprint beyond his mastery of the "splatter movie" genre. Williams locates Romero's influences in the work of Emile Zola, the Entertainment Comics of the 1950s, and the novels of Stephen King, revealing the interdisciplinary depth of his seminal films *Night of the Living Dead* (1968), *Creepshow* (1982), *Monkey Shines* (1988), and *The Dark Half* (1992). For this second edition, Williams reads Romero's *Bruiser* (2000) against his more recent *Land of the Dead* (2005) and takes a fresh look at *Diary of the Dead* (2007) and *Survival of the Dead* (2009), two overlooked films that feature Romero's greatest achievements yet.

One can look to Tony Williams' indispensable book for an abundance of enlightening observations about this important American director. (Film Quarterly) [A] fascinating book. (New York Times) About the Author Tony Williams is professor and Area Head of Film Studies at Southern Illinois University at Carbondale. He has published widely in the areas of horror and American independent cinema, including the book *Hearths of Darkness: The Family in the American Horror Film*.