

# CRACKPOT

*The Obsessions of*  
**JOHN WATERS**

# Crackpot The Obsessions Of John Waters

**Scott Von Doviak**



## **Crackpot The Obsessions Of John Waters:**

**Crackpot** John Waters, 2007-11-01 An outrageous collection from the uniquely legendary John Waters updated with new material including Waters's 2002 New York Times article Finally Footlights on the Fat Girls Crackpot originally released in 1986 is John Waters's brilliantly entertaining litany of odd and fascinating people places and things From Baltimore to Los Angeles from William Castle to Pia Zadora from the National Enquirer to Ronald Reagan's colon Waters explores the depths of our culture And he dispenses useful advice along the way how not to make a movie how to become famous read infamous and of course how to most effectively shock and make our nation's public laugh at the same time Loaded with bonus features this special edition is guaranteed to leave you totally mental *Crackpot* John Waters, 1994-04-27 **John Waters** Kristen Hileman, 2018-10-16 It has been more than fifty years since John Waters filmed his first short on the roof of his parents' Baltimore home Over the following decades Waters has developed a reputation as an uncompromising cultural force not only in cinema but also in visual art writing and performance This major retrospective examines the artist's influential career through more than 160 photographs sculptures soundworks and videos he has made since the early 1990s These works deploy Waters's renegade humor to reveal the ways that mass media and celebrity embody cultural attitudes moral codes and shared tragedy Waters has broadened our understanding of American individualism particularly as it relates to queer identity racial equality and freedom of expression In bringing bad taste to the walls of galleries and museums he tugs at the curtain of exclusivity that can divide art from human experience Waters freely manipulates an image bank of less than sacred low brow references Elizabeth Taylor's hairstyles his own self portraits and pictures of individuals brought into the limelight through his films including his counterculture muse Divine to entice viewers to engage with his astute and provocative observations about society This richly illustrated book explores themes including the artist's childhood and identity Pop culture and the movie business Waters's satirical take on the contemporary art world and the transgressive power of images The catalogue features essays by BMA Senior Curator of Contemporary Art Kristen Hileman art historian and activist Jonathan David Katz critic curator and artist Robert Storr as well as an interview with Waters by photographer Wolfgang Tillmans Published in association with the Baltimore Museum of Art Exhibition dates The Baltimore Museum of Art October 7 2018 January 6 2019 Wexner Center for the Arts February 2 April 28 2019 **John Waters** James Egan, 2011-09-13 The films of John Waters b 1946 are some of the most powerful send ups of conventional film forms and expectations since Luis Buñuel and Salvador Dalí's *Un Chien Andalou* In attempting to reinvigorate the experience of movie going with his shock comedy Waters has been willing to take the chance of offending nearly everyone His characters have great dignity and resourcefulness taking what's different or unacceptable or grotesque about themselves heightening it and turning it into a handmade personal style The interviews collected here span Waters's career from 1965 to 2010 and include a new one exclusive to this edition Waters began making films in his hometown of Baltimore in 1964 Demonstrating an innate talent at

capturing the hideous and crude and elevating it to art he reached international acclaim with his outrageous shock comedy *Pink Flamingos*. This landmark film redefined cinema and became a cult classic. Appearing in this and many of Waters's early films, his star Divine would consistently challenge gender definitions. With *Polyester*, Waters entered the mainstream. The film starred Divine as an unhappy housewife who romances a former teen idol played by Tab Hunter. Waters's commercial breakthrough *Hairspray* told the story of Baltimore's televised sock hop program *The Corny Collins Show* and how one brave girl, Ricki Lake, used her platform as a dancer to end segregation in her town. From *Serial Mom* and *Pecker* to *Cecil B. Demented*, Waters continued to infiltrate the mainstream with his unique approach to filmmaking. As a visual artist, he was given a retrospective at the New Museum of Contemporary Art in 2004, which was shown at galleries around the world.

**Hairspray** Dana Heller, 2011-04-18 By reconsidering assumptions about mainstream popular culture and its revolutionary possibilities, author Dana Heller reveals that John Waters' popular 1988 film *Hairspray* is the director's most subversive movie. Represents the first scholarly work on any of film director John Waters' films. Incorporates original interview material with the director. Reveals meanings embedded in the film's narrative treatment of racial and sexual politics.

**Motherhood Misconceived** Heather Addison, Mary Kate Goodwin-Kelly, Elaine Roth, 2009-10-06 As celebrities sporting baby bumps, politicians, Olympic athletes, and talk show guests, mothers are ubiquitous throughout U.S. media and popular culture. Like lightning rods, these high-profile mothers attract accolades and judgments associated with ideals of female sexuality, gender roles, and constructions of contemporary families. *Motherhood Misconceived* explores this widespread cultural fascination with motherhood through analyses of mothers in contemporary U.S. film, including both mainstream and independent cinematic representations. The contributors draw on a variety of critical approaches to consider the spectacle of pregnancy, mother-daughter relationships, mothers as predators, narcissists, and absent victims, and the ways in which cultural anxieties are displaced and projected onto marginalized mothers in films such as *Fargo*, *Transamerica*, *Gas Food Lodging*, *Ordinary People*, and *Scream*. Ideal for women's studies or film studies classes, *Motherhood Misconceived* will help students contextualize current debates about motherhood as they play out in popular and independent film. **Cult Films** Allan

Havis, 2007-12-14 *Cult Films: Taboo and Transgression* looks at nine decades of cult films history within American culture. By highlighting three films per decade, including a brief summary of the decade's identity and sensibility, the book investigates the quality, ironies, and spirit of cult film evolution. The twenty-seven films selected for this study are analyzed for story content and in their respective transgressions regarding social, aesthetic, and political codes. Characteristic of this book is the notion that many exciting genres make up cult films, including horror, sci-fi, fantasy, film noir, and black comedy. Further, the book reaches out to several foreign film directors over the decades in order to view cult films as an intentional art form. Political and ideological controversies are covered, arresting back-story details that lend perspective on a film fill out the analysis, and the historic framework for many film titles. The book, by emphasizing the condensed survey over decades and by

choosing outstanding titles differs from other general studies on cult films      *Hick Flicks* Scott Von Doviak, 2015-09-18 While the pimps and players of blaxploitation movies dominated inner city theaters good old boys with muscle under their hoods and moonshine in their trunks roared onto drive in screens throughout rural America The popularity of these hick flicks grew throughout the 70s and they attained mass acceptance with the 1977 release of *Smokey and the Bandit* It marked the heyday of these regional favorites but within a few short years changing economic realities within the movie business and the collapse of the drive in market would effectively spell the end of the so called hixploitation genre This comprehensive study of the hixploitation genre is the first of its kind Chapters are divided into three major topics Part One deals with good ol boys from redneck sheriffs to moonshiners to honky tonk heroes and beyond Part Two explores road movies featuring back road racers truckers and everything in between Part Three In the Woods covers movies about all manner of beasts some of them human populating the swamps and woodlands of rural America Film stills are included and an afterword examines both the decline and metamorphosis of the genre A filmography bibliography and index accompany the text      *The Unfilmable Confederacy of Dunces* Stephan Eicke, 2022-12-16 For more than 40 years dozens of film directors writers and producers tried and failed to adapt John Kennedy Toole s Pulitzer Prize winning novel *A Confederacy of Dunces* Along the way lawsuits were filed filming locations destroyed friendships shattered reputations trashed production companies bankrupted Drawing on exclusive interviews internal documents and private correspondence this book tells the remarkable story of the non making of *A Confederacy of Dunces* as a breathless and absurdist thriller Celebrity appearances include John Belushi Steven Soderbergh Stephen Fry Robin Williams Warren Beatty and Harvey Weinstein among others      *Ghouls, Gimmicks, and Gold* Kevin Heffernan, 2004-03-25 The history of horror films and the horror film industry in the 1950s and 1960s      Nicolas Winding Refn and the Violence of Art Justin Vicari, 2014-04-09 Nicolas Winding Refn has emerged as a uniquely talented international filmmaker with an eye for visceral iconic images A 21st century mythmaker from his cult *Pusher* trilogy to the award winning *Drive* and *Only God Forgives* Refn infuses a sophisticated avant garde sensibility with the grit of exploitation cinema This book relates Refn s films to the ideas of Nietzsche Canetti Blanchot and others and to aesthetic theory in general It also asks why the West has become a largely artificial society unable to generate new communal mythologies Instructors considering this book for use in a course may request an examination copy here      *A Scary Little Christmas* Matthew C. DuPée, 2022-06-17 Controversial yet beloved among audiences Christmas themed horror movies emerged in the early 1970s and gained a notorious reputation with *Silent Night Deadly Night* 1984 depicting Santa as an ax wielding maniac Some parents and conservative groups condemned the film while others embraced the portrayal of Yuletide as a backdrop for fear and dread Drawing on interviews with directors producers special effects artists photographers and actors this book celebrates the sordid colorful history of the Christmas horror subgenre Psycho Santa films such as *Christmas Evil* 1980 and *3615 Code Pere Noel* 1989 are examined along with Yule Die slashers like *The Dorm that Dripped Blood* 1982 *Black*

Christmas 1974 and Silent Night Bloody Night 1972 Commercial successes like Gremlins 1984 and Rare Exports A Christmas Tale 2010 are covered as well as more recent releases such as Better Watch Out 2016 Red Christmas 2016 and Deathcember 2019 Rare photographs promotional materials and an annotated filmography are provided *The Godfather of Tabloid* Jack Vitek, 2008-09-05 An original American story of a tough embattled media player with uncanny gifts for giving the public what they want Publishers Weekly In *The Godfather of Tabloid* Jack Vitek explores the life and remarkable career of Generoso Pope Jr and the founding of the most famous tabloid of all the National Enquirer Upon graduating from MIT Pope worked briefly for the CIA until he purchased the New York Enquirer with dubious financial help from mob boss Frank Costello Working tirelessly and cultivating a mix of American journalists some of whom surprisingly were Pulitzer Prize winners and buccaneering Brits from Fleet Street who would do anything to get a story Pope changed the name format and content of the modest weekly newspaper until it resembled nothing America had ever seen before Pope was a man of contradictions he would fire someone for merely disagreeing with him in a meeting once firing an editor in the middle of his birthday party and yet he spent upwards of a million dollars a year to bring the world's tallest Christmas tree to the Enquirer offices in Lantana Florida for the enjoyment of the local citizens Driven tyrannical and ruthless in his pursuit of creating an empire Pope changed the look and content of supermarket tabloid media and the industry still bears his stamp Grounded in interviews with many of Pope's supporters detractors and associates *The Godfather of Tabloid* is the first comprehensive biography of the man who created a genre and changed the world of publishing forever An engaging saga of one man's obsessive devotion to creating an entertaining alternative universe *The Wall Street Journal* *All about Almodóvar* Bradley S. Epps, Despina Kakoudaki, 2009 Printbegrnsninger Der kan printes 10 sider ad gangen og max 40 sider pr session **Artists in the Audience** Greg Taylor, 2018-06-05 *Gone with the Wind* an inspiration for the American avant garde Mickey Mouse a crucial source for the development of cutting edge intellectual and aesthetic ideas As Greg Taylor shows in this witty and provocative book the idea is not so far fetched One of the first ever studies of American film criticism *Artists in the Audience* shows that film critics beginning in the 1940s turned to the movies as raw material to be molded into a more radical modernism than that offered by any other contemporary artists or thinkers In doing so they offered readers a vanguard alternative that reshaped postwar American culture nonaesthetic mass culture reconceived and refashioned into rich personally relevant art by the attuned creative spectator **Tendencies** Eve Kosofsky Sedgwick, 1993-10-28 *Tendencies* brings together for the first time the essays that have made Eve Kosofsky Sedgwick the soft spoken queen of gay studies Rolling Stone Combining poetry wit polemic and dazzling scholarship with memorial and autobiography these essays have set new standards of passion and truthfulness for current theoretical writing The essays range from Diderot Oscar Wilde and Henry James to queer kids and twelve step programs from Jane Austen and the Masturbating Girl to a performance piece on Divine written with Michael Moon from political correctness and the poetics of spanking to the experience of breast cancer in

a world ravaged and reshaped by AIDS What unites *Tendencies* is a vision of a new queer politics and thought that however demanding and dangerous can also be intent inclusive writerly physical and sometimes giddily fun *Authorship and Film* David A. Gerstner, Janet Staiger, 2013-09-13 Authorship in film has been a persistent theme in the field of cinema studies This volume of new work revitalizes the question of authorship by connecting it to larger issues of identity in film in the marketplace in society in culture Essays range from the auteur theory and Casablanca to Oscar Micheaux from the American avant garde to community video all illuminating how authorship is a complex idea with far reaching implications This ambitious and wide ranging book will be essential reading for anyone concerned with film studies and the concept of the author *Enter at Your Own Risk* Leora Lev, 2006 Dennis Cooper has been both praised and censured as the most controversial writer working today for his creation of a searing outlaw textuality that charts psychosexual terrain uncensored by desire police This volume is the first to explore Cooper's significance as a pioneering literary artist who illuminates the hidden or repressed extremities of the fin de millennium American zeitgeist Leora Lev has assembled a roster of internationally acclaimed scholars fiction writers filmmakers and artists who conjure a provocative encounter between Cooper's fiction European transgressive literature and philosophy e g Sade Rimbaud Bataille Bresson and American psychocultural topographies **Teens, TV and Tunes** Doyle Greene, 2014-01-10 This political analysis of teen culture examines the historical and ideological development of American youth society the economic and ideological relationship between television and popular music and the ideological rivalry between Nickelodeon and Disney More than mere entertainment teen sitcoms and pop music portray a complex and often contradictory set of cultural discourses They engage in a process of ideology marketing and hip versus square politics Case studies include *Saved by the Bell* Britney Spears the movie *School of Rock* early pop music sitcoms like *The Monkees* and *The Partridge Family* and recent staples of teen culture such as *iCarly* and *Hannah Montana* What is occurring in teen culture has a crucial bearing as today's teens age into adulthood and become the dominant generation in the impending decades **The Cult Film Experience** J. P. Telotte, 2014-02-19 Play it again Sam is the motto of cult film enthusiasts who will watch their favorite movie over and over beyond all reason What is the appeal of cult movies Why do fans turn up in droves at midnight movies or sit through the same three hanky classics from Hollywood's golden era These are some of the questions J P Telotte and twelve other noted film scholars consider in this groundbreaking study of the cult film The book identifies two basic types of cult films older Hollywood movies such as *Casablanca* that have developed a cult following and midnight movies most notably *The Rocky Horror Picture Show* Telotte Bruce Kavin and Timothy Corrigan offer thought provoking discussions about why these two types of movies become cult films the sort of audience they attract and the needs they fulfill for that audience Subsequent essays employ a variety of cultural feminist ideological and poststructural strategies for exploring these films In a section on the classical cult film the movie *Casablanca* receives extensive treatment An essay by T J Ross considers *Beat the Devil* as a

send up of cult films while another essay by Wade Jennings analyzes the cult star phenomenon as personified in Judy Garland. Midnight movie madness is explored in essays on *The Rocky Horror Picture Show*, movie satires of the 1950s science fiction double features and horror thrillers. Illustrated with scenes from favorite movies and written for both fans and scholars, *The Cult Film Experience* will appeal to a wider audience than the usual suspects.



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