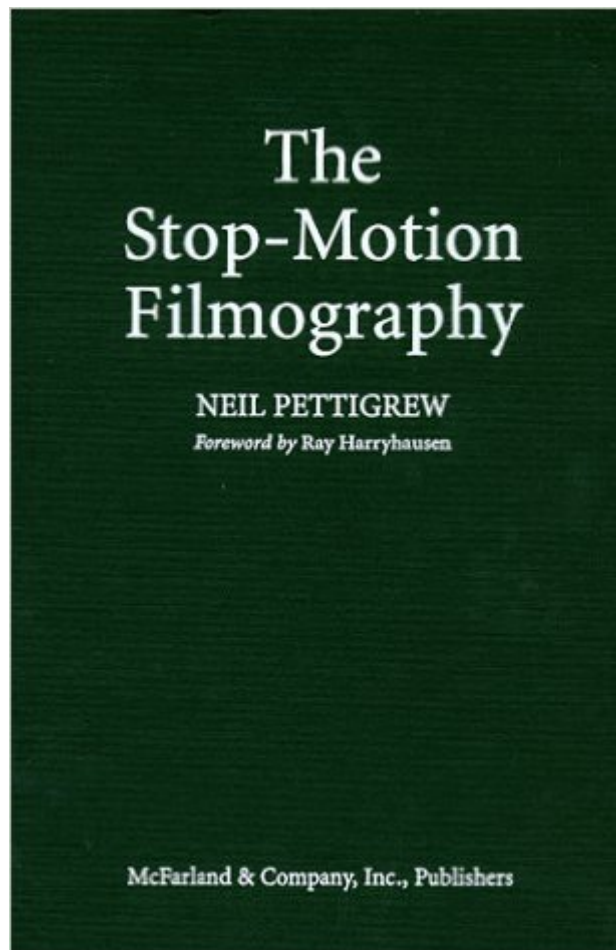


The book was found

The Stop-Motion Filmography: A Critical Guide To 297 Features Using Puppet Animation



Synopsis

This is a major McFarland reference work providing in-depth analyses of all puppet animation sequences in every film that has featured the process. The focus is on how effective the sequence was and how it was executed. In addition to the analysis, each entry provides title, year of release, cast and production credits including producer, director, screenplay, director of photography, art director or production designer, music, and the creators of the puppets. Ratings of the film and of the effectiveness of its stop-motion sequences are also given.

Book Information

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Average Customer Review: 3.6 out of 5 stars [See all reviews](#) (5 customer reviews)

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Customer Reviews

At \$75.00 I suspect the publisher intended this filmography as a reference book purchased mainly by libraries and serious film students. As such, the book is a failure. Don't get me wrong. When the author analyzes the stop-motion effects in each picture, he is detailed, objective, and often fascinating. This is the point of the book, and he should have just left it there. But he doesn't. The author insists on using an idiosyncratic rating system, treating each film to a review with all the subjective nonsense one encounters from Roger Ebert or Leonard Maltin. These ratings are often off-the-wall, especially considering their existence in a stop-motion filmography. For example, a stop-motion masterpiece such as Ray Harryhausen's *Clash of the Titans* is given a 2 and a half star rating. Other films getting 2 and a half stars? *Jaws 3-D*, *Class of Nuke 'Em High Part II: Subhumanoid Meltdown*, *Son of Blob*, *Subspecies III*, *Nightmare on Elm Street V*, *Killer Klowns from Outer Space*...the list could go on. Films rated higher than *Clash of the Titans*? *Joe's Apartment*,

Ewoks - The Battle for Endor, and Caveman (yes, the one with Ringo Starr). Everyone is entitled to an opinion, but this type of editorial silliness does not belong in a book priced as though it were an academic reference book. Another strange quirk of the author is to accuse just about every movie released after 1977 of being a Star Wars rip-off. Sticking with Clash of the Titans, for example, he accuses Bubo, the mechanical owl, of being "clearly designed to cash in on the craze for cute robots inspired by R2D2." Elsewhere he says the owl's personality is "a blatant steal." It would never have occurred to me that Ray Harryhausen was ripping off R2-D2.

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