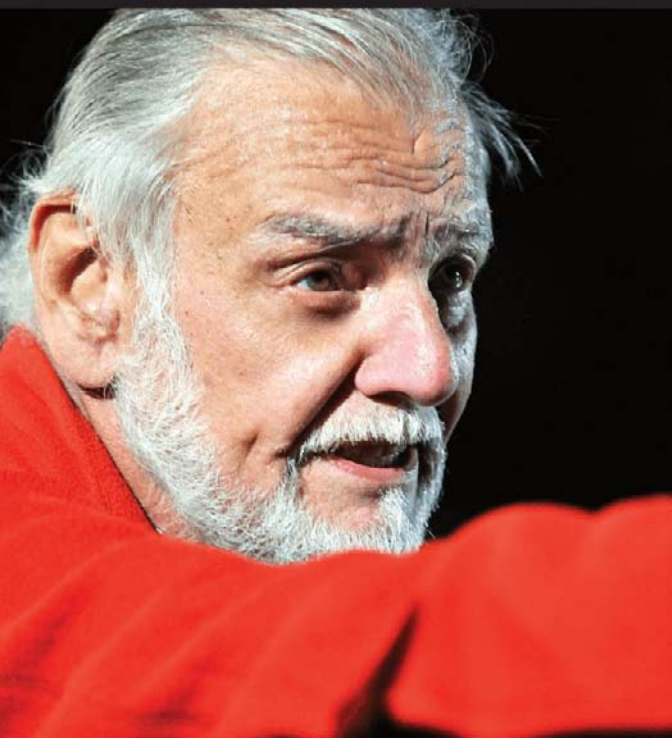


# George A. Romero

## INTERVIEWS

Edited by Tony Williams



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# George A. Romero: Interviews

Conversations with Filmmakers Series  
Gerald Peary, General Editor

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**George A. Romero**

INTERVIEWS

Edited by Tony Williams

University Press of Mississippi / Jackson

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## Introduction

The name of George A. Romero is inevitably associated with the zombie component of the American horror film, one that he pioneered in 1968 with his innovative black and white independent film production *Night of the Living Dead* and an arena within which he still works today. Ironically, George Romero began as an independent film director working within the commercial field in Pittsburgh and continues to this day over forty years later having relocated to Canada still contributing to the generic area which saw his emergence as director. However, Romero is no horror film director but an independent in every sense of the word wishing to transmit his unique vision to a field that is generally not taken seriously in American cinema and one which many of his former fans now think has left him behind.

However, despite the recent remakes of several classic Romero films over the past decade, Romero is far from being overshadowed by many of these misbegotten versions but still continues working within a genre that made him famous and contributing his distinctive touches to his recent work in the new millennium. This collection of interviews gathered from various sources is designed not only to let Romero speak for himself but also to reveal his endurance as a key creative figure over the past forty years. It is a mistake to regard him exclusively as a horror film director since he is really an independent social commentator on the American cultural and political landscape using the horror genre to make critical comments on a country that has deteriorated more rapidly than could have been imagined when he began his career.

This collection opens with one of the first of his published interviews conducted in one of the early issues of *Andy Warhol's Interview* where Romero speaks about his first venture in independent feature filmmaking and various production and distribution problems involved. He also mentions a forthcoming project whose working title was *At Home with the Angels* (later *There's Always Vanilla*) that would deal with con-



temporary youth culture, a subject far removed from his first film that would soon ironically become identified with him.

Romero is very much a product of the changes experienced in America during the 1960s, changes he has never entirely forgotten throughout his entire life and career. As he states in an April 23, 1979, *Village Voice* interview with Tom Allen appropriately titled "Knight of the Living Dead," "The world was just beginning to open up, and there was room for everybody. I did a gig on the school radio station and we had this outrageous format. I started to recognize, shit, this was what I wanted to do. It worked out, though a hell of a lot of people didn't give it a snowball's chance. As I'm telling you this story, I realize that way back then I had this incredible tenacity in terms of just everything I did. It was all moving in the same way. And I've been doing the same goddamn thing right through to today. And we do it now as a corporate philosophy. It's a matter of hanging on, whatever it takes."

He has the same philosophy years later still "hanging on" in Canada and seizing the opportunity to make his own type of cinema, one that reflects the same statement he made to Tom Allen when *Dawn of the Dead* erupted on to American cinema screens. "I don't want to make movies so that I can live in Hollywood. I don't want to make deals so that I can make movies. I want to make movies. Period."

The second interview conducted by Alex Ben Block for *Filmmakers Newsletter* investigates further the problems of independent film production affecting anyone existing outside the Hollywood mainstream, while the third interview for *Andy Warhol's Interview* clearly shows Romero's desire to make other films far different from the one that brought him to commercial and critical attention. In 1977 Romero eventually gains further critical attention as the interview by Dan Yakir in *Film Comment* shows where he speaks about his earlier films such as *There's Always Vanilla* and *Jack's Wife* as well as his plans for the future. With the release of *Dawn of the Dead* in 1979 aided by both Dario Argento and a new partnership, Romero contributes the second part of his zombie saga, one critiquing consumer capitalism that will soon become a characteristic feature of the new decade and the Reagan presidency. The September 1979 Toronto Film Festival interview shows an optimistic director at the pinnacle of his commercial success but also stressing that zombies are not the sole element of meaning in his films.

Although Romero is now becoming indelibly identified as the director of gory scary movies, he also wishes to stress that the monsters are

really within us as the title of his 1981 *Rod Serling's The Twilight Zone* interview with Tom Seligson shows.

Following the commercial success of *Dawn of the Dead*, Romero takes on a very different film from those that seem to define him as a director, namely *Knightriders*. Dan Yakir's illuminating 1981 *American Film* interview reveals another side to the director's talent while the Hanners and Kroman interview from *Film Criticism* notes the director as social critic.

However, the commercial and critical failure of *Knightriders* and the relative success of *Creepshow* led Romero to return to his bleakest chapter in the zombie cycle so far—*Day of the Dead* (1985)—a grim indictment of the Reagan era and a film that has only recently gained the critical respect it deserves following its championship by Robin Wood in the same decade. Romero discusses this film in a 1985 interview with Paul Gagne while the other two interviews by Frederick Szebin and Dennis Fischer (also from *Cinefantastique*) outline Romero's feelings concerning *Monkey Shines*, future projects, and his increasing dissatisfaction with the Hollywood system he now finds himself associated with. However, critical respect for Romero and his work still continues as the 1992 interview with Stanley Wiater reveals.

At the end of the decade some light appears at the end of the tunnel as Romero turns his attention to filming in Canada with *Bruiser*. The new millennium begins with my 2000 interview that reveals new directions for Romero and further reflections on the past. "Let Them Eat Flesh," an interview prior to the release of the Universal production *Land of the Dead*, continues the coverage of this resilient talent by *Film Comment*.

Despite his status in North America, Romero has always been regarded as a major artistic talent as articles examining his work in foreign journals and two recent collections of essays—*Politique des Zombies* (2007) edited by Jean-Baptiste Thoret and *George A. Romero: Un Cinema Crepusculaire* (2008) edited by Frank Lafond—demonstrate.

Four interviews dealing with *Diary of the Dead* and *Survival of the Dead*, two recent Romero films, complete this collection: one by Beth Accomando, which has appeared on the Internet in an abbreviated form, two interviews by Peter Keough for the *Boston Phoenix*, and the most recent interview that I conducted specifically for this volume.

I wish to thank Leila Salisbury for agreeing to this project in place of the one she originally suggested as well as Kent Jones for helping me gain permission to reprint two interviews from *Film Comment*. Rusty

Nails, Suzy Desroches, Chris Weedman, and Brian Wilson contributed to this project in several ways. Valerie Jones and Mary Morris also made a monumental contribution by bringing this collection to completion.

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## Chronology

- 1940 Born in the Bronx, New York City, on February 4.
- 1954 Begins filming on 8mm in the Scarsdale area of New York. Education at Suffield Academy, Connecticut.
- 1956 Shoots 8mm short productions, *Gorilla* and *Earthbottom*. Wins Future Scientists of America award for *Earthbottom*, a geology documentary made at Suffield.
- 1958 Begins studying art, design, and drama at Carnegie-Mellon Institute, Pittsburgh, Pennsylvania. Shoots 8mm short *Curly* and 16mm short *Slant*. Both are co-scripted with Rudolph J. Ricci.
- 1960 Begins work as an actor, director, and set painter in Pittsburgh.
- 1962 Completes work on first envisaged ambitious feature *Expostulations*, co-scripted with Rudolph J. Ricci. This was an anthology comprising several unrelated vignettes and satirical shorts such as “The Froomistan” about a mad scientist building a contraption in his backyard; “The Rocket Ship,” dealing with a spaceship landing in an ice cream cone; “The Trilogy,” viewing the experiences of a black in the ghetto; and “Door Against the Rain” about a boy finding his fantasy world outside his back door. Establishes TV production company “Latent Image” for industrial and commercial films. Shoots Latent Image Promotional Reel, a 16mm compilation short promoting the company and featuring fast-motion scenes of the crew at work. (During 1962–73, the Latent Image shoots thirty-second and sixty-second commercials for companies such as U.S. Steel, Calgon, Westinghouse, Koppers Inc., and H. J. Heinz. It also works on political campaign films such as *Lenore Romm*.)
- 1967 Co-directs and scripts *Screen Test* with Rudolph J. Ricci.
- 1968 Directs, photographs, and edits *Night of the Living Dead*, co-scripted with John A. Russo and based on a story by Romero. Image Ten Company is formed for feature production.

- 1970 Begins extensive work as TV director.
- 1972 Directs, photographs, and edits *There's Always Vanilla* (aka *The Affair* for southern drive-in circuits), scripted by Rudolph J. Ricci. The film is shot on 16mm color and blown up to 35mm. Working title, *At Play with the Angels*.
- 1973 Directs, photographs, edits, and scripts *Jack's Wife*. This 16mm color film is blown up to 35mm but reduced from its original running length of 130 minutes to 89 minutes by Jack Harris Enterprises for general distribution under the title *Hungry Wives*. It also circulates as *Season of the Witch*. Directs, edits, and scripts *The Crazies* (aka *Code Name Trixie*). Enters into partnership with Richard P. Rubinstein to form the Laurel Group.
- 1974 Directs *O. J. Simpson/Juice on the Loose* for *The Winners* series with Richard P. Rubinstein as producer and executive producer. Airs on ABC TV during December.
- 1975 Directs the following titles for *The Winners* "sports profile films" with Richard P. Rubinstein as producer and executive producer: *Reggie Jackson/One Man Bunch*; *Franco Harris/Good Luck on Sunday*; *NFL Films/The 27th Team*; *Bruno Sammartino/Strongman*; directs and produces *Tom Weiskopf/On Tour*; *Willie Stargell/If I Didn't Play Baseball*; *Johnny Rutherford/ Eleven Year Odyssey*. Co-executive producer with Richard P. Rubinstein of *Magic at the Roxy*, directed by Michael Gargulio on videotape. Producer/executive producer/co-producer and co-executive producer of the following "sports profile films" for the ABC TV syndicated series *The Winners* during Fall 1975 following *Monday Night Football*: *Kareem Abdul Jabbar/Nobody Roots for Goliath* directed by Richard P. Rubinstein; *Driver: Mario Andretti* directed by Richard P. Rubinstein; *Lou Brock/The Thief* directed by Michael Gornick and co-produced with Richard P. Rubinstein; *Pittsburgh's Front Four/The Steel Curtain* directed by Michael Gornick and co-produced with Richard P. Rubinstein; *Rocky Blier/I'm Back* directed by Michael Gornick with Richard P. Rubinstein as co-executive producer; *Terry Bradshaw/Thank God I'm A Country Boy* directed by Michael Gornick with Richard P. Rubinstein as co-executive producer.
- 1977 Directs, scripts, and edits *Martin*, photographed by Michael Gornick in 16mm color with sepia inserts and blown up to 35mm. Romero's first collaboration with make-up and special effects artist Tom Savini.

- 1978    Directs, scripts, and co-edits *Dawn of the Dead* (UK title, *Zombies—Dawn of the Dead*), produced by Richard P. Rubinstein. A different version lacking four minutes with re-editing agreed upon by Romero is accomplished by Dario Argento.
- 1981    Directs, scripts, and co-edits *Knightriders*, produced by Richard P. Rubinstein.
- 1982    Directs *Creepshow*, produced by Richard P. Rubinstein with screenplay by Stephen King.
- 1983    Original teleplay “Trick or Treat” for pilot episode of *Tales from the Darkside* included in 1984–85 season, directed by Bob Balaban. Romero is executive producer for this series.
- 1985    Directs and scripts *Day of the Dead*, produced by Richard P. Rubinstein. Original teleplay “The Devil’s Advocate” for 1985–86 season of *Tales from the Darkside* directed by Michael Gornick. Laurel Group partnership dissolves.
- 1986    Teleplay “Baker’s Dozen” adapted from “The Gingerbread Witch” by Scott Edelman for *Tales from the Darkside* directed by John Sutherland. Teleplay “Circus” adapted from a story by Sidney J. Bounds for *Tales from the Darkside* directed by Michael Gornick.
- 1987    Produces and scripts *Creepshow 2*, directed by Michael Gornick, with stories by Stephen King.
- 1988    Directs and scripts *Monkey Shines*, produced by Charles Evans.
- 1990    Directs and scripts “The Facts in the Case of Mr. Valdemar” episode in *Two Evil Eyes*, a two part anthology with Dario Argento, produced by Achille Manzotti for ADC Gruppo Bema Production. Executive producer and scenarist on *Night of the Living Dead* directed by Tom Savini, produced by John A. Russo and Russ Streiner. Released by Twentieth Century Fox as a Menahem Golan production. Scenarist for “The Cat from Hell” episode of *Tales From the Darkside: The Movie*, directed by John Harrison and produced by Richard P. Rubinstein.
- 1993    Directs, scripts, and executive produced *The Dark Half* based on the novel by Stephen King and produced by Declan Baldwin for Orion Pictures.
- 2000    Directs and scripts *Bruiser*.
- 2005    Directs and scripts *Land of the Dead*. Leaves Pittsburgh and moves permanently to Toronto.
- 2007    Directs and scripts *Diary of the Dead*.
- 2009    Directs and scripts *Survival of the Dead*.

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# Filmography

## As Director

1968

NIGHT OF THE LIVING DEAD

Almi Films

Director: **George A. Romero**

Producers: Russell Streiner and Karl Hardman

Screenplay: **George A. Romero** and John A. Russo

Cinematography: **George A. Romero**

Editing: **George A. Romero**

Music: Stock Music from the Capitol Hi-Q music library with additional electronic effects by Karl Hardman

Production Company: The Latent Image, Inc. and Hardman Associates, Inc., Pittsburgh

Cast: Duane Jones (Ben), Judith O'Dea (Barbara), Karl Hardman (Harry Cooper), Russell Streiner (Johnny), Marilyn Eastman (Helen Cooper), Keith Wayne (Tom), Judith Ridley (Judy), Kyra Schon (Karen Cooper), Charles Craig (newscaster), Bill Hinzman (cemetery zombie), George Kosana (Sheriff McClelland), Frank Doak (scientist), Bill "Chilly Billy" Cardille (field reporter), Vince Survinski (posse gunman), John A. Russo (zombie in house/military aide in Washington, D.C.), **George A. Romero** (reporter questioning military officials in Washington, D.C.)

96 minutes

1972

THERE'S ALWAYS VANILLA (THE AFFAIR)

Cambist Films

Director: **George A. Romero**

Producers: Russell W. Streiner and John A. Russo

Assistant Producer: Cramer Riblet

Screenplay: Rudolph J. Ricci



Cinematography: **George A. Romero**

Editing: **George A. Romero**

Makeup: Bonnie Priore

Sound: Gary Streiner

Production Manager: Vince Survinski

Music: Rock music performed by Barefoot in Athens with electronic music by Steve Gorn and additional music by Mike Marracino orchestrated by Jim Drake

Production Company: The Latent Image

Cast: Ray Laine (Chris), Judith Streiner (Lynn), Johanna Lawrence (Terri), Richard Ricci (Michael), Roger McGovern (Chris's father)

91 minutes

1973

JACK'S WIFE (HUNGRY WIVES; SEASON OF THE WITCH)

Jack Harris Enterprises

Director: **George A. Romero**

Producer: Nancy M. Romero

Executive Producer: Alvin Croft

Screenplay: **George A. Romero**

Cinematography: **George A. Romero**

Editing: **George A. Romero**

Makeup: Bonnie Priore

Special Effects: Regis Survinski

Production Supervisor: Vince Survinski

Lighting and Additional Photography: Bill Hinzman

Music: Original electronic music by Steve Gorn

Production Company: The Latent Image

Cast: Jan White (Joan), Ray Laine (Gregg), Anne Muffly (Shirley), Joddie McClain (Nikki), Bill Thunhurst (Jack), Esther Lapidus (Sylvia), Virginia Greenwald (Marion), Don Mallinger, Dartl Montgomery, Ken Peters, Bob Trow, Bill Hinzman, **George A. Romero** ("ass grabber" at party)

89 minutes

1973

THE CRAZIES (CODE NAME TRIXIE)

Cambist Films

Director: **George A. Romero**

Producer: Alvin Croft

Screenplay: **George A. Romero**, based on an original script by Paul McCollough

Cinematography: Bill Hinzman

Editing: **George A. Romero**

Makeup: Bonnie Priore

Special Effects: Regis Survinski and Tony Pantanello

Production Managers: Bob Rutkowski, H. Cramer Riblett, and Vince Survinski

Sound: Rex Gleason, John Stoll, Eric Baca, and Michael Gornick

Music: Bruce Roberts

Production Company: A Pittsburgh Films Production (through Latent Image)

Cast: Lane Carroll (Judy), W. G. McMillan (David), Harold Wayne Jones (Clank), Lloyd Hollar (Col. Peckham), Lynn Lowry (Kathy), Richard Liberty (Artie), Richard France (Dr. Watts), Harry Spillman (Major Ryder), Will Disney (Dr. Brookmyre), Edith Bell (Lab Technician), W. L. Thunhurst, Jr. (Brubaker), Leland Starkes (Shelby)

103 minutes

1978

MARTIN

Libra Films

Director: **George A. Romero**

Producer: Richard P. Rubinstein

Screenplay: **George A. Romero**

Cinematography: **George A. Romero**

Editing: **George A. Romero**

Special Effects and Makeup: Tom Savini

Sound: Tony Buba

Music: Donald Rubinstein

Production Company: Laurel

Cast: John Amplas (Martin), Lincoln Maazel (Tata Cuda), Christine Forrest (Christina), Elyane Nadeau (Mrs. Santini), Tom Savini (Arthur), Sarah Venable (housewife victim), Fran Middleton (train victim), Al Levitsky (Lewis), **George A. Romero** (Father Howard), James Roy (deacon), Richard Rubinstein (housewife victim's husband)

95 minutes

1979

DAWN OF THE DEAD

United Film Distribution

Director: **George A. Romero**

Producer: Richard P. Rubinstein

Executive Producers: Claudio Argento and Alfredo Cuomo

Screenplay: **George A. Romero**

Cinematography: Michael Gornick

Editing: **George A. Romero**

Script Consultant: Dario Argento

Special Effects and Makeup: Tom Savini

Sound: Tony Buba

Music: The Goblins with Dario Argento; stock library music for American version

Production Company: Laurel

Cast: David Emge (Stephen), Ken Foree (Peter), Scott Reiniger (Roger), Gaylen Ross (Fran), David Crawford (Dr. Foster), David Early (Mr. Berman), Richard France (scientist), Howard Smith (TV commentator), Daniel Dietrich (Givens), Fred Baker (Commander), Jim Baffico (Wooley), Rod Stouffer (young officer on roof), Jese Del Gre (old priest), Clayton McKinnon and John Rice (officers in project apartment), Ted Bank, Patrick McCloseky, Randy Kovitz, and Joe Pilato (officers at police dock), Pasquale Buba, Tony Buba, "Butchie, **George A. Romero** (TV studio director), Christine Forrest (assistant TV studio director)

126 minutes

1981

KNIGHTRIDERS

Laurel

Director: **George A. Romero**

Producer: Richard P. Rubinstein

Executive Producer: Salah M. Hassanein

Screenplay: **George A. Romero**

Cinematography: Michael Gornick

Editing: George A. Romero and Pasquale Buba

Sound: John Butler

Music: Donald Rubinstein

Production Company: Laurel

Cast: Ed Harris (Billy Davis), Gary Lahti (Alan), Tom Savini (Morgan), Amy Ingersol (Linet), Patricia Tallman (Julie), Christine Forrest (Angie), Warner Shook (Pippin), Brother Blue (Merlin), Cynthia Adler (Rockie), John Amplas (Whiteface), Don Berry (Bagman), Amanda Davies

(Sheila), Martin Ferrero (Bontempi), Ken Foree (Little John), Ken Hixon (Steve), John Hostetter (Tuck), Harold Wayne Jones (Bors), Stephen King (hoagie man), Tabitha King (hoagie man's wife)  
145 minutes

1982

**CREEPSHOW**

Warner Bros.

Director: **George A. Romero**

Producer: Richard P. Rubinstein

Executive Producer: Salah M. Hassenein

Screenplay: Stephen King

Cinematography: Michael Gornick

Editing: Pasquale Buba ("The Lonesome Death of Jordy Verrill"), Paul Hirsch ("The Crate"), **George A. Romero** (Prologue, Epilogue, "Something to Tide You Over"), Michael Spolan ("Father's Day", "They're Creeping Up On You")

Special Effects Makeup: Tom Savini

Production Design Special Effects: Cletus Anderson

Production Sound Services: Ledol, Inc.

Music: John Harrison with additional stock library music

Assistant Director: Christine Forrest

First Assistant Director: John Harrison

Production Company: Laurel

Cast: Prologue/Epilogue: Tom Atkins (Billy's father), Iva Jean Saraceni (Billy's mother), Joe King (Billy), Marty Schiff (first garbage man), Tom Savini (second garbage man); "Father's Day": Carrie Nye (Sylvia Grantham), Viveca Lindfors (Aunt Bedelia), Ed Harris (Hank Blaine), Warner Schook (Richard Grantham), Elizabeth Regan (Cass Blaine), Jon Lormer (Nathan Grantham), John Amplas (Dead Nate), Nann Mogg (Mrs. Danvers), Peter Messer (Yarbro); "The Lonesome Death of Jordy Verill": Stephen King (Jordy Verrill), Bingo O'Malley (Jordy's Dad, bank loan officer, Department of Meteors head doctor); "Something to Tide You Over": Leslie Nielsen (Richard Vickers), Ted Danson (Harry Wentworth), Gaylen Ross (Becky Vickers); "The Crate": Hal Holbrook (Henry Northrup), Adrienne Barbeau (Wilma "Billie" Northrup), Fritz Weaver (Dexter Stanley), Robert Harper (Charlie Gereson), Don Keefer (Mike the janitor), Christine Forrest (Tabitha Raymond), Chuck Aber (Richard Raymond), Cletus Anderson (host), Kathie Karlovitz (maid), Darryl Feruci ("Fluffy"); "They're Creeping Up On You": E. G. Marshall (Upson

Pratt), David Early (White)

122 minutes

1985

DAY OF THE DEAD

United Film Distribution

Director: **George A. Romero**

Producer: Richard P. Rubinstein

Executive Producer: Salah M. Hassanein

Screenplay: **George A. Romero**

Cinematography: Michael Gornick

Editing: Pasquale Buba

Special Makeup Effects: Tom Savini

Art Director: Bruce Miller

Music: John Harrison

Production Company: Laurel

Cast: Lori Cardille (Sarah), Terry Alexander (John), Joseph Pilato (Captain Rhodes), Richard Liberty (Dr. Logan), Howard Sherman (Bub), Jarlath Conroy (McDermott), Antone DiLeo (Miguel), G. Howrd Klar (Steele), Ralph Marrero (Rickles), John Amplas (Fisher), Philip G. Kellams (Torrez), Taso N. Stavrakis (Miller), Gregory Nicotero (Johnson)

102 minutes

1988

MONKEY SHINES

Orion Pictures

Director: **George A. Romero**

Producer: Charles Evans

Screenplay: **George A. Romero**, based on the novel by Michael Stewart

Cinematography: James A. Contner

Editing: Pasquale Buba

Music: David Shire

Production Designer: Cletus Anderson

Cast: Jason Beghe (Allan Mann), John Pankow (Geoffrey Fisher), Kate McNeil (Melanie Parker), Joyce Van Patten (Dorothy Mann), Christine Forrest (Maryanne Hodges), Stephen Root (Dean Burbage)

113 minutes

1990

TWO EVIL EYES

ADC Films

Directors: **George A. Romero** and Dario Argento

Producer: Achille Manzotti

Screenplay: **George A. Romero**, Dario Argento, and Franco Ferrini

"The Facts in the Case of Mr. Valdemar" segment:

Editing: Pasquale Buba

Music: Pino Donaggio

Cast: Adrienne Barbeau (Jessica Valdemar), Ramy Zada (Dr. Robert Hoffman), Bingo O'Malley (Ernest Valdemar) E. G. Marshall (Steven Pike), Tom Atkins (Det. Grogan)

60 minutes

1993

THE DARK HALF

Orion Pictures

Director: **George A. Romero**

Producer: Declan Baldwin

Executive Producer: **George A. Romero**Screenplay: **George A. Romero**, based on the novel by Stephen King

Cinematography: Tony Pierce Roberts

Editing: Pasquale Buba

Music: Christopher Young

Production Designer: Cletus Anderson

Cast: Timothy Hutton (Thad Beumont/George Stark), Amy Madigan (Liz Beumont), Julie Harris (Reggie Delesseps), Michael Rooker (Sheriff Alan Pangborn), Robert Joy (Fred Clawson)

122 minutes

2000

BRUISER

Canal+

Director: **George A. Romero**

Executive Producer: Allen M. Shore

Producers: Ben Barenholtz and Peter Grunwald

Screenplay: **George A. Romero**

Cinematography: Adam Swica

Editing: Miune Jan Eramo

Art Direction: Sandra Kybartis

Music: Donald Rubinstein

Cast: Jason Flemyng (Henry Creedlow), Peter Stormare (Milo Styles),  
Leslie Hope (Rosemary Newley), Nina Garbiras (Janine Creedlow)

99 minutes

2005

LAND OF THE DEAD

Universal Pictures

Executive Producer: Steve Barnett

Producers: Peter Grunwald and Bonnie Goldman

Director: **George A. Romero**

Screenplay: **George A. Romero**

Cinematography: Misoslaw Baszak

Editing: Michael Doherty

Art Direction: Douglas Slater

Music: Reinhold Heil and Johnny Klimak

Cast: Simon Baker (Riley), John Leguizamo (Cholo), Dennis Hopper  
(Kaufman), Asia Argento (Slack), Robert Joy (Charlie), Eugene Clark  
(Big Daddy)

97 minutes

2007

DIARY OF THE DEAD

Artfire Films

Executive Producers: Steve Barnett and Donna Croce

Producers: Sam Englebart, Peter Grunwald, Ara Katz, and Art Spiegel

Director: **George A. Romero**

Screenplay: **George A. Romero**

Cinematography: Norman Orenstein

Editing: Adam Swica

Art Direction: John P. Goulding

Music: Norman Orenstein

Cast: Michelle Morgan (Debra Moynihan), Joshua Close (Jason Creed),  
Shawn Roberts (Tony Ravello), Amy Ciupak Lalonde (Tracy), Joe Dini-  
col (Eliot Stone), Scott Wentworth (Andrew Maxwell), Alan Van Sprang  
(Colonel), **George A. Romero** (Police Chief Arthur Katz)

95 minutes

2009

SURVIVAL OF THE DEAD

## Artfire Films

Executive Producers: D. J. Carson, Peter Grunwald, Michael Doherty, Ara Katz, and Art Spiegel

Producer: Paula Devonshire

Director: **George A. Romero**

Screenplay: **George A. Romero**

Cinematography: Adam Swica

Editing: Michael Doherty

Art Direction: Joshu de Cartier

Music: Robert Carli

Cast: Alan Van Sprang (Sarge), Kenneth Welsh (Patrick O'Flynn), Kathleen Munroe (Janet/Jane O'Flynn), Devon Bostick (Boy), Richard Fitzpatrick (Seamus Muldoon), Athena Karkanis (Tomboy), Stefano DiMatteo (Francisco), Joris Jarsky (Chuck)

90 minutes

**As Screenwriter and Co-Producer Only**

1990

NIGHT OF THE LIVING DEAD

Columbia Pictures

Director: Tom Savini

Producers: John A. Russo and Russ Streiner

Executive Producers: Menahem Golan and **George A. Romero**

Screenplay: **George A. Romero**, based on the original screenplay of *Night of the Living Dead* by John A. Russo and **George A. Romero**

Cinematography: Frank Prinzi

Music: Paul McCollough

Production Company: 21st Century Film Corporation

Cast: Tony Todd (Ben), Patricia Tallman (Barbara), Bill Moseley (Johnny)

92 minutes

**As Screenwriter Only**

1987

CREEPSHOW 2

1990

TALES FROM THE DARKSIDE: THE MOVIE

"Cat from Hell" episode



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