

# SEE NO EVIL



## Banned Films and Video Controversy

David Kerekes & David Slater

# See No Evil Banned Films And Video Controversy

**Darren Arnold**



## **See No Evil Banned Films And Video Controversy:**

**Snuff** Neil Jackson, Shaun Kimber, Johnny Walker, Thomas Joseph Watson, 2016-01-28 The phenomenon of so called snuff movies films that allegedly document real acts of murder specifically designed to entertain and sexually arouse the spectator represents a fascinating socio cultural paradox At once unproven yet accepted by many as emblematic of the very worst extremes of pornography and horror moral detractors have argued that the mere idea of snuff constitutes the logical and terminal extension of generic forms that are dependent primarily upon the excitement stimulation and ultimately corruption of the senses Snuff Real Death and Screen Media brings together scholars from film and media studies to assess the longevity of one of screen media s most enduring cultural myths Thorough provocative and well argued the contributions to this volume address areas ranging from exploitation movies the video industry trends in contemporary horror cinema pornography and Web 2 0

**Cult Epics** Nico B, 2018-01-31 Celebrating the 25th anniversary of Cult Epics the controversial arthouse horror and erotica video label this commemorative hardcover book covers essential releases from filmmakers such as Tinto Brass Fernando Arrabal Radley Metzger Walerian Borowczyk Jean Genet Abel Ferrara George Barry Rene Daalder Agusti Villaronga Jorg Buttgereit Gerald Kargl Nico B Irving Klaw and pinup legend Bettie Page Includes in depth reviews of films interviews and essays on directors by film critics Nathaniel Thompson Mark R Hasan Michael den Boer Ian Jane Stephen Thrower Marcus Stiglegger Heather Drain and others fully illustrated in color with rare photos poster art and memorabilia

**Horror** Darryl Jones, 2021-06-24 Very Short Introductions Brilliant Sharp Inspiring Four o clock in the morning and the lights are on and still there s no way we re going to sleep not after the film we just saw The book we just read Fear is one of the most primal human emotions and one of the hardest to reason with and dispel So why do we scare ourselves It seems almost mad that we would frighten ourselves for fun and yet there are thousands of books films games and other forms of entertainment designed to do exactly that As Darryl Jones shows the horror genre is huge Ranging from vampires ghosts and werewolves to mad scientists Satanists and deranged serial killers the cathartic release of scaring ourselves has made its appearance in everything from Shakespearean tragedies to internet memes Exploring the key tropes of the genre including its monsters its psychological chills and its love affair with the macabre this Very Short Introduction discusses why horror stories disturb us and how society responds to literary and film representations of the gruesome and taboo Should the enjoyment of horror be regarded with suspicion Are there different levels of the horrific and should we distinguish between the commonly reviled carnage of contemporary torture porn and the culturally acceptable bloodbaths of ancient Greek tragedies Analysing the way in which horror manifests multiple personalities and has been used throughout history to articulate the fears and taboos of the current generation Darryl Jones considers the continuing evolution of the genre today As horror is mass marketed to mainstream society in the form of romantic vampires and blockbuster hits it also continues to maintain its former shadowy presence on the edges of respectability as banned films and violent internet

phenomena push us to question both our own preconceptions and the terrifying capacity of human nature

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**The Devils** Darren Arnold, 2019-06-25 Undoubtedly the most notorious title in director Ken Russell's controversial filmography *The Devils* 1973 caused a real furor on its initial theatrical release only to largely disappear for many years This Devil's Advocate considers the film's historical context as the timing of the first appearance of *The Devils* is of particular importance its authorship and adaptation Russell's auteur reputation aside the screenplay is based on John Whiting's 1961 play of the same name which was in turn based on Aldous Huxley's 1952 book *The Devils of Loudun* and its generic hybridity Darren Arnold goes on to examine the themes prevalent in the film this is the only film of Russell's which the director considered to be political and considers the representation of gender and sexuality gender fluidity and how sex and religion clash to interesting and controversial effect He concludes by revisiting the film's censorship travails and the various versions of *The Devils* that have appeared on both big and small screens and the film's legacy and influence

**Cult Cinema** Ernest Mathijs, Jamie Sexton, 2012-03-30 *Cult Cinema* an Introduction presents the first in depth academic examination of all aspects of the field of cult cinema including audiences genres and theoretical perspectives Represents the first exhaustive introduction to cult cinema Offers a scholarly treatment of a hotly contested topic at the center of current academic debate Covers audience reactions aesthetics genres theories of cult cinema as well as historical insights into the topic

**SAW** Ben Poole, 2011-09-18 Like all game changers within the horror genre *SAW* was an independent success a low budget champion that flourished without the patronage of a big studio Not bad for the most successful horror franchise ever which has spawned subsidiary media and masses of merchandise including a theme park rollercoaster ride What is it about

SAW that attracted such a following In his contribution to the Devil s Advocates series Ben Poole considers the SAW phenomenon from all aspects of film and media studies from its generic pedigree in both literature and film to the visceral audience pleasures what would I do of the text to the contrasting representations of men and women and the film s implicit criticism of masculinity The wounds of nations Linnie Blake,2013-07-19 The wounds of nations Horror cinema historical trauma and national identity explores the ways in which the unashamedly disturbing conventions of international horror cinema allow audiences to engage with the traumatic legacy of the recent past in a manner that has serious implications for the ways in which we conceive of ourselves both as gendered individuals and as members of a particular nation state Exploring a wide range of stylistically distinctive and generically diverse film texts its analysis ranges from the body horror of the American 1970s to the avant garde proclivities of German Reunification horror from the vengeful supernaturalism of recent Japanese chillers and their American remakes to the post Thatcherite masculinity horror of the UK and the resurgence of hillbilly horror in the period following September 11th 2001 In each case it is argued horror cinema forces us to look again at the wounds inflicted on individuals families communities and nations by traumatic events such as genocide and war terrorist outrage and seismic political change wounds that are all too often concealed beneath ideologically expedient discourses of national cohesion By proffering a radical critique of the nation state and the ideologies of identity it promulgates horror cinema is seen to offer us a disturbing yet perversely life affirming means of working through the traumatic legacy of recent times **I Spit on Your Grave** David Maguire,2018-03-27 There is no denying that Meir Zarchi s I Spit on Your Grave 1978 deserves its title as one of the most controversial films ever made While many condemn it as misogynistic others praise it for raising uncomfortable issues about sexual violence While its reputation as a cult film has undoubtedly been cemented by its unique position in the 1970s 80s exploitation era and the video nasties scandal it has also become mythologized by its own official and unofficial franchises David Maguire examines why the film still continues to provoke fierce debate forty years on not only investigating the historical social and political landscape into which the film was first released and condemned but also examining how it is has inadvertently become ground zero for the rape revenge genre because of its countless imitators The book explores how academic study has reevaluated the film s importance as a cultural statement on gender the conflicting readings that it throws up the timeless appeal of its story as examined through folklore and mythology and its updating to reflect contemporary issues in a post 9 11 world of vengeance and retaliation

**Nazisploitation!** Daniel H. Magilow,Elizabeth Bridges,Kristin T. Vander Lugt,2012-01-01 A brilliant line up of international contributors examine the implications of the portrayals of Nazis in low brow culture and that culture s re emergence today *Horror Film* Steffen Hantke,2004 Essays on the rise of the horror film and on how moviemakers package and promote fright Creepshow Simon Brown,2019-07-09 Released in cinemas in 1982 Creepshow is typically regarded as a minor entry in both the film output of George A Romero and the history of adaptations of the works of Stephen

King Yet this lack of critical attention hides the fact that Creepshow is the only full collaboration between America's bestselling author of horror tales and one of the masters of modern American horror cinema Long considered too mainstream for the director of Dawn of the Dead 1978 too comic for the author that gave audiences the film versions of Carrie 1976 and The Shining 1980 and too violent for a cinemagoing public turning away from gore cinema in the autumn of 1982 Creepshow is here reassessed by Simon Brown who examines the making and release of the film and its legacy through a comic book adaptation and two sequels His analysis focuses on the key influences on the film not just Romero and King but also the anthology horrors of Amicus Productions body horror cinema and the special make up effects of Tom Savini the relationship between horror and humor and most notably the tradition of EC horror comics of the 1950s from which the film draws both its thematic preoccupations and its visual style Ultimately the book argues that not only is Creepshow a major work in the canons of Romero and King but also that it represents a significant example of the portmanteau horror film of the blending of horror and comedy and finally decades before the career of Zack Snyder Watchmen Man of Steel of attempting to recreate a comic book aesthetic on the big screen

**Media Studies** Paul Long, 2014-07-10 Media Studies Texts Production Context 2nd Edition is a comprehensive introduction to the various approaches in the field From outlining what media studies is to encouraging active engagement in research and analysis this book advocates media study as a participatory process and provides a framework and set of skills to help you develop critical thinking Updated to reflect the changing media environment Media Studies retains the highly praised approach and style of the first edition Key Features Five sections media texts and meanings producing media media audiences media and social contexts historiography examine approaches to the field including new and web media traditional print and broadcast media popular music computer games photography and film An international perspective allows you to view media in a global context Examines media audiences as consumers listeners readerships and members of communities Guidance on analytical tools language a range of theories and analytical techniques to give you the confidence to navigate research and make sense of the field New for the second edition New case studies including Google My Big Fat Gypsy Wedding the life of a freelance journalist phone hacking at News International and collaborative journalism New Media New Media Studies is an additional feature which brings into focus ways of thinking about new media forms Media Studies Texts Production Context 2nd Edition will be essential reading for undergraduate and postgraduate students of media studies cultural studies communication studies film studies the sociology of the media popular culture and other related subjects

**Studying Horror Cinema** Bryan Turnock, 2019-06-11 Aimed at teachers and students new to the subject Studying Horror Cinema is a comprehensive survey of the genre from silent cinema to its twenty first century resurgence Structured as a series of thirteen case studies of easily accessible films it covers the historical production and cultural context of each film together with detailed textual analysis of key sequences Sitting alongside such acknowledged classics as Psycho and Rosemary's Baby are analyses of influential non English language films as Kwaidan Bay

of Blood and Let the Right One In The author concludes with a chapter on 2017 s blockbuster It the most financially successful horror film of all time making Studying Horror Cinema the most up to date overview of the genre available

**New Blood** Eddie Falvey,Jonathan Wroot,Joe Hickinbottom,2021-01-15 This book signifies innovative developments in horror cinema research as well as the current state of the genre within the film and media industries It is an injection of fresh insights into horror cinema scholarship This is a book that includes academic studies from established scholars and early career researchers as well as fans of horror cinema The Canadian Horror Film Gina Freitag,André Loiselle,2015-11-26

From the cheaply made tax shelter films of the 1970s to the latest wave of contemporary eco horror Canadian horror cinema has rarely received much critical attention Gina Freitag and Andr Loiselle rectify that situation in The Canadian Horror Film with a series of thought provoking reflections on Canada s terror of the soul a wasteland of docile damnation and prosaic pestilence where savage beasts and mad scientists rub elbows with pasty suburbanites grumpy seamen and baby faced porn stars Featuring chapters on Pontypool Ginger Snaps 1970s slasher films Quebec horror and the work of David Cronenberg among many others The Canadian Horror Film unearths the terrors hidden in the recesses of the Canadian psyche It examines the highlights of more than a century of Canadian horror filmmaking and includes an extensive filmography to guide both scholars and enthusiasts alike through this treacherous terrain The Pleasures of Horror Matt Hills,2005-06-20 Pleasures of Horror is a stimulating and insightful exploration of horror fictions literary cinematic and televisual and the emotions they engender in their audiences The text is divided into three sections The first examines how horror is valued and devalued in different cultural fields the second investigates the cultural politics of the contemporary horror film while the final part considers horror fandom in relation to its embodied practices film festivals its reading formations commercial fan magazines and fanzines and the role of special effects Pleasures of Horror combines a wide range of media and textual examples with highly detailed and closely focused exposition of theory It is a fascinating and engaging look at responses to a hugely popular genre and an invaluable resource for students of media cultural and film studies and fans of horror

*Residual Media* Charles R. Acland,2007 In a society that awaits the new in every medium what happens to last year s new From player pianos to vinyl records and from the typewriter to the telephone Residual Media is an innovative approach to the aging of culture and reveals that ultimately new cultural phenomena rely on encounters with the old **The Crash**

**Controversy** Martin Barker,Jane Arthurs,Ramaswami Harindranath,2001 Between 1996 97 an almost unprecedented campaign was mounted in the British press against on one film David Cronenberg s Crash What motivated this campaign What can it tell us about British film culture What impact did the campaign have on general audiences This book which draws on a year long investigation supported by the Economic and Social Research Council offers a series of important and challenging findings and is a major contribution to our understanding of censorship campaigns how audiences respond to films and the strategies employed in engaging with such texts *Last Orgy by the Cemetery* David Kerekes,David

Slater, 2024-03-07 The meteoric rise of video technology in the early 1980s was met with suspicion in some quarters. Pressure groups found certain videocassettes objectionable and video nasties became a catch all term for undesirable films or films potentially liable for prosecution under the Obscene Publications Act 1959. This book is not a discussion of the video nasties themselves but instead gives a detailed synopsis of each film from Absurd to Zombie Flesh Eaters without criticism or commentary. 75 video nasty plots without dissection. The book may be considered a nostalgic reverie for those fans and collectors who don't have the fortitude to sit through these films again and would like an aide memoire means of revisiting them. What's more many of the films are cheap and exploitative little masterclasses of cutting corners and the brutal logic of their storylines when laid bare make for entertaining reading. The material contained in *LAST ORGY BY THE CEMETERY* originally appeared in a different form in the authors *See No Evil Banned Films and Video Controversy* published by Headpress in 2000 and now out of print.



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