



SHOCKING CINEMA OF THE 70S

Julian Petley
Xavier Mendik



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Shocking Cinema Of The Seventies

A Loxley



Shocking Cinema Of The Seventies:

Necronomicon Presents Shocking Cinema of the Seventies Xavier Mendik, 2002 The *Necronomicon Shocking Cinema of the Seventies* continues the acclaimed journal's exploration of film culture with a special edition devoted to film from this special era. In a series of innovative articles leading critics and scholars consider the social and cinematic issues which shaped the films of the decade. Covering genres such as horror, the disaster movie, blaxploitation and kung fu, the authors discover the truth behind one of the most prolific, turbulent and challenging periods of cinema history. *Shocking Cinema of the 70s* Julian Petley, Xavier Mendik, 2021-11-18 This collection focuses on 1970s films from a variety of countries and from the marginal to the mainstream which by tackling various difficult subjects have proved to be controversial in one way or another. It is not an uncritical celebration of the shocking and the subversive but an attempt to understand why this decade produced films which many found shocking and what it was that made them shocking to certain audiences. To this end it includes not only films that shocked the conventionally minded such as hard core pornography but also those that outraged liberal opinion for example *Death Wish* and *Dirty Harry*. The book does not simply cast a critical light on a series of controversial films which have been variously maligned, misinterpreted or just plain ignored but also assesses how their production values, narrative features and critical receptions can be linked to the wider historical and social forces that were dominant during this decade. Furthermore it explores how these films resonate in our own historical moment replete as it is with shocks of all kinds. **The A to Z of Horror Cinema** Peter Hutchings, 2009-09-02 Horror is one of the most enduring and controversial of all cinematic genres. Horror films range from the subtle and the poetic to the graphic and the gory but what links them all is their ability to frighten, disturb, shock, provoke, delight, irritate, amuse and bemuse audiences. Horror's capacity to serve as an outlet to capture the changing patterns of our fears and anxieties has ensured not only its notoriety but also its long term survival and its international popularity. Above all however it is the audience's continual desire to experience new frights and evermore horrifying sights that continue to make films like *The Exorcist*, *A Nightmare on Elm Street*, *Halloween*, *Night of the Living Dead*, *The Texas Chainsaw Massacre*, *Psycho*, *Ringu* and *The Shining* captivate viewers. *The A to Z of Horror Cinema* traces the development of horror cinema from the beginning of the 20th century to the present day. This is done through a chronology, an introductory essay, a bibliography and hundreds of cross referenced dictionary entries. Entries cover all the major movie villains including Frankenstein and his monster, the vampire, the werewolf, the mummy, the zombie, the ghost and the serial killer, the film directors, producers, writers, actors, cinematographers, make up artists, special effects technicians and composers who have helped to shape horror history, significant production companies and the major films that have come to stand as milestones in the development of the horror genre and the different national traditions in horror cinema as well as horror's most popular themes, formats, conventions and cycles. *Historical Dictionary of Horror Cinema* Peter Hutchings, 2017-11-22 Horror is one of the most enduring and controversial of all cinematic genres.

Horror films range from subtle and poetic to graphic and gory but what links them together is their ability to frighten disturb shock provoke delight irritate and amuse audiences Horror s capacity to take the form of our evolving fears and anxieties has ensured not only its notoriety but also its long term survival and international popularity This second edition has been comprehensively updated to capture all that is important and exciting about the horror genre as it exists today Its new entries feature the creative personalities who have developed innovative forms of horror and recent major films and cycles of films that ensure horror s continuing popularity and significance In addition many of the other entries have been expanded to include reference to the contemporary scene giving a clear picture of how horror cinema is constantly renewing and transforming itself The Historical Dictionary of Horror Cinema traces the development of the genre from its beginnings to the present This is done through a chronology an introductory essay a bibliography and hundreds of cross referenced dictionary entries The entries cover all major movie villains including Frankenstein and his monsters the vampire the werewolf the mummy the zombie the ghost and the serial killer film directors producers writers actors cinematographers make up artists special effects technicians and composers who have helped shape horror history significant production companies major films that are milestones in the development of the horror genre and different national traditions in horror cinema as well as popular themes formats conventions and cycles

London in Cinema Charlotte Brunsdon, 2019-07-25 Charlotte Brunsdon s illuminating study explores the variety of cinematic Londons that appear in films made since 1945 Brunsdon traces the familiar ways that film makers establish that a film is set in London by use of recognisable landmarks and the city s shorthand iconography of red buses and black taxis as well as the ways in which these icons are avoided She looks at London weather fog and rain and everyday locations like the pub and the housing estate while also examining the recurring patterns of representation associated with films set in the East and West Ends of London from *Spring in Park Lane* 1948 to *Mona Lisa* 1986 and from *Night and the City* 1950 to *From Hell* 2001 Brunsdon provides a detailed analysis of a selection of films exploring their contribution to the cinematic geography of London and showing the ways in which feature films have responded to and created changing views of the city She traces London s transformation from imperial capital to global city through the different ways in which the local is imagined in films ranging from Ealing comedies to *Pressure* 1974 as well as through the shifting imagery of the River Thames and the Docks She addresses the role of cinematic genres such as horror and film noir in the constitution of the cinematic city as well as the recurrence of figures such as the cockney the gangster and the housewife Challenging the view that London is not a particularly cinematic city Brunsdon demonstrates that many London set films offer their own meditation on the complex relationships between the cinema and the city

Rape-Revenge Films Alexandra Heller-Nicholas, 2021-04-12 Often considered the lowest depth to which cinema can plummet the rape revenge film is broadly dismissed as fundamentally exploitative and sensational catering only to a demented regressive demographic This second edition ten years after the first continues the assessment of these films and

the discourse they provoke Included is a new chapter about women directed rape revenge films a phenomenon that revitalized since MeToo exploded in late 2017 is a filmmaking tradition with a history that transcends a contemporary context Featuring both famous and unknown movies controversial and widely celebrated filmmakers as well as rape revenge cinema from around the world this revised edition demonstrates that diverse and often contradictory treatments of sexual violence exist simultaneously

Kung Fu Cult Masters Leon Hunt,2003 Chinese Martial Arts films have captured audiences imaginations around the world In this wide ranging study Hunt looks at the mythic allure of the Shaolin Temple the Clones of Bruce Lee gender bending swordswomen and the knockabout comedy of Sammo Hung bringing new insights to a hugely popular and yet critically neglected genre 12 photos

[A Companion to the Horror Film](#) Harry M. Benshoff,2017-01-17 This cutting edge collection features original essays by eminent scholars on one of cinema s most dynamic and enduringly popular genres covering everything from the history of horror movies to the latest critical approaches Contributors include many of the finest academics working in the field as well as exciting younger scholars Varied and comprehensive coverage from the history of horror to broader issues of censorship gender and sexuality Covers both English language and non English horror film traditions Key topics include horror film aesthetics theoretical approaches distribution art house cinema ethnographic surrealism and horror s relation to documentary film practice A thorough treatment of this dynamic film genre suited to scholars and enthusiasts alike

Affect Poetics of the New Hollywood Hauke Lehmann,2019-12-02 How is affective experience produced in the cinema And how can we write a history of this experience By asking these questions this study by Hauke Lehmann aims at rethinking our conception of a critical period in US film history the New Hollywood as a moment of crisis that can neither be reduced to economic processes of adaption nor to a collection of masterpieces Rather the fine grained analysis of core films reveals the power of cinematic images to affect their audiences to confront them with the new The films of the New Hollywood redefine the divisions of the classical genre system in a radical way and thereby transform the way spectators are addressed affectively in the cinema The study describes a complex interplay between three modes of affectivity suspense paranoia and melancholy All three each in their own way implicate spectators in the deep seated contradictions of their own feelings and their ways of being in the world their relations to history to society and to cultural fantasy On this basis Affect Poetics of the New Hollywood projects an original conception of film history as an affective history which can be re written up to the present day

Female Identity in Contemporary Fictional Purgatorial Worlds Simon Bacon,2023-08-10 Examining fictional purgatorial worlds in contemporary literature film and video games this book examines the way in which the female characters trapped within them construct identity positions of resistance and change With the rise of populism the Alt Right and isolationism in world politics in the second decade of the 21st Century parallel purgatorial worlds seem to currently proliferate within popular culture across all media including television shows and films such as The Handmaids Tale Us Watchmen and Margaret

Atwood's *The Testaments* among many others. These texts depict alternate worlds that express the darkness and violence of our own, arguably none more so than for women. Featuring essays from a broad range of international contributors on topics as wide ranging as mental health in the *Silent Hill* franchise and liminal spaces in the work of David Mitchell, this book is an original, timely and hope-filled analysis about overcoming the confines of a patriarchal fundamentalist world where the female imaginative might just be the last best hope.

The Cinema of the Low Countries Ernest Mathijs, 2004. Films from the Netherlands, Belgium and Luxembourg have long been regarded as isolated texts. *The Cinema of the Low Countries* points to the interconnectedness between these national cinemas from the point of view of genre, language and format and their local and international importance by explicitly focusing on 24 key feature films and documentaries from the region. Building on each film's relationship with its particular cultural context, this volume presents twenty-four specially commissioned essays that explore the particular significance and influence of a wide range of exemplary films. Covering the work of internationally acclaimed directors such as Joris Ivens, Henri Stock, Paul Verhoeven and the Dardenne Brothers and featuring the films *Turkish Delight*, *The Vanishing Daughters of Darkness*, *Rosetta*, *Soldiers of Orange* and *Man Bites Dog*, this collection offers an original approach to the appreciation of a diverse and increasingly important regional cinema.

New Punk Cinema Nicholas Rombes, 2019-08-07. *New Punk Cinema* is the first book to examine a new breed of film that is indebted to the punk spirit of experimentation, do-it-yourself ethos and an uneasy, often defiant relationship with the mainstream. An array of established and emerging scholars trace and map the contours of new punk cinema from its roots in neorealism and the French New Wave to its flowering in the work of Lars von Trier and the Dogma 95 movement. Subsequent chapters explore the potentially democratic and even anarchic forces of digital filmmaking, the influences of hypertext and other new media, the increased role of the viewer in arranging and manipulating the chronology of a film and the role of new punk cinema in plotting a course beyond the postmodern. The book examines a range of films including *The Blair Witch Project*, *Time Code*, *Run Lola Run*, *Memento*, *The Celebration*, *Gummo* and *Requiem for a Dream*. *New Punk Cinema* is ideal for classroom use at the undergraduate and graduate levels as well as for film scholars interested in fresh approaches to the emergence of this vital new turn in cinema. Features: Offers a comprehensive examination of the term new punk cinema. Provides several new approaches for the study of digital cinema. Includes close analysis of several key new punk films and directors.

British Horror Cinema Steve Chibnall, Julian Petley, 2002. *British Horror Cinema* investigates a wealth of horror filmmaking in Britain from early chillers like *The Ghoul* and *Dark Eyes of London* to acknowledged classics such as *Peeping Tom* and *The Wicker Man*. Contributors explore the contexts in which British horror films have been censored and classified, judged by their critics and consumed by their fans. Uncovering neglected modern classics like *Deathline* and addressing issues such as the representation of family and women, they consider the Britishness of British horror and examine sub-genres such as the psycho-thriller and witchcraft movies, the work of the Amicus studio and key filmmakers including Peter Walker. Chapters

include the Psycho Thriller the British censors and horror cinema femininity and horror film fandom witchcraft and the occult in British horror Horrific films and 1930s British Cinema Peter Walker and Gothic revisionism Also featuring a comprehensive filmography and interviews with key directors Clive Barker and Doug Bradley this is one resource film studies students should not be without [The Oxford Handbook of Cinematic Listening](#) Carlo Cenciarelli,2021 Defines a new area of interdisciplinary research Looks at the ways in which listening to film is situated in textual spatial and historical practices Covers a broad span of film history from early cinema and European art cinema to contemporary science fiction and live score screenings Extends the study of film sound beyond film considering cinema in relation to media ranging from shadow plays and photograph musicals to video games and VR Book jacket *The Chinese Cinema Book* Song Hwee Lim,Julian Ward,2020-04-30 This revised and updated new edition provides a comprehensive introduction to the history of cinema in mainland China Hong Kong and Taiwan as well as to diasporic and transnational Chinese film making from the beginnings of cinema to the present day Chapters by leading international scholars are grouped in thematic sections addressing key historical periods film movements genres stars and auteurs and the industrial and technological contexts of cinema in Greater China *Reappraising Cult Horror Films* Lee Broughton,2024-05-16 Identifies key and in some cases previously overlooked cult horror films from around the world and reappraises them by approaching and interrogating them in new ways New productions in the horror genre occupy a prominent space within the cinematic landscape of the 21st century but the genre's back catalogue of older films refuses to be consigned to the motion picture graveyard just yet Interest in older horror films remains high and an ever increasing number of these films have enjoyed an afterlife as cult movies thanks to regular film festival screenings television broadcasts and home video releases Similarly academic interest in the horror genre has remained high The frameworks applied by contributors to the collection include genre studies narrative theory socio political readings aspects of cultural studies gendered readings archival research fan culture work interviews with filmmakers aspects of film historiography spatial theory and cult film theory Covering a corpus of films that ranges from recognised cult horror classics such as *The Wicker Man* *The Shining* and *Candyman* to more obscure films like *Daughters of Darkness* *The Legend of the 7 Golden Vampires* *Shivers* *Howling III* *The Marsupials* and *Inside* Broughton has curated an international selection of case studies that show the diverse nature of the cult horror subgenre Be they star laden stylish violent bizarre or simply little heard of obscurities this book offers a multitude of new critical insights into a truly eclectic selection of cult horror films **The Cinema of George A. Romero** Tony Williams,2015-04-14 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

The Cult Film Reader Mathijs, Ernest, Mendik, Xavier, 2007-12-01 An invaluable collection for anyone researching or teaching cult cinema *The Cult Film Reader* is an authoritative text that should be of value to any student or researcher interested in challenging and transgressive cinema that pushes the boundaries of conventional cinema and film studies Science Fiction Film and Television A really impressive and comprehensive collection of the key writings in the field The editors have done a terrific job in drawing together the various traditions and providing a clear sense of this rich and rewarding scholarly terrain This collection is as wild and diverse as the films that it covers Fascinating Mark Jancovich Professor of Film and Television Studies University of East Anglia UK It's about time the lunatic fans and loyal theorists of cult movies were treated to a book they can call their own The effort and knowledge contained in *The Cult Film Reader* will satisfy even the most ravenous zombie's desire for detail and insight This book will gnaw scratch and infect you just like the cult films themselves Brett Sullivan Director of *Ginger Snaps Unleashed* and *The Chair* *The Cult Film Reader* is a great film text book and a fun read John Landis Director of *The Blues Brothers* *An American Werewolf in London* and *Michael Jackson's Thriller* Excellent overview of the subject and a comprehensive collection of significant scholarship in the field of cult film Very impressive and long overdue Steven Rawle York St John University UK Whether defined by horror kung fu sci fi sexploitation kitsch musical or weird world cinema cult movies and their global followings are emerging as a distinct subject of film and media theory dedicated to dissecting the world's unruliest images This book is the world's first reader on cult film It brings together key works in the field on the structure form status and reception of cult cinema traditions Including work from key established scholars in the field such as Umberto Eco Janet Staiger Jeffrey Sconce Henry Jenkins and Barry Keith Grant as well as new perspectives on the gradually developing canon of cult cinema the book not only presents an overview of ways in which cult cinema can be approached it also re-assesses the methods used to study the cult text and its audiences With editors' introductions to the volume and to each section the book is divided into four clear thematic areas of study The Conceptions of Cult Cult Case Studies National and International Cults and Cult Consumption to provide an accessible overview of the topic It also contains an extensive bibliography for further related readings Written in a lively and accessible style *The Cult Film Reader* dissects some of the biggest trends icons auteurs and periods of global cult film production Films discussed include *Casablanca* *The Rocky Horror Picture Show* *Eraserhead* *The Texas Chainsaw Massacre* *Showgirls* and *Ginger Snaps* Essays by Jinsoo An Jane Arthurs Bruce Austin Martin Barker Walter Benjamin Harry Benshoff Pierre Bourdieu Noel Carroll Steve Chibnall Umberto Eco Nezih Erdogan Welch Everman John Fiske Barry Keith Grant Joan Hawkins Gary Hentzi Matt Hills Ramaswami Harindranath J Hoberman Leon Hunt I Q Hunter Mark Jancovich Henry Jenkins Anne Jerslev Siegfried Kracauer Gina Marchetti Tom Mes Gary Needham Sheila J Nayar Annalee Newitz Lawrence O Toole

Harry Allan Potamkin Jonathan Rosenbaum Andrew Ross David Sanjek Eric Schaefer Steven Jay Schneider Jeffrey Sconce Janet Staiger J P Telotte Parker Tyler Jean Vigo Harmony Wu **The Blaxploitation Horror Film** Jamil Mustafa, 2023-05-15 This book is the first to focus upon Blaxploitation horror films and the first to link these films with both mainstream horror films and classic Gothic novels and stories This book provides readers with innovative and thought provoking analyses of Blaxploitation horror films conventional horror films and major works of Gothic fiction It considers how Blaxploitation horror films of the 1970s addressed issues of deep concern to their contemporary audiences including not only racism and the Black Power movement but also women s and gay rights the status of the African American family the role of religion and relations between the community and the police **Hollywood Meme** Iain Robert Smith, 2016-10-27 Acknowledgements Introduction 1 Tracing The Hollywood Meme Towards a Comparative Model of Transnational Adaptation 2 Hollywood and the Popular Cinema of Turkey 3 Hollywood and the Popular Cinema of the Philippines 4 Hollywood and the Popular Cinema of India Conclusion Bibliography Index

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