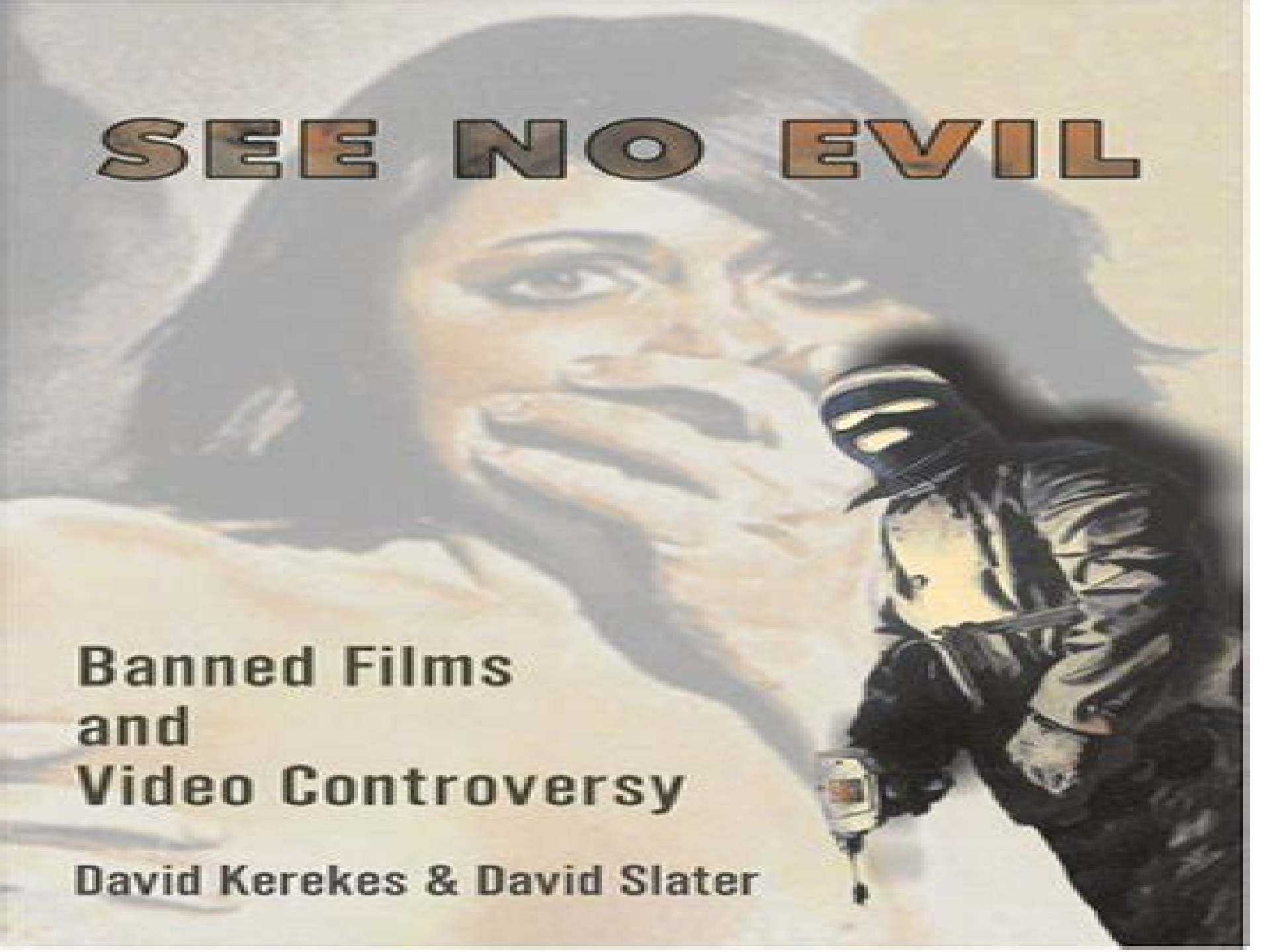


SEE NO EVIL

The background of the book cover is a stylized, painterly illustration. It features a woman's face in the upper half, looking directly at the viewer with a concerned expression, her hand partially covering her mouth. In the lower right corner, there is a figure of a person wearing a dark, hooded jacket and a helmet, holding a handgun. The overall color palette is muted, with shades of grey, brown, and beige.

Banned Films and Video Controversy

David Kerekes & David Slater

See No Evil Banned Films And Video Controversy

**Eddie Falvey, Jonathan Wroot, Joe
Hickinbottom**



See No Evil Banned Films And Video Controversy:

Sleeping With the Lights On Darryl Jones, 2018-10-04 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, Darryl Jones 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, 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.

Offbeat (Revised & Updated) Julian Upton, 2022-04-07 For years there has been consensus about the merits of Britain's cult films: *Peeping Tom*, *Witchfinder General*, *The Italian Job*, but what of *The Mark*, *Unearthly Stranger*, *The Strange Affair* and *The Squeeze*? Revisionist critics wax lyrical over *Get Carter* and *The Wicker Man*, but what of *Sitting Target*, *Quest for Love* and *The Black Panther*? OFFBEAT redresses this imbalance by exploring Britain's obscurities, curiosities and forgotten gems from the buoyant leap in film production in the late fifties to the dying days of popular domestic cinema in the early eighties. Featuring essays, interviews and in-depth reviews, OFFBEAT provides an exhaustive, enlightening and entertaining guide through a host of neglected cinematic trends and episodes, including: The last great British B movies; Anti-swinging sixties films; Sexploitation from *Yellow Teddy Bears* to *Emmanuelle in Soho*; The British rock'n'roll movie; CIA-funded British cartoons; Asylums in British cinema; The Children's Film Foundation; The demise of the short as supporting feature; Val Guest; Sidney Hayers and the forgotten journeyman of British film; Swashbucklers, crime thrillers and other non-horror; *Hammers*. Now updated with more than 150 pages of new reviews and essays featuring *The Beatles in Colour*, *The History of the AA Certificate*, Ken Russell's 1980s Films, Iris Murdoch's *A Severed Head*. Curating Offbeat films in the Digital Age. And much more.

Snuff Neil Jackson, Shaun Kimber, Johnny Walker, Thomas Joseph Watson, 2016-01-28 Brings together scholars from film and media studies for the definitive academic study of real death on

screen from horror cinema to pornography to online shock videos **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 ABOUT THE SERIES The Very Short Introductions series from Oxford University Press contains hundreds of titles in almost every subject area These pocket sized books are the perfect way to get ahead in a new subject quickly Our expert authors combine facts analysis perspective new ideas and enthusiasm to make interesting and challenging topics highly readable First published in hardback as *Sleeping with the Lights on* [Media Research Methods](#) Ina Bertrand,Peter Hughes,2017-10-13 This indispensable textbook provides student researchers with extensive guidance and methods from across the social sciences and humanities showing them how to make informed choices and consider the many alternatives available throughout the research process Unique in approach the text focus on how to do media research across three key strands audiences institutions and texts and critically assesses a wide range of methods addressing why

they are appropriate or useful in certain scenarios Written by two experts with a wealth of experience between them in teaching research methods and skills this excellent resource explains complex methods in a clear and accessible way offering practical guidance on how to use different methodologies while situating the methods in the context of critical evaluations of previously published research Providing a complete overview of media research methods while encouraging students to develop their own intellectual frameworks this book is invaluable for undergraduates postgraduates novice and more experienced researchers of media communication and journalism

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 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 **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

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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

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 *The Crash Controversy* Martin Barker, Jane Arthurs, Ramaswami Harindranath, 2001 Between 1996-97 an almost unprecedented campaign was mounted in the British press against 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

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