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Shock Ebnential Guide To Exploitation Cinema

Ian Hunter



Shock Ebnential Guide To Exploitation Cinema:

The Routledge Companion to Cult Cinema Ernest Mathijs, Jamie Sexton, 2019-11-22 The Routledge Companion to Cult Cinema offers an overview of the field of cult cinema films at the margin of popular culture and art that have received exceptional cultural visibility and status mostly because they break rules offend and challenge understandings of achievement some are so bad they're good others so good they remain inaccessible Cult cinema is no longer only comprised of the midnight movie or the extreme genre film Its range has widened and the issues it broaches have become battlegrounds in cultural debates that typify the first quarter of the twenty first century Sections are introduced with the major theoretical frameworks philosophical inspirations and methodologies for studying cult films with individual chapters excavating the most salient criticism of how the field impacts cultural discourse at large Case studies include the worst films ever exploitation films genre cinema multiple media formats cult cinema is expressed through issues of cultural national and gender representations elements of the production culture of cult cinema and throughout aspects of the aesthetics of cult cinema its genre style look impact and ability to yank viewers out of their comfort zones The Routledge Companion to Cult Cinema goes beyond the traditional scope of Anglophone and North American cinema by including case studies of East and South Asia continental Europe the Middle East and Latin America making it an innovative and important resource for researchers and students alike

British Trash Cinema Ian Hunter, 2017-11-07 BRITISH TRASH CINEMA is the first overview of the wilder shores of British exploitation and cult paracinema from the 1950s onwards From obscure horror science fiction and sexploitation to art house camp Hammer's prehistoric fantasies and the worst British films ever made author I Q Hunter draws on rare archival material and new primary research to take us through the weird and wonderful world of British trash cinema Beginning by outlining the definitions of trash films and their place in British film history Hunter explores topics including Hammer's overlooked fantasy films the emergence of the sexploitation film in the 1950s and 60s the sex industry in the 1970s Ken Russell's high camp Gothic and erotic adaptations since the 1980s gross out comedies revenge films and contemporary straight to DVD horror and erotica

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 **A Comprehensive Encyclopedia of Film Noir** John Grant,2023-09-21 Featuring rumpled PIs shyster lawyers corrupt politicians double crossers femmes fatales and of course losers who find themselves down on their luck yet again film noir is a perennially popular cinematic genre This extensive encyclopedia describes movies from noir s earliest days and even before looking at some of noir s ancestors in US and European cinema as well as noir s more recent offshoots from neonoirs to erotic thrillers Entries are arranged alphabetically covering movies from all over the world from every continent save Antarctica with briefer details provided for several hundred additional movies within those entries A copious appendix contains filmographies of prominent directors actors and writers With coverage of blockbusters and program fillers from *Going Straight* US 1916 to *Broken City* US 2013 via *Nora Inu* Japan 1949 *O Anthropos tou Trainou* Greece 1958 *El Less Wal Kilab* Egypt 1962 *Reportaje a la Muerte* Peru 1993 *Zift* Bulgaria 2008 and thousands more A Comprehensive Encyclopedia of Film Noir is an engrossing and essential reference work that should be on the shelves of every cinephile **Cinema, Pain and Pleasure** Steven Allen,2013-03-28 From *Tattoo* to *Saw* this book considers mainstream cinema s representation of the viscerally dominated and marked body Examining a shift in the late twentieth century to narratives that highlight subjection endurance and willed acquiescence it probes the confluence of pain pleasure and consent to analyse the implications of the change **Trash Cinema** Guy Barefoot,2017-11-21 This volume explores the lower reaches of cinema and its paradoxical appeal It looks at films from the B movies of the 1930s to the mockbusters of today and from the New York underground to the genre variations of Turkey s *Yesil am* studios and their YouTube afterlife Critically examining the reasons for studying denigrating or celebrating the detritus of film history it also considers the place of a trash aesthetic within and beyond 1960s American avant garde and looks at the cult of trash in the fanzines of the 1980s It draws on debates about cult paracinema and camp arguing that trash cinema exists in relation to these but brings with it a particular history that includes the ordinary as well as the strange Trash Cinema places these debates and the strand of self proclaimed low culture that emerged in the second half of the twentieth century within a historical and international perspective It focuses on American cinema history but addresses Eurotrash reception as well as the related field of garbology examining trash cinema as a distinct but fluid category **Grindhouse Nostalgia** David Church,2015-01-13 Too often dismissed as nothing more than trash cinema exploitation films have become both earnestly appreciated cult objects and home video items that are more accessible than ever In this wide ranging new study David Church explores how the history of drive in theatres and urban grind houses has descended to the home video formats that keep these lurid movies fondly alive today Arguing for the importance of cultural memory in contemporary fan practices Church focuses on both the re release of archival exploitation films on DVD and the recent cycle of retrosploitation films like *Grindhouse* *Machete* *Viva The Devil s Rejects* and *Black Dynamite* At a time when older ideas of subcultural belonging have become increasingly subject to nostalgia Grindhouse Nostalgia presents an

indispensable study of exploitation cinema's continuing allure and is a bold contribution to our understanding of fandom taste politics film distribution and home video *The Black Body in Ecstasy* Jennifer C. Nash, 2014-03-31 In *The Black Body in Ecstasy* Jennifer C. Nash rewrites black feminism's theory of representation. Her analysis moves beyond black feminism's preoccupation with injury and recovery to consider how racial fictions can create a space of agency and even pleasure for black female subjects. Nash's innovative readings of hardcore pornographic films from the 1970s and 1980s develop a new method of analyzing racialized pornography that focuses on black women's pleasures in blackness, delights in toying with and subverting blackness, moments of racialized excitement, deliberate enactments of hyperbolic blackness and humorous performances of blackness that poke fun at the fantastical project of race. Drawing on feminist and queer theory, critical race theory and media studies, Nash creates a new black feminist interpretative practice, one attentive to the messy contradictions between delight and discomfort, between desire and degradation at the heart of black pleasures Harry Alan Towers Dave Mann, 2014-10-21 Harry Alan Towers' reputation rests upon a corpus of 95 low budget productions shot post haste in every corner of the globe. He took an integral part, however, in the development of the protocols that now underpin much transnational film production and he must be regarded as a pioneer. Towers' slash and burn strategy focused on parasitic back to back productions funded by rights bundles that were pre-sold globally. This strategy was substantially derived from his early days in broadcasting wherein he acted as a go-between in the American and the British Commonwealth markets. Though he became adept at procuring funds from pariah regimes and black market economies, primarily he continued to act as a broker bringing together American equity investment and European finance under the auspices of EC co-production agreements. He was also quick to exploit the burgeoning niche markets becoming available in the wake of technological developments and government initiatives *Italian Gothic Horror Films, 1957-1969* Roberto Curti, 2015-04-16 The Gothic style was a key trend in Italian cinema of the 1950s and 1960s because of its peculiar, often strikingly original approach to the horror genre. These films portrayed Gothic staples in a stylish and idiosyncratic way and took a daring approach to the supernatural and to eroticism with the presence of menacing yet seductive female witches, vampires and ghosts. Thanks to such filmmakers as Mario Bava, Black Sunday, Riccardo Freda, The Horrible Dr. Hichcock and Antonio Margheriti, Castle of Blood, as well as the iconic presence of actress Barbara Steele, Italian Gothic horror went overseas and reached cult status. The book examines the Italian Gothic horror of the period with an abundance of previously unpublished production information drawn from official papers and original scripts. Entries include a complete cast and crew list, home video releases, plot summary and the author's analysis. Excerpts from interviews with filmmakers, scriptwriters and actors are included. The foreword is by film director and scriptwriter Ernesto Gastaldi **Playing with Memories** David Church, 2009-09-15 *Playing with Memories* is the first collection of scholarly essays on the work of internationally acclaimed Canadian filmmaker Guy Maddin. It offers extensive perspectives on his career to date, from the early experimentation of *The Dead Father* (1986) to the

intensely intimate revelations of *My Winnipeg* 2007 Featuring new and updated essays from American Canadian and Australian scholars collaborators and critics as well as an in depth interview with Maddin this collection explores the aesthetics and politics behind Maddin's work firmly situating his films within ongoing cultural debates about postmodernism genre and national identity

killing for culture David Kerekes, David Slater, 2016-06-03 Unlike images of sex which were clandestine and screened only in private images of death were made public from the onset of cinema The father of the modern age Thomas Edison fed the appetite for this material with staged executions on film Little over a century later the executions are real and the world is aghast at brutalities freely available online at the click of a button Some of these films are created by lone individuals using shaky camera phones Luka Magnotta for instance and the teenagers known as the Dnipropetrovsk maniacs Others are shot on high definition equipment and professionally edited by organized groups such as the militant extremists ISIS KILLING FOR CULTURE explores these images of death and violence and the human obsession with looking and not looking at them Beginning with the mythology of the so called snuff film and its evolution through popular culture this book traces death and the artifice of death in the mondo documentaries that emerged in the 1960s and later the faux snuff pornography that found an audience through Necrobabes and similar websites However it is when videos depicting the murders of Daniel Pearl and Nick Berg surfaced in the 2000s that an era of genuine atrocity commenced one that has irrevocably changed the way in which we function as a society

Witchfinder General Ian Cooper, 2011-12-13 *Witchfinder General* 1968 known as *The Conqueror Worm* in America was directed by Michael Reeves and occupies a unique place in British cinema Equally praised and vilified the film fictionalizes the exploits of Matthew Hopkins a prolific real life witch hunter during the English Civil War For critic Mark Kermode the release proved to be the single most significant horror film produced in the United Kingdom in the 1960s while playwright Alan Bennett called the work the most persistently sadistic and rotten film I've ever seen Steadily gaining a cult reputation unimpeded by the director's death just months after the film's release the film is now treated as a landmark though problematic accomplishment as it exists in a number of recut retitled and rescored versions This in depth study positions the film within the history of horror and discusses its importance as a British and heritage film It also considers the inheritance of Hopkins the script's relationship to the novel by Ronald Bassett and the iconic persona of the film's star Vincent Price Ian Cooper conducts close textual readings of specific scenes and explores the film's various contexts from the creation of the X certificate and the tradition of Hammer gothic to the influence on Ken Russell's *The Devils* 1971 and the torture porn of twenty first century horror

Italian Horror Film Directors Louis Paul, 2015-06-08 There is no cinema with such effect as that of the hallucinatory Italian horror film From Riccardo Freda's *I Vampiri* in 1956 to *Il Cartaio* in 2004 this work recounts the origins of the genre celebrates at length ten of its auteurs and discusses the noteworthy films of many others associated with the genre The directors discussed in detail are Dario Argento Lamberto Bava Mario Bava Ruggero Deodato Lucio Fulci Umberto Lenzi Antonio Margheriti Aristide

Massaccesi Bruno Mattei and Michele Soavi Each chapter includes a biography a detailed career account discussion of influences both literary and cinematic commentary on the films with plots and production details and an exhaustive filmography A second section contains short discussions and selected filmographies of other important horror directors The work concludes with a chapter on the future of Italian horror and an appendix of important horror films by directors other than the 50 profiled Stills posters and behind the scenes shots illustrate the book

British rural landscapes on film Paul Newland,2016-09-01 British rural landscapes on film offers insights into how rural areas in Britain have been represented on film from the silent era through both world wars and on into the twenty first century It is the first book to exclusively deal with representations of the British countryside on film The contributors demonstrate that the countryside has provided Britain and its constituent nations and regions with a dense range of spaces in which cultural identities have been and continue to be worked through British rural landscapes on film demonstrates that British cinema provides numerous examples of how national identity and the identity of the countryside have been partly constructed through filmic representation and how British rural films can allow us to further understand the relationship between the cultural identities of specific areas of Britain and the landscapes they inhabit

The Psychotronic Video Guide Michael Weldon,1996

Alternative Europe Ernest Mathijs,Xavier Mendik,2004 Whether defined by comic excesses cult horrors or surreal vampire experimentations trash and exploitation cinema represents the alternative face of European film Although extremely popular with post war audiences these historically significant traditions of Eurotrash have often been ridiculed or ignored by an established film criticism eager to define legitimate European cinema as either avant garde or socially realist *Alternative Europe Eurotrash and Exploitation Cinema* Since 1945 investigates these previously under explored national traditions of film culture with essays and festival reports uncovering the social and cultural trends and tensions within a wide range of European exploitation movies The volume considers such engaging and challenging topics as Russian Belgian and Italian horror cinema Gothic musclemen movies Nazi sexploitation cycles German erotic cinema and 1970s European rogue cop thrillers *Alternative Europe* also includes interviews with trash directors and icons such as Brian Yuzna J rg Buttgereit and Giovanni Lombardo Radice

The Blood on Satan's Claw David Evans-Powell,2021-02-28 Widely regarded as one of the foundational Unholy Trinity of folk horror film *The Blood on Satan s Claw* 1971 has been comparatively over shadowed if not maligned when compared to *Witchfinder General* 1968 and *The Wicker Man* 1973 While those horror bedfellows are now accepted as classics of British cinema Piers Haggard s film remains undervalued ironically so given that it was Haggard who coined the term folk horror in relation to his film In this *Devil s Advocate* David Evans Powell explores the place of the film in the wider context of the folk horror sub genre its use of a seventeenth century setting which it shares with contemporaries such as *Witchfinder General* and *Cry of the Banshee* in contrast to the generic nineteenth century locales of Hammer the influences of contemporary counter culture and youth movement on the film the importance of localism and landscape and

the film as an expression of a wider contemporary crisis in English identity which can also be perceived in *Witchfinder General* and in contemporary TV serials such as *Penda's Fen* *Xerox Ferox* John Szpunar, 2013-10-08 A scene that influenced generations of writers filmmakers and fans XEROX FEROX is the first book to cover the horror film fanzine and the culture it spawned From Famous Monsters of Filmland to Fangoria and everything in between XEROX FEROX is much more than a book about monster magazines It examines the home grown DIY fanzines that dared to dig deeper than the slick and shiny newsstand mags ever would or indeed even could The titles are as lurid as the films that they covered Gore Gazette Deep Red Sleazoid Express Before message boards before blogs before the Internet itself the fanzine reigned as the chief source of news and information for horror fans worldwide Often printed on the cheap and sold for the price of postage madcap and irreverent mags like Slimetime Subhuman and Shock Xpress travelled the globe creating a thriving network of fans and professionals alike XEROX FEROX traces the rise of the horror film fanzine from the Famous Monster starved kids of the 1960s to the splatter crazed gorehounds that followed Featuring in depth interviews with fifty writers editors and industry pros XEROX FEROX is the final word on an era that changed the world of fandom forever Shock Xpress 2 Stefan Jaworzyn, 1994

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