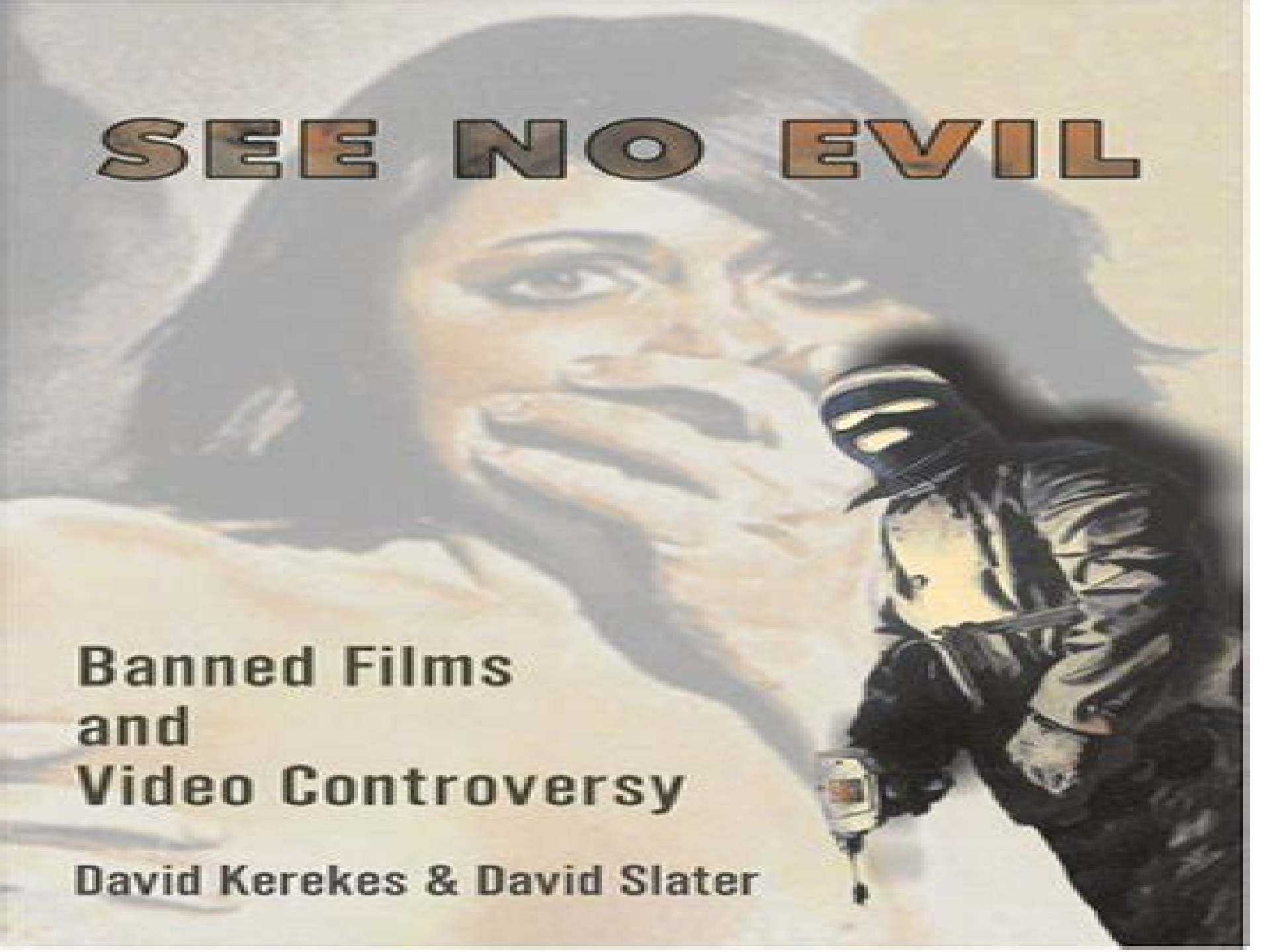


SEE NO EVIL

The background of the book cover is a stylized, painterly illustration. It depicts a woman with long, dark, wavy hair, her face partially obscured by her hand which is pressed against her mouth in a gesture of shock or fear. Her eyes are wide and staring. In the lower right foreground, there is a dark, shadowy figure wearing a helmet and a uniform, holding a handgun. The overall color palette is muted, with a lot of greys, browns, and soft yellows, giving it a somber and dramatic feel.

Banned Films and Video Controversy

David Kerekes & David Slater

See No Evil Banned Films And Video Controversy

Darryl Jones



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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

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