



THE CRASH CONTROVERSY

Censorship Campaigns and Film Reception

Martin Barker, Jane Arthur & Ramaswami Harindranath

Crash Controversy Censorship Campaigns And Film Reception

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Arthurs, Ramaswami Harindranath**

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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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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, exploitation, 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 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 Neziha 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 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

The Cinema of Catherine Breillat Sophie Bélot, 2017-08-28 In The Cinema of Catherine Breillat Bélot offers a detailed analysis of Breillat's past and recent films Breillat is one of the most internationally renowned French women filmmakers whose notoriety is built on her explicit representation of women's sexuality Most of her films rely on a female protagonist's personal and intimate search of her self characterised by her sexual journey Facing censorship and controversy Breillat's films do not easily fit classification and place the viewer into an uncomfortable position This study looks at Breillat as an independent cinema auteur entertaining a close relation with her films by exploring and

positing women from adolescence to adulthood as sexual beings reflecting her films identity emanating from Breillat's personal or intimate scenes **Screening the Dark Side of Love** Karen A. Ritzenhoff, Karen Randell, 2012-10-15 How can love be understood globally as a problematic transgression rather than the narrative of happy endings that Hollywood has offered The contributors utilize varying methodologies of textual analysis psychoanalytic models and cultural critique and engage with a broad range of films to explore issues of gender identity and spectatorship *Maverick Movies* Daniel Herbert, 2023-11-21 A free ebook version of this title is available through Luminos University of California Press's Open Access publishing program Visit www.luminosoa.org to learn more *Maverick Movies* tells the improbable story of New Line Cinema a company that cut a remarkable path through the American film industry and movie culture Founded in 1967 as an art film distributor New Line made a small fortune running John Waters's *Pink Flamingos* at midnight screenings in the 1970s and found reliable returns with the *Nightmare on Elm Street* franchise in the 1980s By 2001 the company competed with the major Hollywood studios and reached global box office success with the *Lord of the Rings* franchise Blurring boundaries between high and low culture between independent film and Hollywood and between the margins and the mainstream New Line Cinema epitomizes Hollywood's shift in focus from the mass audience fostered by the classic studios to the multitude of niche audiences sought today Historical Dictionary of British Cinema Alan Burton, Steve Chibnall, 2013-07-11 British cinema has been around from the very birth of motion pictures from black and white to color from talkies to sound and now 3D it has been making a major contribution to world cinema Many of its actors and directors have stayed at home but others ventured abroad like Charlie Chaplin and Alfred Hitchcock Today it is still going strong the only real competition to Hollywood turning out films which appeal not only to Brits just think of *Bridget Jones* while busily adding to franchises like *James Bond* and *Harry Potter* So this *Historical Dictionary of British Cinema* has a lot of ground to cover This it does with over 300 dictionary entries informing us about significant actors producers and directors outstanding films and serials organizations and studios different films genres from comedy to horror and memorable films among other things Two appendixes provide lists of award winners Meanwhile the chronology covers over a century of history These parts provide the details countless details while the introduction offers the big story And the extensive bibliography points toward other sources of information **Crash Cultures** Jane Arthurs, 2002 Since Princess Diana's car crash in 1997 media interest in the crash as an event needing explanation has proliferated The purpose of this collection is to subject texts or films within which crashes figure to well defined cultural study **Law and Popular Culture** Michael D. A. Freeman, 2005 *Law and Popular Culture* contains a broad range of essays by scholars interested in the interactions between law and popular culture Topics include law in fiction law and popular music crime and punishment in popular culture and the law on sexuality and media representations of lesbianism **Feminism in Popular Culture** Joanne Hollows, Rachel Moseley, 2006 Based on a diverse range of texts and sites including *Bridget Jones* African American music videos news coverage radio shows the

Scream trilogy Sex and the City and hip hop the authors analyse how different meanings of feminism have been negotiated within popular culture and how popular culture has made sense of feminism **The Midnight Express Phenomenon** Dilek Kaya-Mutlu,2005 **Research Methods for Cultural Studies** Michael Pickering,2008 An introduction to a range of research methods that are deployed in the study of cultural studies and related disciplines **New Hollywood Violence** Steven Jay Schneider,2004 Exploring the depiction of violence and related issues in Hollywood productions this book focuses on the motivations and cultural politics of violence on the big screen as well as its effects on viewers and society as a whole Sight and Sound ,2002 **Watching the Lord of the Rings** Ernest Mathijs,2008 How did audiences across the world respond to the films of The Lord of the Rings This book presents findings from the largest film audience project ever undertaken drawing from 25 000 questionnaire responses and a wide array of other materials Contributors use these materials to explore a series of widely speculated questions why is film fantasy important to different kinds of viewers Through marketing previews and reviews debates and cultural chatter how are audiences prepared for a film like this How did fans of the book respond to its adaptation on screen How do people choose their favorite characters How was the films reception shaped by different national and cultural contexts The answers to these questions shed fresh light on the extraordinary popularity of The Lord of the Rings and provide important new insights into the global reception of cinema in the twenty first century *The Cinema of David Cronenberg* Ernest Mathijs,2008 David Cronenberg as moved from the depths of low budget exploitation horror to become one of North America s most respected movie directors Since the early 1970s the soft spoken Baron of Blood has attracted widespread controversies with a steady stream of shocks sec crazed parasites in Shivers 1975 exploding heads in Scanners 1981 revolutionary flesh technology in Videodrome 1983 mutating bugs in The Fly 1986 car crash scars in Crash 1996 and psychopathic bursts of gunfire in A History of Violence 2005 This new study provides an overview of Cronenberg s films in the light of their international reception placing them firmly in the cultures they influenced It also highlights often ignored works such as the race movie Fast Company 1979 and includes a chapter on the latest film Eastern Promises 2007 Amidst bans and boos Cronenberg has developed a consistent cult following for his chronicles of humankind s struggle with its ever changing environment bugged by technology and changing social roles becoming a hero of contemporary culture Narrating Media History Michael Bailey,2009 Explores British media history as a series of competing narratives This collection identifies and contrasts the various interrelationships between media histories and also encourages dialogue between different historical political and theoretical perspectives including liberalism feminism populism nationalism and libertarianism The Information Revolution and Ireland Lee Komito,2004 This book focuses on issues arising from the technological revolution that we are all experiencing It is not intended to be an exhaustive or definitive discussion of the digital revolution or the Information Society nor does it proclaim or denounce the new Information Society However whether there is a new economic political and social order emerging or not and whether

the new order is beneficial or detrimental to citizens all agree that significant changes are taking place Often it seems as though we are all bystanders watching change take place but having very little participation in the process The central issue in this book is that technology including the new information and communications technology linked with the Information Society is not a force external to society and beyond the control of society it is an integral part of society Komito does not try to predict the future his aim is to encourage individuals to contribute to policy choices so that the society that emerges is one that citizens desire rather than one that is not of their making or choosing He encourages discussion and thought rather than proclaiming conclusions By using Irish examples the book will be of especial value on Information Studies courses for Irish students but by dealing with global issues in a highly readable way this book will be applicable to courses elsewhere

Crash Controversy Censorship Campaigns And Film Reception Book Review: Unveiling the Magic of Language

In a digital era where connections and knowledge reign supreme, the enchanting power of language has been apparent than ever. Its power to stir emotions, provoke thought, and instigate transformation is really remarkable. This extraordinary book, aptly titled "**Crash Controversy Censorship Campaigns And Film Reception**," written by a highly acclaimed author, immerses readers in a captivating exploration of the significance of language and its profound impact on our existence. Throughout this critique, we will delve into the book's central themes, evaluate its unique writing style, and assess its overall influence on its readership.

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