Interest in the conjunctions of film and folklore is stronger and more diverse than ever. Ethnographic documentaries on folk life and expression remain a vital genre, but scholars such as Mikel Koven and Sharon Sherman also are exploring how folklore elements appear in, and merge with, popular cinema. They look at how movies, a popular culture medium, can as well be both a medium and type of folklore, playing cultural roles and conveying meanings customarily found in other folkloric forms. They thus use the methodology of folklore studies to read films made for commercial distribution. The contributors to this book look at film and folklore convergences, showing how cinema conveys vernacular--traditional and popular--culture. Folklore/Cinema will be of interest to scholars from many fields--folklore, film studies, popular culture, American studies, history, anthropology, and literature among them--and will help introduce students in various courses to intersections of film and culture.

In attempting to portray the Holocaust and crimes against humanity on the big screen, film-makers generally have to address the key question of realism. This is both an ethical and an artistic issue. The full range of approaches has been adopted, covering documentaries and fiction, historical reconstructions depicting reality in all its details, and more symbolic films. Is cinema the best way of informing the younger generations about what took place, or should this perhaps be left, for example, to CD-ROMs, videos or archive collections? What is the difference between these and the cinema as an art form? Is it possible to inform and appeal to the emotions without being explicit? Is emotion itself, though often very intense, not ambivalent? These are the questions addressed by this book which sets out to show that the cinema, a major art form today, cannot merely depict the horrors of concentration camps but must also nurture greater sensitivity among increasingly younger audiences, inured by the many images of violence conveyed in the media.

In Frames of Evil: The Holocaust as Horror in American Film, Picart and Frank challenge this classic horror frame--the narrative and visual borders used to demarcate monsters and the monstrous. After examining the way in which directors and producers of the most influential American Holocaust movies
default to this Gothic frame, they propose that multiple frames are needed to account for evil and genocide.

**Screening the Holocaust** Ilan Avisar, 1988 Index. Biography and filmography: p. 194-205.

**Trauma Cinema** Janet Walker, 2005-04-18 'Trauma Cinema' focuses on a new breed of documentary films that adopt catastrophe as their subject matter & trauma as their aesthetic. Walker uses incest & the Holocaust as a double thematic focus & fiction films as a point of comparison.

**Perverse Titillation** Danny Shipka, 2011-07-25 The exploitation film industry of Italy, Spain and France during the height of its popularity from 1960 to 1980 is the focus of this entertaining history. With subject matter running the gamut from Italian zombies to Spanish werewolves to French lesbian vampires, the shocking and profoundly entertaining motion pictures of the “Eurocult” genre are discussed from the standpoint of the films and the filmmakers, including such internationally celebrated auteurs as Mario Bava, Jess Franco, Jean Rollin and Paul Naschy. The Eurocult phenomenon is also examined in relation to the influences that European culture and environment have had on the world of exploitation cinema. The author’s insight and expertise contribute to a greater understanding of what made these films special—and why they have remained so popular to later generations.

**Gender and Sexuality in Latin American Horror Cinema** Gustavo Subero, 2016-05-20 Gender and Sexuality in Latin American Horror Cinema explores the different mechanisms and strategies through which horror films attempt to reinforce or contest gender relations and issues of sexual identity in the continent. The book explores issues of machismo, marianismo, homosociality, bromance, among others through the lens of horror narratives and, especially, it offers an analysis of monstrosity and the figure of the monster as an outlet to play out socio-sexual anxieties in different societies or gender groups. The author looks at a wide rage of films from countries such as Cuba, Peru, Mexico and Argentina and draws points of commonality, as well as comparing essential differences, between the way that horror fictions - considered by many as low-brow cinema - can be effective to delve into the way that sexuality and gender operates and circulates in the popular imaginary in these regions.

**Cannibal Adventure** Willard Price, 1993 Hal and Roger Hunt are in Papua New Guinea, the most dangerous and savage island in the world. But their adventure becomes even more deadlier when the brothers discover that man-eating crocodiles, cannibals and deadly snakes aren’t the only things after t

**The Holocaust Film Sourcebook - Vol. 1** Caroline Joan (Kay) Picart, 2004

**Cannibal Holocaust** Calum Waddell, 2021 ‘Cannibal Holocaust’ is one of the most controversial horror films ever made. Despite not achieving huge success when it was first released, the Italian production found an audience on home video in the 1980s and became a 'must-see' for connoisseurs of extreme cinema. Indeed, the film's foremost legacy is in the United Kingdom, where it obtained its reputation as one of the most harrowing and offensive 'video nasties' - a term used to refer to
a group of films deemed to be 'obscene' by the Department of Public Prosecutions. However, as the years have progressed, 'Cannibal Holocaust' has been re-evaluated, mainly as the forefather of the 'found footage' film, and recent home video re-releases have added some valuable perspective to the onscreen violence with extensive cast and crew interviews.

Play It Again, Sam  Andrew Horton, Stuart Y. McDougal, 2024-03-29 This title was originally published in 1998. Play It Again, Sam is a timely investigation of a topic that until now has received almost no critical attention in film and cultural studies: the cinematic remake. As cinema enters its second century, more remakes are appearing than ever before, and these writers consider the full range: Hollywood films that have been recycled by Hollywood, such as The Jazz Singer, Cape Fear, and Robin Hood; foreign films including Breathless; and Three Men and a Baby, which Hollywood has reworked for American audiences; and foreign films based on American works, among them Yugoslav director Emir Kusturica's Time of the Gypsies, which is a makeover of Coppola's Godfather films. As these essays demonstrate, films are remade by other films (Alfred Hitchcock went so far as to remake his own The Man Who Knew Too Much) and by other media as well. The editors and contributors draw upon narrative, film, and cultural theories, and consider gender, genre, and psychological issues, presenting the remake as a special artistic form of repetition with a difference and as a commercial product aimed at profits in the marketplace. The remake flourishes at the crossroads of the old and the new, the known and the unknown. Play It Again, Sam takes the reader on an eye-opening tour of this hitherto unexplored territory. This title is part of UC Press's Voices Revived program, which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice, reach, and impact. Drawing on a backlist dating to 1893, Voices Revived makes high-quality, peer-reviewed scholarship accessible once again using print-on-demand technology. This title was originally published in 1998.

The Oxford History of World Cinema  Geoffrey Nowell-Smith, 1996 Featuring nearly three thousand film stills, production shots, and other illustrations, an authoritative history of the cinema traces the development of the medium, its filmmakers and stars, and the evolution of national cinemas around the world.

Film and Genocide  Kristi M. Wilson, Tomás F. Crowder-Taraborrelli, 2012-01-04 Film and Genocide brings together scholars of film and of genocide to discuss film representations, both fictional and documentary, of the Holocaust, the Armenian genocide, and genocides in Chile, Australia, Rwanda, and the United States. Since 1955, when Alain Resnais created his experimental documentary Night and Fog about the Nazis' mass killings of Jews and other ostracized groups, filmmakers have struggled with using this medium to tell such difficult stories, to re-create the sociopolitical contexts of genocide, and to urge awareness and action among viewers. This volume looks at such issues as realism versus fiction, the challenge of depicting atrocities in a manner palatable to spectators and film distributors, the Holocaust film as a model for films about other genocides, and the role of new technologies in disseminating films about genocide. Film and Genocide also
includes interviews with three film directors, who discuss their experiences in working with deeply disturbing images and bringing hidden stories to life: Irek Dobrowolski, director of The Portraitist (2005) a documentary about Wilhelm Brasse, an Auschwitz-Birkenau prisoner ordered to take more than 40,000 photos at the camp; Nick Hughes, director of 100 Days (2005) a dramatic film about the Rwandan mass killings; and Greg Barker, director of Ghosts of Rwanda (2004), a television documentary for Frontline.

New Extremism in Cinema Tanya C Horeck, 2013-01-11 Explosive images of sex and violence characterise what has come to be known as the 'new extremism' in contemporary European cinema. This collection of essays is devoted to the new extremism in contemporary European cinema and will critically interrogate t

The Cannibals George Tabori, 1974

American Holocaust David E. Stannard, 1993-11-18 For four hundred years--from the first Spanish assaults against the Arawak people of Hispaniola in the 1490s to the U.S. Army's massacre of Sioux Indians at Wounded Knee in the 1890s--the indigenous inhabitants of North and South America endured an unending firestorm of violence. During that time the native population of the Western Hemisphere declined by as many as 100 million people. Indeed, as historian David E. Stannard argues in this stunning new book, the European and white American destruction of the native peoples of the Americas was the most massive act of genocide in the history of the world. Stannard begins with a portrait of the enormous richness and diversity of life in the Americas prior to Columbus's fateful voyage in 1492. He then follows the path of genocide from the Indies to Mexico and Central and South America, then north to Florida, Virginia, and New England, and finally out across the Great Plains and Southwest to California and the North Pacific Coast. Stannard reveals that wherever Europeans or white Americans went, the native people were caught between imported plagues and barbarous atrocities, typically resulting in the annihilation of 95 percent of their populations. What kind of people, he asks, do such horrendous things to others? His highly provocative answer: Christians. Digging deeply into ancient European and Christian attitudes toward sex, race, and war, he finds the cultural ground well prepared by the end of the Middle Ages for the centuries-long genocide campaign that Europeans and their descendants launched--and in places continue to wage--against the New World's original inhabitants. Advancing a thesis that is sure to create much controversy, Stannard contends that the perpetrators of the American Holocaust drew on the same ideological wellspring as did the later architects of the Nazi Holocaust. It is an ideology that remains dangerously alive today, he adds, and one that in recent years has surfaced in American justifications for large-scale military intervention in Southeast Asia and the Middle East. At once sweeping in scope and meticulously detailed, American Holocaust is a work of impassioned scholarship that is certain to ignite intense historical and moral debate.

Historical Dictionary of Italian Cinema Gino Moliterno, 2020-12-08 Italian cinema is now regarded as one of the great cinemas of the world. Historically, however, its fortunes have varied. Following a brief moment of glory in the early silent
era, Italian cinema appeared to descend almost into irrelevance in the early 1920s. A strong revival of the industry which gathered pace during the 1930s was abruptly truncated by the advent of World War II. The end of the war, however, initiated a renewal as films such as Roma città aperta (Rome Open City), Sciuscià (Shoeshine, 1946), and Ladri di biciclette (Bicycle Thieves, 1948), flagbearers of what soon came to be known as Neorealism, attracted unprecedented international acclaim and a reputation that only continued to grow in the following years as Italian films were feted worldwide. Ironically, they were celebrated nowhere more than in the United States, where Italian films consistently garnered the lion's share of the Oscars, with Lina Wertmüller becoming the first woman to ever be nominated for the Best Director award. This second edition of Historical Dictionary of Italian Cinema contains a chronology, an introduction, and an extensive bibliography. The dictionary section has over 400 cross-referenced entries on major movements, directors, actors, actresses, film genres, producers, industry organizations and key films. This book is an excellent resource for students, researchers, and anyone wanting to know more about Italian Cinema.

**The Most Dangerous Cinema** Bryan Senn,2013-10-29 People hunting people for sport--an idea both shocking and fascinating. In 1924 Richard Connell published a short story that introduced this concept to the world, where it has remained ever since--as evidenced by the many big- and small-screen adaptations and inspirations. Since its publication, Connell's award-winning The Most Dangerous Game has been continuously anthologized and studied in classrooms throughout America. Raising questions about the nature of violence and cruelty, and the ethics of hunting for sport, the thrilling story spawned a new cinematic subgenre, beginning with RKO's 1932 production of The Most Dangerous Game, and continuing right up to today. This book examines in-depth all the cinematic adaptations of the iconic short story. Each film chapter has a synopsis, a How Dangerous Is It? critique, an overall analysis, a production history, and credits. Five additional chapters address direct to video, television, game shows, and almost dangerous productions. Photographs, extensive notes, bibliography and index are included.

**Darkening the Italian Screen** Eugenio Ercolani,2019-08-16 The birth and rise of popular Italian cinema since the early 1950s can be attributed purely to necessity. The vast number of genres, sub-genres, currents and crossovers and the way they have overlapped, died out or replaced each other has been an attempt, in postwar years, to contain the invasion of U.S. product while satisfying the demands the American industry had created in Italy. The author explores one of the most multi-faceted and contradictory industries cinema has ever known through the careers of those most closely associated with it. His recorded interviews were conducted with directors and actors both well-known and upcoming.

**Lucifer Fulci's Guide to the Italian Cannibal Film!** Lucifer Fulci,2014-06-08 This book, by horror legend Lucifer Fulci, is a quick reference guide to the Italian Cannibal Boom, the films that may have inspired it, and to the movies that are a continued exploration into the world of the violent, gory and often criticized gut munching cannibal film.
Cannibal Holocaust is one of the most controversial horror films ever made. Despite not achieving huge success when it was first released, the Italian production found an audience on home video in the 1980s and became a 'must-see' for connoisseurs of extreme cinema. Indeed, Cannibal Holocaust's foremost legacy is in the United Kingdom, where it obtained its reputation as one of the most harrowing and offensive 'video nasties' - a term used to refer to a group of films deemed to be 'obscene' by the Department of Public Prosecutions. However, as the years have progressed, Cannibal Holocaust has been re-evaluated, mainly as the forefather of the 'found footage' film, and recent home video re-releases have added some valuable perspective to the onscreen violence with extensive cast and crew interviews.

What is missing from this contemporary activity is contextualization of Cannibal Holocaust's style, affirmation and discussion of its locations and any extensive discourse about its representation of third world inhabitants (i.e. as 'primitives'). In addition, and also amiss from previous dialogue on the production, is that Cannibal Holocaust can be seen as one of the key post-Vietnam films. It is the spectre of war - and an explicit warning about Western involvement in civil conflict - which progresses Deodato's story of jungle adventurers in peril. By approaching the film from a more formalist position, this Devil's Advocate provides an insightful discussion of this groundbreaking film.

The Holocaust Film Sourcebook: Documentary and propaganda Caroline Joan Picart, 2004 A comprehensive filmography, listing fictional narrative films in the first volume and documentary and propaganda films in the second. The films - listed alphabetically - were produced in many different countries. The work lists films made during World War II and after (including Nazi films). Each entry provides bibliographic information, a summary of the story, and a list of primary and secondary sources. Each volume contains a few spotlight essays. Partial contents:

After the Fact Brad Prager, 2015-01-29 Explores new nonfiction film about the Holocaust and analyzes a number of currently emerging tendencies that define the field for the new millennium.

Cannibalism in Literature and Film J. Brown, 2013-01-01 A comprehensive study of cannibalism in literature and film, spanning colonial fiction, Gothic texts and contemporary American horror. Amidst the sharp teeth and horrific appetite of the cannibal, this book examines real fears of over-consumerism and consumption that trouble an ever-growing modern world.

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.

Cinema Studies: The Key Concepts Susan Hayward, 2002-01-04 This is the essential guide for anyone interested in film. Now in its second edition, the text has been completely revised and expanded to meet the needs of today's students and film enthusiasts. Some 150 key genres, movements, theories and production terms are explained and analyzed with depth and clarity. Entries include:* auteur theory* Blaxploitation* British New Wave* feminist film theory* intertextuality* method acting* pornography* Third World Cinema* Vampire movies.

Haunted Images Libby Saxton, 2008 Discussing films such as 'Kapo', 'Shoah' and 'Histoire(s) du cinéma', 'Haunted Images' takes a close look at a range of treatments of the Holocaust in film, using sustained textual analysis to rethink film as a witness to history.

Historical Dictionary of Holocaust Cinema Robert Charles Reimer, Carol J. Reimer, 2012 This book examines how Holocaust has been and continues to be presented in film, including documentaries, feature films, and television productions. It contains a chronology of events to give the films and their reception a historical context, as well as an introductory essay, a bibliography, a filmography of more than 600 titles, and more than 100 cross-referenced dictionary entries on films, directors, and historical figures. Foreign-language, experimental, and canonical films are included.--Back cover.

Dissecting Cannibal Holocaust Nathan Wardinski, 2024-06-15 Dissecting Cannibal Holocaust examines the layers of Ruggero Deodato's controversial horror film including its relevance to cinematic and literary history, anthropology, nature studies, ethics and censorship, media and journalism, documentary filmmaking, representations of post-colonialism, and genre cinema.


Beyond Horror Holocaust Charles Balun, 2003 Comprehensive reference guide to the darkest, most wicked and shocking
horror movies ever made; with history, criticism, and stills.

*Cannibal Holocaust* Julian Grainger, 2011 Cannibal Holocaust is widely acclaimed as being one of the greatest horror movies of all time; indeed this hugely influential film is so devastatingly effective that it is often wrongly accused of being a 'snuff' movie. Cannibal Holocaust is the fully authorised guide to the amazing films of Rufferto Deodato, whose notorious masterpiece, Cannibal Holocaust is analysed in depth, along with all his other movies, including: House on the Edge of the Park, Waves of Lust, Cut and Run and Last Cannibal World. Includes interviews, photographs and rare posters.

*Uncovering the Holocaust* Ewout van der Knaap, 2006 The articles in this book provide details and insightful observations on the political and social reception of 'Night and Fog'. They offer a new dimension to scholarship on the film and its place in the debate on memory and the Holocaust.

*The Holocaust in American Film* Judith E. Doneson, 1987 Discusses the way films have increased public awareness of the Holocaust. the great dictator, Cabaret, Julia, The pawnbroker, as well as the NBC Mini-Series, Holocaust, are discussed at length. Also discusses The diary of Anne Frank.

*Holocaust and the Moving Image* Toby Haggith, Joanna Newman, 2005 Based on an event held at the Imperial War Museum in 2001, this book is a blend of voices and perspectives - archivists, curators, filmmakers, scholars, and Holocaust survivors. Each section examines films and how they have contributed to wider awareness and understanding of the Holocaust since the war.

*Destroy All Movies!!!* Bryan Connolly, Zack Carlson, 2010 An informative, hilarious and impossibly complete guide to every goddamn appearance of a punk (or new waver!) to hit the screen in the 20th century. This wildly comprehensive eyeball-slammer features A-Z coverage of over 1100 feature films from around the world, as well as dozens of exclusive interviews with the creators and cast of essential titles such as Repo Man, Return of the Living Dead, The Decline of Western Civilization and Valley Girl. Everyone from Richard Hell to Penelope Spheeris and Ian McKay contributes his or her uncensored reminiscences.

*Holocaust Impiety in Literature, Popular Music and Film* M. Boswell, 2011-12-07 Surveying irreverent and controversial representations of the Holocaust - from Sylvia Plath and the Sex Pistols to Quentin Tarantino and Holocaust comedy - Matthew Boswell considers how they might play an important role in shaping our understanding of the Nazi genocide and what it means to be human.

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