CINE-EXCESS IX

‘HISTORICAL TRAUMA, HYSTERICAL TEXTS:
CULT FILM IN TIMES OF CRISIS’

12-14 NOVEMBER 2015

GUESTS OF HONOUR:

Pat Mills (Action Magazine, 2000AD)
onstage with Professor Martin Barker
(author of Action: The Story of a Violent
Comic) and comic strip artist Jim McCarthy
14 November 2015

William Fruet (Death Weekend, Spasms,
Trapped)
12 November 2015

OTHER HIGHLIGHTS:

• Crazed Co-Productions: Creative Visions
  and Transnational Cult Funding Industry
  Panel
  13 November 2015

• Snapshots of Dissent: The Historical
  Traumas Cult Film Season
  12 -14 November 2015
Dear Delegates, Colleagues and Friends

It is our pleasure to offer you a very warm welcome to Cine-Excess IX

Cine-Excess IX (www.cine-excess.co.uk) is hosted by the University of Brighton and works with high profile partners to stage an annual international film conference and festival that considers cult cinema cultures from around the world.

Now in its 9th year, Cine-Excess was conceived as a unique industry into academia forum that began in May 2007, with an event featuring a three day conference and guest visits by international filmmakers including John Landis (An American Werewolf in London). Cine-Excess II (May 2008), was an even bigger event, with Roger Corman receiving the first Cine-Excess Lifetime Achievement Award in recognition of his outstanding career as a leading cult director and producer.

Cine-Excess III (May 2009) saw the event move to the Odeon Covent Garden, with Italian horror legend Dario Argento and Goblin composer Claudio Simonetti, attending to receive Cine-Excess Lifetime Achievement Awards for their work. The 2009 event was also significant for launching the Nouveaux Pictures-Cine-Excess DVD label, which has released a number of titles including the first UK Blu-ray release of Argento’s Suspiria (1977). Cine-Excess IV (May 2010) hosted a visit by horror icon Joe Dante, who also premiered the UK cut of his lost 1968 cult collage epic The Movie Orgy at the event. Cine-Excess IV also continued its commitment to showcasing leading critical thinkers in the field, with Professor Richard Dyer delivering a keynote address on European serial killers, which complimented the 2010 themed conference of ‘Corporeal Excess: Cult Bodies.’

Cine-Excess V (May 2011) hosted visits by Italian acting legend Franco Nero (Django, Keoma, Die Hard 2) and controversial cult director Ruggero Deodato (Cannibal Holocaust, House on the Edge of the Park), both of whose presence perfectly compliment the 2011 theme of ‘Subverting the Senses: The Politics and Aesthetics of Excess.’ As well as headlining the world theatrical premiere of Deodato’s new director’s cut of Cannibal Holocaust, the event also presented a historic panel discussion between the director, academics and BBFC examiners.

Cine-Excess VI was held in conjunction with the Italian Cultural Institute in London, and featured a three day conference theme explored global constructions of cult adaptation. The event also hosted the iconic European directors Enzo G. Castellari (The Inglorious Bastards, Keoma) and Sergio Martino (Torso, The Violent Professionals) as Guests of Honour, as well as a special ‘Script to Scream’ panel discussion on new horror talent that was supported by Time Out magazine.

2013 saw us collaborating with the B-Film: The Birmingham Centre for Film Studies for the production of Cine-Excess VII: European Erotic Excess: Identity Desire and Disgust. We were honoured to be host visits by Catherine Breillat (Romance, Anatomy of Hell, Abuse of Weakness) and Francesco Barilli (Perfume of the Lady in Black, Pensiona paura), both of whom have created iconic and yet challenging and controversial representations of European eroticism that were dealt with by the wider conference component of the 2013 event. Alongside a special themed ‘Dark Romance’ season exploring the obsessive extremes of desire, Cine-Excess VII also hosted the special industry panel ‘Echoes of Excess: Cult Film Creation, Financing and the Digital Economy’, which considered how new technology was changing the creation of cult content.

Cine-Excess VIII was the first year that the annual festival was fully based in Brighton, with the event being organised as a collaboration with the C21: Centre for research in twenty-first century writings at the University of Brighton. The theme of Cine-Excess VIII was ‘Are You ready for the Country: Cult Cinema and Rural Excess’, which considered cult cinema’s continued fascination with the countryside and its inhabitants. We were honoured to be host a visit by cult American film director Jeff Lieberman (Squirm, Blue Sunshine, Just Before Dawn), whose iconic titles have frequently explored longstanding fears of rural degeneracy. Jeff Lieberman’s visit also coincided with the Scum of the Earth: Horrific Hicks on Film screening season that ran throughout the festival, mixing a Jeff Lieberman retrospective with other startling visions of the cult rural other. Alongside these screenings, Cine-Excess VIII also tackled the issue of contemporary cult film funding and audience design with the

Cine-Excess IX
special impact based panel 'Cult Crowdfunders' that paired film directors with contemporary audience designers and crowdfunding platform creators. Alongside these exciting debates, the two day conference Are You Ready for the Country: Cult Cinema and Rural Excess ran across the daytime slots of the entire festival, and featured a range of fascinating panels from international scholars in the field.

For 2015, Cine-Excess IX considers the extent to which the cult image acts as an uncomfortable mirror of wider social concerns with this year’s theme ‘Historical Trauma, Hysterical Texts: Cult Film in Times of Crisis.’ With concerns about radicalization, government monitoring of digital communication and increasing crack downs on public protest occupying the media, this year’s conference encompasses a wide range of papers which address how cult cinema reflects these issues. Panels at this year’s Cine-Excess include explorations of the trauma of the surveyed mind-set, the zombie as a metaphor for social disintegration, the legislation of the pornographic body and many more.

This year’s featured director is Canadian film-maker William Fruet. Best known to children of the 1980s as a director of the majority of the TV series Goosebumps (1995-1998), which is about to enjoy a big screen remake, Fruet made his name in the 1970s and early 80s as a director of low budget thrillers including Wedding in White (1972), Search and Destroy (1979) and Cries in the Night a.k.a. A Funeral Home (1980). At this year’s festival, we’re delighted to be showing his 1976 classic slasher film Death Weekend (a.k.a The House by the Lake) with the director joining us for a skype Q&A after the screening on Thursday 12th November between 6.30pm-8pm.

Cine-Excess IX also welcomes a comic book strand into the fold this year, in association with the University’s annual festival celebrating sequential art: Graphic Brighton. This inclusion is not only because increasing numbers of films are adapted from this medium – including overlooked gems such as Dellamorte Dellamore (1994), G-Men from Hell (2000) and A History of Violence (2005) – but because of the effect that comic books have had as an influence on cult cinema and entertainment as a whole. Our comic book guest of honour is writer Pat Mills, a veteran of the British comics industry since the early 1970s, Mills is best known as the co-founder of “The Galaxy’s Greatest Comic”, 2000AD (1977-present) and wrote the first instalment of Judge Dredd as well as creating such memorable strips as Nemesis the Warlock (1980-2001), Sláine (1983-present) and ABC Warriors (1979-present).

Pat Mills will be appearing at Cine-Excess IX on Saturday 14th November at 12 noon in the panel ‘Poor Angry White Kids: The Cult Universe of Pat Mills’, which sees him discussing his infamous comic Action (1976), which was boycotted by newsagent chains, targeted by Mary Whitehouse and discussed in parliament! On a panel about Action and 2000AD, Mills will be joined by fellow writer / artist Jim McCarthy (inker of 2000AD strips ‘Bix Barton’ and ‘Bad Company’) and renowned pop-culture academic Martin Barker to discuss the legacy of violent British comics.

Pat Mills also features as one of the guest contributors to the Crazed Co-Productions: Creative Visions and Transnational Cult Funding industry panel which takes place on Friday 13th November from 4pm to 5.30pm. This session is chaired by Professor Gillian Youngs, and features a range of national and international film creatives discussing how transnational funding streams have impacted on classic and contemporary cult releases. This panel is itself replicated by the international focus of the Snapshots of Dissent: The Historical Traumas Cult Film Season, which runs across the evening slots of the festival between 12th-14th November. This season includes films from Canada, Peru and Russia, all of which use unwieldy cult imagery to expose a wider set of social fears. In so doing, the Snapshots of Dissent season also acts as a perfect complement to the ‘Historical Traumas Hysterical Texts’ conference component of Cine-Excess IX, which takes in a wide range of differing national and historical case-studies of the cult film and assesses their ability to act as indexes of wider social and cultural turmoil.

As ever, we very much hope you all enjoy this year’s Cine-Excess.
Xavier, Glenn and Alex.
William Fruet remains one of the true pioneers of ‘Canuxploration’ or Canadian cult cinema, as well as being an acclaimed auteur of more ‘realist’ national cinema entries. Fruet first came to public attention as co-writer of Don Shebib’s gritty drama Goin’ Down the Road (1970), which followed the fatalistic quest of two drifters attempting to secure a better future in a changing Toronto landscape. Fruet’s script features some incisive gender commentary, which he would more fully explore in his 1972 directorial debut Wedding in White. This compelling family drama features an edge performance from Carol Keane as a teenage girl who is molested by her brother’s army friend and then has to face wider injustice from a conceited older patriarch (Donald Pleasance), who refuses to let the incident of rape ruin the reputation of the family name.

Wedding in White garnered critical acclaim, even winning the Best Canadian Feature Film award for the year. However, when Fruet transposed a similar thematic of violent male conceit into the realms of genre cinema with Death Weekend (AKA The House by the Lake) in 1976, the results film provoked controversy and condemnation. Made in collaboration with the prolific Canadian producer Andre Link, Death Weekend focuses on a spirited heroine (played by Brenda Vaccario), who has to use her intellect and physical prowess to outwit the brutal gang of thugs who invade her weekend retreat. Although the film’s scenes of violence led to outrage at the time of its release, this notoriety obscures an intelligent drama from a director who continued to retain a forensic eye over wider social and sexual traumas with later cult entries he created. For instance, the underground classic Search and Destroy (1979) fused the topical themes of returning Vietnam troops with the vigilante narrative in suspenseful thriller detailing a murder spree enacted against alienated veterans. While Fruet’s 1982 film Trapped can be seen as one of the final entries to the 1970s ‘Hicksploration’ craze, it does raise some interesting issues around sexuality and sublimated race conflict, as well as drawing out a chilling performance from former Hollywood heavy Henry Silva as a vengeful hillbilly clan leader. Other productions such as Spasms (1983) saw William Fruet continue to cultivate a cult vein with a supernatural shocker about an oversized snake. He also generated more mainstream appeal for his teen anthology TV series Goosebumps (1995-1998), which is itself the subject of a 2015 Hollywood remake.

William Fruet will be skipping into Cine-Excess IX on Thursday 12th November at 8pm for a Q and A session that follows a rare uncut screening of his home invasion classic Death Weekend.

Pat Mills’ writing and editorial career began in Dundee, working for D.C. Thomson. Later he went freelance and started a long relationship with IPC Magazines, initially writing for girls and humour titles. Pat and John Wagner were then asked to develop a competitor to D.C Thomson’s Warlord, and Battle Picture Weekly was born, where Pat created the critically acclaimed anti-war serial Charley’s War with artist Joe Colquhoun.

Pat then went onto create Action in 1976 – a comic that was aimed squarely at working class readers. All the heroes had to be different and included a German war hero, a working class secret agent with an upper class sidekick, a black boxer and a great white shark challenging a transnational corporation drilling for oil. With its no-compromise, controversial approach and content, Action soon ran into censorship problems, and by the time a sanitised version of the comic returned after a management-imposed hiatus, the writing was on the wall for the previously popular title. Pat was given only six weeks to put the scripts together for Action and it’s his big regret that he didn’t have more time to oversee the comic and steer it out of danger. If he had, he feels it could have survived and still be around today, rivalling 2000AD in popularity.

Pat’s next project is arguably his most successful in terms of both creativity and longevity. Pat created and launched 2000AD in 1977. He saw science fiction as a safe retreat from the establishment’s considerable hostility to Action. After establishing the tone and content, Pat went onto create beloved strips such as ABC Warriors, Nemesis the Warlock and Flesh, to name but a few.

Other notable works include Misty – the girl’s equivalent of 2000AD, Marshal Law, with Kevin O’Neill, Crisis (principally Third...
Kids: The Cult Universe of Pat Mills

Poor Angry White Kids will be attending Cine-Excess on Friday 13th November at 4pm. He will also be receiving a Cine-Excess Lifetime Achievement Award on Saturday 14th November at 12pm as part of the panel Poor Angry White Kids: The Cult Universe of Pat Mills.

Martin Barker is Emeritus Professor at Aberystwyth University. Across his career he has researched a whole variety of topics, a number of which are particularly relevant to Cine-Excess. He has researched a series of scares over media influence, including the 1950s horror comics, the 1976 comic Action, and Cronenberg’s 1995 film Crash. He has researched the audience for a series of controversial media forms, including Straw Dogs, Crash, and internet pornography, and in 2006 led a BBFC-funded project to explore audience responses to screened sexual violence. He is currently working on the much ‘safer’ World Hobbit Project, to explore the role of fantasy in contemporary societies.

Martin Barker will be attending Cine-Excess IX to participate in the Poor Angry White Kids: The Cult Universe of Pat Mills on Saturday 14th November at 12pm.

Jim McCarthy is a UK based writer, graphic novelist and illustrator/artist. He has produced artwork for many publishing houses in London amongst them 2000AD; for whom he created comic characters Bad Company, Bix Barton, The Grudge Father, Kid Cyborg and worked on Judge Dredd etc.

Jim McCarthy has also immersed himself in American music forms and culture and this resulted in his first book being published by Hal Leonard in the USA called Voices of Latin Rock. It is the first book to examine in depth, Santana, Latin Rock culture and the Mission District from where this nascent political and musical art form emerged.

This innovative book has resulted in a series of on-going shows in San Francisco promoting Latino art and has been given further credence by appearances by Carlos Santana, the original Santana band, Taj Mahal, Malo, Los Lobos, Sheila E, the political activist Dolores Huerta, Azteca, War, Sly Stone, George Clinton and many others.

Beyond these musical interests, Jim McCarty is also engaged in producing insightful, contemporary, published graphic novels linked to music subjects. The most recent is Reckless Lives: The Guns and Roses Graphic published in September 205 with a US edition published by Overlook Press in New York. Metallica: Nothing Else Matters was published in April 2014. He has written on The Ramones, Neverland- The Life And Death of Michael Jackson. Other graphic books have included 3 x Bad Company collections, Kurt Cobain, Tupac Shakur, Eminem, Draw Monsters For Kids and The Sex Pistols. Further books on Bob Marley MODS: Living For Kicks, an Look on Top of The World on Keith Moon are in the production pipeline for a 2016 release date.

Jim McCarthy’s books have been translated and published in the following foreign rights territories, Russia, Czechoslovakia, Spain, Norway, Italy, Poland, France, Croatia, Germany and Japan.

Jim McCarthy will be attending Cine-Excess IX to participate in the Poor Angry White Kids: The Cult Universe of Pat Mills on Saturday 14th November at 12pm

Andre Link is very simply Canada’s answer to Roger Corman. He is an influential and acclaimed producer who mentored a whole generation of home grown cult film talent. Andre Link is also recognised as being one of the creators and developers of the most successfully cultivated genre trends for over 40 years. Working with his long term film partner John Dunning, the pair formed the Montreal based company Cinepix in 1962, before setting out to expose a wide range of social and sexual taboos in a series of startling genre productions that reflected wider Canadian tensions of the day.

While 1960s hits such as sexy and rebellious Valérie (1968) successfully exploited current debates around the sexual revolution, Link’s peak period of production remained the 1970s, where he was responsible for developing the early careers of a number of influential directors. Not only did he produce David Cronenberg’s two grizzly breakthrough hits of Shivers (1975) and Rabid (1977), he also oversaw William Fruet’s unsettling home invasion thriller Death Weekend (AKA The House by the Lake). Although these seventies genre classics were often unfairly dismissed as Tax Shelter quickies because of the government tax incentives they employed, Link’s creations retained undoubted social importance, especially when viewed through the prisms of the Quebec Liberation Front, the October Crisis and other violent atrocities occurring in Canada at this time.

In the early 1980s Link moved from social commentary to slasher movie satire as the executive producer of a range of noted genre entries that included My Bloody Valentine and Happy Birthday to Me (both 1981). Although Andre Link’s prolific production career lasted from 1969 to 2006, his cult legacy was further assured when the Cinepix organization he co-founded evolved into Lions Gate Films in 1998. Lions Gate has subsequently developed into a mainstream genre production house that specializes in cult film entertainment for a new generation of global moviegoers.

Andre Link will be attending Cine-Excess IX via a conference call to participate in the panel Crazed Co-Productions: Creative Visions and Transnational Cult Funding on Friday 13th November at 4pm.

Gillian Youngs works at the interface of academic research, industry and policy in the creative and digital economy sector. She has a background in media, communications consultancy, and research and academic leadership. She has taught and undertaken research at universities in Europe, the USA and East Asia. She is one of the longest standing researchers in the UK on the impact of Internet developments on economy and society.

As an applied theorist, she is actively engaged in knowledge exchange and business and policy related processes, including through Research Councils UK, and the Knowledge Transfer Network of the UK’s innovation agency, Innovate UK. Gillian has recently been leading an ESRC research seminar series on Digital Policy and edited a collection from the series titled Digital World: Connectivity, Creativity and Rights published by Routledge in 2013. She was co-chair of the Design Commission inquiry ‘Designing the Digital Economy: Embedding Growth Through Design, Innovation and Technology’, which reported in May 2014:


FuseBox24 (report January 2015)
http://arts.brighton.ac.uk/projects/bright-on-fuse-fusebox-knowledge-exchange-pro-ject-2014-15

Gillian is Professor of Digital Economy and Deputy Director of the Centre for Research and Development in the College of Arts and Humanities, University of Brighton. Gillian has an applied theorist with a background in academic research, business and media. She is currently contributing to academic leadership of the Digital Catapult Centre Brighton (DCCB) and its focus on ‘Internet of Place’. The DCCB is part of Innovate UK’s network of Catapult innovation centres and builds on the recent Brighton Fuse research on the creative and digital sector. Her recent work includes the AHRC funded Brighton Fuse ‘Fusebox’ Knowledge Exchange project focused on the development of, and research on, a new start-up support programme for innovators at Wired Sussex. She served on the HEFCE 2014 Research Excellence Framework Sub-panel 36: Communication, Cultural and Media Studies, Library and Information Management.

Professor Gillian Youngs is appearing at Cine-Excess IX as a contributor to the Crazed Co-Productions: Creative Visions and Transnational Cult Funding panel on Friday 13th November at 4pm.

Cine-Excess IX
Thursday 12 November

10am-11am Conference Registration

11am-11.30am CONFERENCE WELCOME

11.30am-1.15pm PANEL 1.
Serial killers, Solitary Spaces and Surveillance: The Traumatised American Mindset (Room G4, Grand Parade Building, University of Brighton)
Chair: Sally Miller
2. Shellie McMurdo (University of Roehampton) – They’re not going to let us out of here alive" Surveillance, Contagion and Truth in Found Footage Horror.
3. Phevos Kalitsis (University of Portsmouth) Death is the price: Racial segregation and urban gentrification through the horrors of Candyman.
4. Lauren Randell (Lancaster University) - We Care Of Our Own’: Self-Preservation and America in the Post 9/11 B-Movie.

1.15pm – 2.15pm LUNCH

2.15pm-3.45pm PANEL 2.
The Contaminated Screen: Zombies and Cannibals in Social Context (Room G4, Grand Parade Building, University of Brighton)
Chair: Oliver Carter
1. Emma Austin (University of Portsmouth) - Shambling Selfies: Zombie films and the trauma of modern identity.
3. Sally Miller (University of Brighton) – “There are no people here”: Citizenship after the Zombie Apocalypse in Ruben Fleisher’s Zombieland.

3.45pm-4pm: Coffee

4pm-5.30pm PANEL 3.
Porn Panic: Lewd Acts, Loose Bodies and the Crisis of Legislation (Room G4, Grand Parade Building, University of Brighton)
Chair: Aris Mousoutzanis (University of Brighton)
1. Feona Attwood (University of Middlesex) – What’s the Panic? Porn, Bodies and Trauma.
2. Clarissa Smith (University of Sunderland) – “I don’t enjoy rape play, in porn or real life but a good rape story will get me hard every time.”: Thinking Through The Problems of Rape Fantasies.
3. John Mercer (Birmingham City University) – The End of Gay Porn: The Latest Crisis of Masculinity?

6.30pm-8pm Cine-Excess Screening 1: Death Weekend (William Fruet, 1976)
Exclusive uncut screening introduced by William Fruet

8.30pm-10pm Cine-Excess Screening 2: Face of the Devil/ AKA La Cara Del Diablo (Frank Perez-Garland, 2014)

Friday 13 November

9.30am-10am Conference Registration and Coffee

10am-11.30am PANEL 4.
Tech Terrors and Images of Excess (Room G4, Grand Parade Building, University of Brighton)
Chair: Clarissa Smith
1. Oliver Carter (Birmingham City University) - Releasing the Un-releasable: Small scale economies of Home Video Cult Film Distribution.
2. Lance Dann (University of Brighton) – Welcome to Nightvale: Listening in on Millennial Paranoia.
3. Bethany Lamont (Central Saint Martins ) -Transferring Trauma: Understanding Internet monsters in American culture.

11.30am-12noon: Coffee

12pm-1.30pm PANEL 5.
Generic Visions, Images of Assault (Room G4, Grand Parade Building, University of Brighton)
Chair: Feona Attwood
1. Cody Hunter (University of North Texas) - A Web of Whips and Traces of Gunfire: The Reception /Construction of the Seventies Western Hero and his Others.
2. Shahbaz Khayambashi (York University) - The Act of Seeing with One's Own Eyes: the Internet Death Video and New Cult Viewing Practices.
3. Lee Broughton (University of Leeds) - Tonino Valerii's *The Price of Power* (1969): Hysterical historical allegory or proto-poliziottesco posturing?

1.30pm-2.30pm Lunch

2.30pm-4.15pm PANEL 6.

**Sexy, Violent, Trauma! (Room G4, Grand Parade Building, University of Brighton)**

1. Luke Edwards (The University Swansea) - The Construction of Artifice and The Search for Authenticity: Who is Marian Dora?
2. Jennifer Wood (National University of Ireland, Galway) - *Fuckland* (José Luis Marqués: 2000): Sovereignty, Sex and Conflicted Colonial Spaces
3. Dolores Tierney (University of Sussex) - Santo y el sexo/Santo and sex: Sexploitation and Politics in Mexico.

4pm-5.30pm The *Cine-Excess IX* Industry Panel:

Crazed Co-Productions: Creative Visions and Transnational Cult Funding - Chaired by Professor Gillian Youngs (Room G4, Grand Parade Building, University of Brighton)

6.30pm-8pm *Cine-Excess Screening 3: Feed the Devil* (Max Perrier, 2014)

UK Theatrical Premiere Introduced by actor/director Jared Cohn

8.30pm-10pm *Cine-Excess Screening 4: Shopping Tour* (Mikhail Brashinskiy, 2012)

**Saturday 14 November**

9.30am-10am Conference Registration and Coffee

10am-11.30am PANEL 7.

**Cult Strips and Comics in Turmoil: The Graphic Brighton Cine-Excess Panel (Room G4, Grand Parade Building, University of Brighton)**

1. Alex Fitch (University of Brighton) - Dare to be relevant: Comic books, cultural values and the subversive Pat Mills vision.
2. Lee Christien (University of Brighton) - Disruptive comics amongst cultural detritus - encountering Underground and Mainstream strips in 1980's Britain.

11.30am-12noon: Coffee

12pm-1.30pm PANEL 8.

**Poor Angry White Kids: The Cult Universe of Pat Mills** (Room G4, Grand Parade Building, University of Brighton)

Professor Martin Barker, Action comic creator Pat Mills and *2000AD* comic strip artist Jim McCarthy discuss 1970s and 1980s historical trauma in the cult comic image.

1.30pm-2.30pm Lunch

2.30pm-4pm PANEL 9.

**Violated Bodies, Historical Wounds: Vendetta and Vengeance Across the Big and Small Screen (Room G4, Grand Parade Building, University of Brighton)**

1. Neil Jackson (University of Lincoln) - From Porno Chic to Porno Eeeek! –Forced Entry and the Hard-core Roughie.
2. Jennifer Wallis (University of Oxford) - “It was done to both of us”: Rape, trauma, and female agency in the made-for-TV movie.
3. Xavier Mendik (Birmingham City University) - Rape, Revenge and Railtrack: Space and Sexual Spectacle in the Italian Home Invasion Thriller.
4. Theresa Cronin (Middlesex University) - Rape And Trauma: The ethics of aversion in Srđan Spasojević’s *A Serbian Film* (2010).

4pm CONFERENCE END

4.30pm-6pm *Cine-Excess Screening 5: The Entity/AKA La Entidad* (Eduardo Schuldit, 2015)
SNAPSHOTS OF DISSENT:
THE HISTORICAL TRAUMAS
CULT FILM SEASON

To celebrate this year's festival theme, *Cine-Excess* presents a short season of classic and contemporary cult films that act as an uncomfortable mirror to wider social fears and phobias.

The screenings are open to staff, students and members of the public (aged 18 years and over). Tickets can be purchased as a *Cine-Excess* screening pass which allows access to all *Cine-Excess* branded screenings for £10/£5 concessions.

**Death Weekend (William Fruet, 1976, Canada)**
Rare Uncut UK Screening
Thursday 12th November 6.30pm-8pm Sallis Benney Theatre (18 cert)

One of the most controversial home invasion/female vendetta films of the 1970s makes a rare uncut appearance at *Cine-Excess IX*. Originally released in the US under the title of *The House by the Lake*, William Fruet's influential thriller has often wrongly been bracketed with the wave of 'exploitation' films that sought to emulate the grindhouse successes of Wes Craven's contentious classic *The Last House on the Left* (1972). However, while Craven's ground breaking debut focussed on the grisly retribution of a bourgeois couple against the proletarian gang who violated their daughter, *Death Weekend* places vendetta and empowered agency firmly in the hands of its spirited heroine (played by Brenda Vaccario), who has to use her intellect and physical prowess to outwit the brutal gang of thugs who invade her weekend retreat. Although the film's scenes of violence led to controversy at the time of its release, this notoriety obscures an intelligent drama from a director who had previously explored similar themes of brutalised sexual politics and masculine conceit with his acclaimed 1972 debut *Wedding in White*. Nearly 40 years after its original release, *Death Weekend* has lost none of its intensity and shock value, and viewer discretion is advised.

—we are delighted that director William Fruet will be providing a Skype Q and A and introduction to the screening of *Death Weekend*.

Screening of *Death Weekend* courtesy of Andre Link/William Fruet.

Warning: this film contains some scenes that patrons may find disturbing.

**Face of the Devil/AKA La Cara Del Diablo (Frank Perez-Garland, 2014, Peru)**
Exclusive pre-release screening
Thursday 12th November 8.30pm-10pm Sallis Benney Theatre (18 cert)

Proving that social trauma is often conflated with longstanding ritual fears, *Cine-Excess IX* is delighted to host an exclusive pre-release screening of Frank Perez-Garland's visually arresting film *Face of the Devil* (AKA *La Cara Del Diablo*). Part of the recent wave of new Peruvian horror films that have begun to impact on the international scene, the film mixes teen movie tropes with traditional myths and legends in a story about a group of teenagers who decide to holiday in a remote jungle region with terrifying and tragic results. Ignoring local warnings about the legend of the Tunche, a shapeshifting demon who acts as a harbinger of death, the group must defend themselves against an unseen aggressor with a quest for violent destruction. The film juxtaposes this impending threat with a series of disorienting flashbacks that involve the heroine's own mother suffering as a victim of demonic possession, which further adds a theme of personal torment to the trials facing the group. By cleverly conflating an examination of contemporary gender values with traditional mythical beliefs, *Face of the Devil* provides strident sexual commentary matched by strong central performances that all culminate in a genuinely unnerving finale.

Screening of *Face of the Devil* courtesy of Jinga Films.
Feed the Devil (Max Perrier, 2014, UK/Canada)
UK Theatrical Premiere
Friday 13th November 6.30pm -8pm - Sallis Benney Theatre (18 cert)

Deliverance meets Cannibal Holocaust in this terrifying new backwoods terror tale that gets its UK theatrical premiere at Cine-Excess IX. When a trio of misfits head to the wilderness in search of a hidden drug stash, their ill-natured treatment of the natives and the environment leads to unexpected and violent retribution, in a dark new thriller that recalls the grisly greats of the 1970s cannibal cycle. With its emphasis on ritual conceptions of terror, Max Perrier's film delivers both shocks and suspense while managing to maintain an unsettling sense of foreboding throughout. These cinematic qualities are aided by its central performances, particularly from Ardis Barrow and cult actor/director Jared Cohn as two slackers struggling to comprehend their disorienting and dangerous new rural environment. What makes the film even more interesting is its status as UK/Canadian co-production, which raises some interesting questions about how transnational cult films can so effectively draw on existing social fears and phobias around the rural/ethnic ‘other’.

We are delighted that actor/director Jared Cohn will be providing an introduction to the screening of Feed the Devil.

Screening of Feed the Devil courtesy of Jinga Films.

Shopping Tour (Mikhail Brashinskiy, 2012, Russia)
Exclusive Label Launch Screening
Friday 13th November 8.30pm -10pm - Sallis Benney Theatre (18 cert)

Satirical, social splatter at its very best, courtesy of Mikhail Brashinskiy, one of the new leading lights of European horror cinema. When a grieving Russian mother and her teenage son embark on a coach trip to a Finnish hypermarket they get much more than they bargained for, with locals interpreting ‘consumption’ to mean a fixation with foreign flesh rather than with luxury brand items. Benefitting from a tightly constrained script and a range of innovative handy-cam horror moments, Shopping Tour sets up allusions to multiple horror classics before carving out its own unique and bloody path. While the inclusion of cannibalistic kids and shopping mall mayhem clearly reference Night of the Living Dead (1968) and Dawn of the Dead (1978) respectively, it is clear that Mikhail Brashinskiy's film is using these established genre tropes as a springboard to examine more contemporary national anxieties, such as the uneasy notions of belonging and otherness that border a ‘united’ Europe. By focussing on a national celebration that involves the annual slaughter of foreign visitors, Shopping Tour ultimately owes as much to René Girard’s concepts of contaminated ritual violence as it does to George Romero's zombie mythology.

Cine-Excess IX is proud to be supporting the launch of the new Terracotta Distribution DVD label Sharp Teeth Films, whose first release is Shopping Tour.

Screening of Shopping Tour courtesy of Sharp Teeth Films/Terracotta Distribution.

The Entity/AKA La Entidad (Eduardo Schuldt, 2015, Peru)
Saturday 14th November 6.30pm -8pm - Sallis Benney Theatre (18 cert)

Paranormal Activity … Peruvian style, in the latest entry to the ever popular found footage horror cycle. When a group of plucky students decide to explore the murky world of ‘reaction videos’, they are exposed to a syndrome where viewers of online death and depravity videos are themselves subject to threat and violation from an unseen source whose presence problematizes the boundaries of the rational and supernatural. Employing all of the established techniques of found footage terror to good effect, Schuldt’s film utilizes a range of online, video and celluloid techniques in the generation of its realist shock effect. While these devices provide an unnerving element to proceedings, performances from the young cast also add to the film’s power. Because of its look and found footage construction, allusions to established releases such as Paranormal Activity remain inevitable. However, by generating the basis of its threat within a far more localized set of historical traumas, The Entity remains an effective chiller whose conceptions of the horrific remain firmly anchored within the boundaries of an unresolved national nightmare.

Screening of The Entity courtesy of Jinga Films
For Dredger—bullets speak louder than words!

**DREDGER**

0800 hours, East Berlin. Headquarters of the “Clapo”... the East German secret police. Dredger is being interrogated by Police Chief Goessler with methods that cannot fail.

**THE BERLIN JOB**

YOU’LL GET NOTHIN’ OUT OF ME!

VERY WELL, IF YOU ARE GOING TO BE DIFFICULT, WORK ON HIS FRONT TEETH NOW.

I FIGHT DIRTY TOO, PAL.

NOW LET’S CUT OUT THE PLAY-ACTING, HERR GOESSLER. YOU WANT TO DEFECT TO THE WEST AND THAT’S WHY WE’RE HERE... TO GET YOU OUT.

JA, I HAVE VALUABLE INFORMATION FOR...
CREDITS AND THANKS
CINE-EXCESS IX

Cine-Excess IX are:

Xavier Mendik
Director of Cine-Excess
xavier.mendik@cine-excess.co.uk

Glenn Ward
Co-Director of Cine-Excess IX
G.P.Ward@brighton.ac.uk

Alex Fitch
Co-Director of Cine-Excess IX
A.Fitch@brighton.ac.uk

Paul Smith
Co-Director of Cine-Excess (PR)
paul.smith@cine-excess.co.uk

Paul Johnson
Co-Director of Cine-Excess (Design)
paul.johnson@cine-excess.co.uk

Cine-Excess IX brochure designed by Jacob Brown

The Cine-Excess IX Team wish to thank:

Martin Barker (Aberystwyth University),
Alan Boldon (University of Brighton), Jacob Brown (University of Brighton), Oliver Carter (Birmingham City University), Donna Close (University of Brighton), Jared Cohn (Traplight Media), Nicola Collins (Visit Brighton), Victoria Curtain, Clare Dean (Terracotta Distribution), William Fruet, Tom George (Happy Hour Productions), Katie Gregory (University of Brighton), Liz Griffiths (University of Brighton), Helen Kennedy (University of Brighton), Joey Leung (Terracotta Distribution), Andre Link, Joe Mansfield (University of Brighton), Anna McCall (University of Brighton), Jim McCarthy, John Mercer (Birmingham City University), Pat Mills, Lisa Mills, Max Perrier (Peter Proffit Films), Deke Richards (Cine-Excess North America), Julian Richards (Jinga Films), Philip Thickett (Birmingham City University), Jim Whitelegg (Brighton and Hove Borough Council), Chris Williams (University of Brighton), Brian Yzna, Gillian Youngs (University of Brighton).

www.cine-excess.co.uk

All images from Action Magazine used in this brochure are copyright of Egmont Publishing.
“HAS THE SATIRICAL BITE OF AN EARLY GEORGE A. ROMERO OR PETER JACKSON MOVIE.”
HOLLYWOOD REPORTER

SHOPPING TOUR
IT’LL COST YOU AN ARM AND A LEG...
OUT NOW ON DVD
available at hmv
while stocks last

COMING SOON FROM SHARP TEETH FILMS...
WWW.SHARPTEETHFILMS.COM /SHARPTEETHFILMS /@SHARPTEETHFILMS