



Mid  
Nights  
ALL  
THRU  
OCT.

VIDEO  
NASTIES

30 SHOCKERS  
THAT OUTRAGED  
A NATION!

ONLY AT CINEFAMILY



# Jack Sargeant

## ***To Avoid Fainting Keep Repeating... It's Only A 'Video Nasty'***

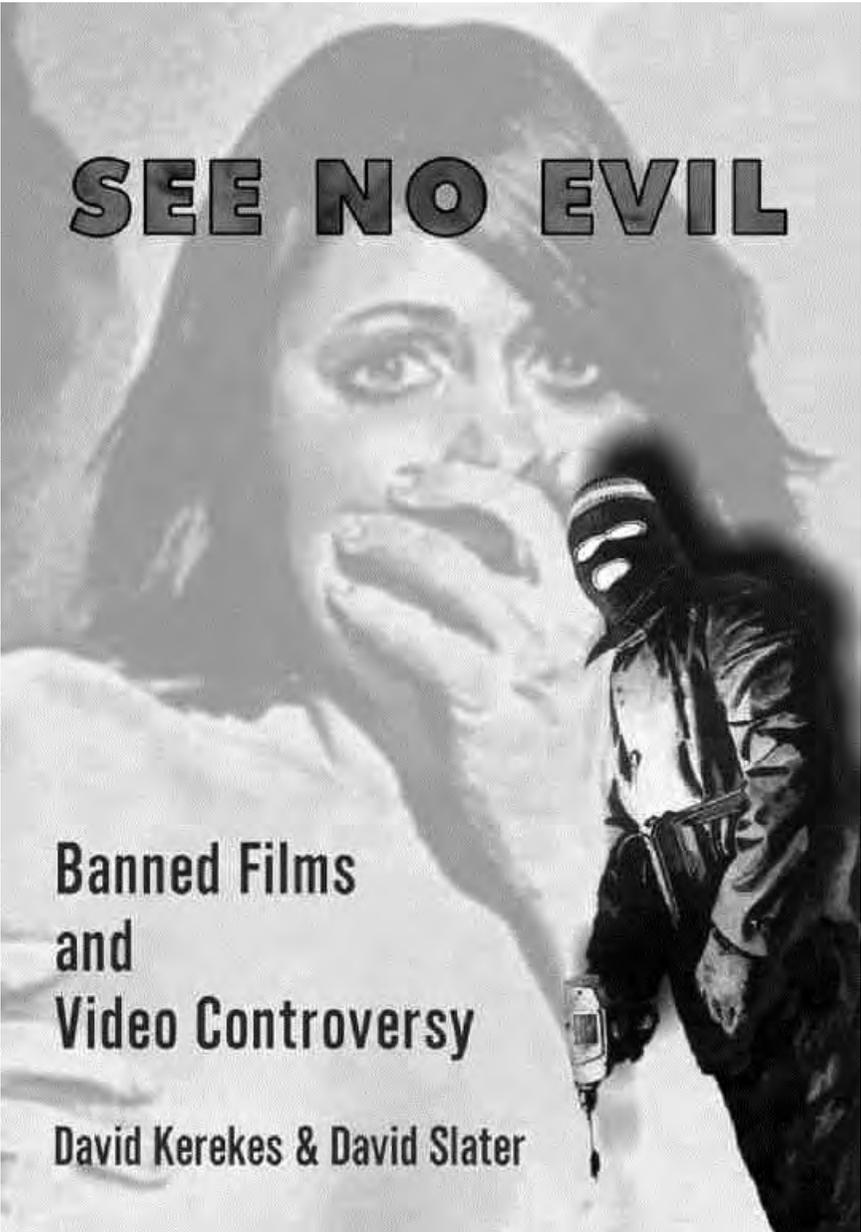
Until the introduction of Channel 4 TV in the autumn of 1982, Britain had only three television channels, all of which would stop broadcasting shortly after midnight and would not recommence transmissions until the following morning. Closedown would be marked by the national anthem preceded, in some regions, by the snail's pace parochialism of the religious program *Company*. It is hardly surprising that with such a stupefying television ethos that when home video was launched in the 1970s it truly took off, leading to a massive video boom in the early 1980s with a greater proportion of people having video recorders than in any other country<sup>i</sup>. Estimates suggest that proportionally the UK had the highest number of video recorders in the world. Accessible home video technologies enabled families to rent films from the many thousands of dedicated video rental shops that opened across the country throughout the early 1980s. These shops were joined by local „corner shops“ which often carried a handful of popular titles, according to some reports there were more than 15,000 such shops in Britain by 1983<sup>ii</sup>. These were not the video chains that emerged in the 1990s, but small independent businesses serving their local community.



The major studios were uncertain of how to position themselves and their product in a medium they believed could become their competitor, and they did not fully embrace video distribution, delaying the release of recent films for the emergent and ever expanding home video market. However, the independent companies and the producers who cut their teeth at the cheaper end of the market saw a new audience hungry for film and began making their product available on videotape. These movies often emerged from the cheaper end of the market, films that had been produced for grindhouse screens of New York's 42<sup>nd</sup> Street, low budget exploitation titles destined for midnight screenings, drive-ins and the spunk splattered seats of insalubrious inner city cinemas across the USA. The rights to these films were readily available and thanks to the growth of the rental market the returns were potentially high. Videotapes released by small independent labels such as Vipco and Go Video began to appear across Britain.

Asked about these companies David Kerekes, co-author with David Slater of *See No Evil: Banned Films and Video Controversy*, recalls "Some of the first video companies were already established in other forms of home entertainment, such as Super-8 and the like; they made the transition to video rather than face the alternative, which was to go out of business. Most video companies, however, sprung up overnight to take the initiative in a market that was still being shaped. None of these companies specifically sought to release low budget horror and exploitation movies, they released what became available to them. The so-called „video nasties“ didn't come until sometime later. The only thing that defines a film as a „video nasty“ is the presence of that particular film on a rather arbitrary list of films issued by the DPP (Director of Public Prosecutions).”

Classification regulation in the UK meant that titles released on video carried the same certificate as their cinema release, however films released directly to video were uncertified. Between 1980 and 1984 the shelves at video rental stores creaked under the weight of low budget



# **SEE NO EVIL**

**Banned Films  
and  
Video Controversy**

**David Kerekes & David Slater**



exploitation, sexploitation and horror b-movies, often titles produced in America and Italy. In this, the glorious period of uncensored video, people could rent such (occasionally dubious) classics as *Cannibal Ferox*, *I Spit On Your Grave*, *The Beyond*, *Driller Killer*, *SS Experiment Camp*, *Xtro*, *The Last House on the Left*, *Zombie Creeping Flesh* and many other titles which subsequently became known as „video nasties“.

While frequently described as horror films these movies have no common singular generic root, although they often shared a predilection for graphically shot, brutal and frequently gory violence. In true exploitation style they were often marketed as disgusting, gross and extreme, all the better to attract an audience. Blood splattered box artwork often depicted screaming semi-naked women and boasted such legendary *we-dare-you* taglines as: “to avoid fainting keep repeating it’s only a movie...” “Watch it if you dare!” and “Shock by shock you will feel the Chilling Terror!” Others boasted grimly descriptive taglines: “Horrifying experiments”, “Bit by bit by bit he carved a nightmare”, “When the butcher goes berserk...” and, perhaps the bluntest description ever used to market a film: “Eaten alive! The ultimate terror movie...”

Some of these films, such as Lucio Fulci’s surreal cursed hotel zombie movie *The Beyond* or Abel Ferrara’s brutal study of psychosis *The Driller Killer* were masterworks by directors subsequently acknowledged as auteurs. Others were more traditional exploitation fodder, the kind of films designed to make money fast based on the promise of satisfying the prurient fascinations of the viewers, for example *SS Experiment Camp*, ostensibly a crude attempt to combine soft-core porn with Nazis. Such distinctions are obviously in some way false and there are pleasures (although, some may argue, dubious ones) to be had from all of these movies.

These films were popular, there was a scarcity of other films on video and audiences gravitating to home entertainment wanted to watch movies every night and were more willing to rent unfamiliar titles. Indeed, in the debate that would soon come, one aspect that concerned



some paternalistic politicians was the relative popularity of these movies as well as their availability, as Conservative MP David Mellor stated “Members must agree with me that it is a bitter pill to swallow that we live in a society where we have to pass a law to prevent thousands of our fellow citizens from watching appalling videos.”<sup>iii</sup>

In these early days there was a freedom of material on video that was previously unheard of. Horror fans familiar with only big budget studio features and classic Hammer films, as well as the plain curious, could investigate exploitation movies from across the world, most of which would never see a domestic cinema release, often because they were too obscure but also because they may have been too violent to pass the censor uncut. Film historian and author David Flint recalls that the period “felt revolutionary – not just the „nasties”, but the sudden appearance on the high street of all of these obscure films, never reviewed by Alan Frank or in *House of Hammer*, not even mentioned in passing in any magazines. With the appearance of *Fangoria* in ‘79, which was far more of a revolution and revelation than anyone might appreciate now – it felt like a real shift. Before then, it was accepted by magazines that horror fans would, of course, be interested in *Star Wars* and other sci-fi juvenilia, where as these magazines established a much more natural link to exploitation movies and general sleaze.”

For a short time audiences were able to experience a world of cinema that was wide open with possibilities. Until largely right wing tabloid newspapers, politicians and self-appointed moral guardians became concerned with some of the movies that were being rented from across the UK.

In spring 1982, the Advertising Standards Association upheld complaints about the extreme cover art for *SS Experiment Camp*, *The Driller Killer* and *Cannibal Holocaust* pictured in trade publications, it was a foretaste of what was to come<sup>iv</sup>. On 23rd May 1982 *The Sunday Times* ran an article exploring the new wave of uncensored horror films emerging via video rentals under the headline „How High Street Horror



AND YOU WILL FACE THE SEA OF DARKNESS

AND ALL THEREIN THAT MAY BE EXPLORED.

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Die Gelehrten! Dem Zombies, From Dem Jenseits, L'Autre, Au Para, P'Pop...

# THE BEYOND

A Film By LUCIO FULCI

CACRIONA MACCOLL - DAVID WARBECK - SARAH KELLER - ANCOINE SAINT JOHN and with VERONICA LAZAR  
Special Effects and Make up GIANNICO DE ROSSI Music by FABIO FRIZZI Design and Costumes by MASSIMO LENCINI  
Edited by VINCENZO COMASSI, s.r.l. Director of Photography SERGIO SALVATI, s.r.l.  
Story by DARDANO SACCHETTI - GIORGIO MARRUZZO - LUCIO FULCI  
Produced by FABRIZIO DE ANGLIIS for FULVIA FILM s.r.l. Directed by LUCIO FULCI

© 1981 Fulvia Film



Is Invading The Home.” The article went on to discuss videos that depicted “murder, multiple rape, butchery, sadomasochism, mutilation of women, cannibalism and Nazi atrocities,” effectively describing the aesthetic of what would become the „video nasties“.

Individual police forces were empowered to remove titles if they could be considered obscene under the 1959 Obscene Publications Act, but these raids were at the discretion of the chief constable. As Kerekes and Slater observe “what constitutes an obscene article in one part of the country may be freely available in another part. This is a criteria that has as much to do with, say, the religious beliefs of the area’s Chief Constable as it does the manpower available.” Within a month of *The Sunday Times* article the Obscene Publications Squad had seized copies of *SS Experiment Camp*, *I Spit On Your Grave* and *The Driller Killer*. These were prosecuted alongside *Cannibal Holocaust* and *Death Trap*, under section 3 of the Act, which meant that the offending material could be forfeited and destroyed by order<sup>v</sup>. Over the following months many other titles were charged and effectively banned, in some cases overzealous police officers even seized benign titles, including children’s cartoons and even *The Best Little Whorehouse in Texas*.

The situation was a mess of seizures and prosecutions, best illustrated by the example of *The Evil Dead*. The film had already been certified and screened at cinemas, but on video was repeatedly seized and charged, and at one point faced more than 45 separate prosecutions across the UK. Although repeatedly cleared of charges the DPP refused to halt the numerous multiple prosecutions. Finally in November 1984 at Snaresbrook Crown Court, London, Presiding Judge Owen Stable QC commented on the absurdity of the situation and finally confirmed the film was not obscene and described the numerous trials as “lamentable.”<sup>vi</sup>

In order to pacify video traders, who understandably wanted to avoid raids, stock seizures and prosecutions, and were searching for guidance to clear-up the confusion regarding what was obscene, the DPP



began compiling a list of films that were the subject of either ongoing or successful prosecutions for obscenity. The titles on the list were first made public in 1983, and collectively they became known as the „video nasties“. There were more than 70 videos on the DPP’s list, which, as obscenity cases collapsed or were dropped, fell to 39 titles. Through the British Videogram Association the industry launched a voluntary code in 1983, but events were underway that would have far larger legal and cultural ramifications<sup>vii</sup>.

Britain’s best-known self-appointed moral guardian was Mary Whitehouse, who, with her glasses and blue rinse, adopted the clichéd appearance of the „perfect“ mother and grandmother. But her appearance belied her absolutely ruthless beliefs, advocacy of censorship and her own archaic sense of Christian morality, exactly how ruthless she could be was made clear when videos were prosecuted under section 3 of the Obscene Publications Act, she called it a “public scandal” and demanded trials under section 2 in which the offender could be imprisoned for three years. A former teacher, Whitehouse was a staunch Christian and espoused a belief in protecting the quality of life in Britain, standards that she believed were under continual threat from crumbling moral values, homosexuality, blasphemy, bad language and violence in the media. She co-founded the Clean-Up TV Campaign in 1963 with her husband Ernest alongside the Reverend Basil and Mrs Norah Buckland, amongst other things the organisation’s manifesto described the BBC as employing “people whose ideas and advice pander to the lowest in human nature and accompany this with a stream of suggestive and erotic plays which present promiscuity, infidelity and drinking as normal and inevitable.” Emboldened by an immediate surge of interest the organization morphed into the National Viewers and Listeners Association (NVALA) in 1965.

Alongside an ongoing series of attacks directed at the BBC the NVALA also focused on other aspects of contemporary culture they found unsavoury including film violence, the presence of sex shops on



high streets and homosexuality in the theatre. Whitehouse even targeted poetry, successfully taking out a private prosecution against *Gay News* for blasphemous libel in 1977 following the paper's publication of a poem „The Love That Dares Speak Its Name“ which described a centurion's love of Christ on the Cross. In 1980 she turned her attention to video, which she described in a letter to the then home secretary as “the biggest threat to the quality of life in Britain.”<sup>viii</sup>

The British right wing tabloid newspapers, and especially *The Daily Mail*, rallied to the cause, with numerous editorials decrying „video nasties“. On the 1<sup>st</sup> July 1983 *The Daily Mail* announced on its front page: „Ban Video Sadism Now“. Simultaneously journalists searched for criminals whose crimes could be linked to and blamed on the availability of uncensored videos, yet again attempting to substantiate the mythical link between supposedly „low“ culture, juvenile delinquency and violent crime. An ongoing debate that can be traced back through countless moral panics around video, film, rock and roll, horror comics, pulp novels and 19<sup>th</sup> century penny dreadfuls, and has recently manifested in debates about computer games.

Mary Whitehouse and the NVALA, alongside *The Daily Mail* and other papers rigorously campaigned against the perceived threat of danger proffered by the availability of „video nasties“. Whitehouse visited 60 key marginal seats prior to the 1983 election in order to promote the idea of a bill to ban the „video nasties“ with the candidates<sup>ix</sup>. At the Conservative Party Conference the NVALA screened a collection of extracts from „video nasties“ at a fringe meeting. The Conservative Party's 1983 election manifesto announced their intention to deal with “the dangerous spread of violent and obscene video cassettes”<sup>x</sup> and after winning the election the Conservative MP Graham Bright introduced a Private Member's Bill to effectively ban these videos.

In Parliament, Bright screened a selection of clips from „video nasties“ to an estimated one hundred MPs, showing them a collection of images of numerous incidents of fictional violence. Edited together as a



morass of footage devoid of even rudimentary narrative context the effect was designed simply to create revulsion, shock and moral outrage, and the audience of politicians were suitably appalled with the (fake) violence they had witnessed.

A week later in his Parliamentary speech laying out his perceived need for a bill Bright reminded his fellow MPs of the “sickening sexual abuse, mutilation and even cannibalism”<sup>xi</sup> that they had watched at the screening, reiterating that some MPs had walked out in disgust. He also emphasised the risks should children see the films, suggesting exposure could “damage their view of adult life for ever”<sup>xii</sup>, playing the traditional „think-of-the-child“ card for those who advocate censorship (of course, like many who espouse censorship, exposure to the material had not affected Bright negatively but could effect others). Predictably, the NVALA had also emphasized the risk to children in their pre-election campaigning.

The outcome was inevitable, and MPs voted in favour of the act and the Video Recordings Bill was passed by Parliament in 1984, becoming law the following year. Astonishingly this was the first peacetime pro-censorship bill since the Theatre Act of 1843<sup>xiii</sup> and it was passed unopposed<sup>xiv</sup>. All videos now needed to be classified, a prohibitively expensive task for small distributors and, given the furore regarding the content of these films, a potentially pointless exercise in the cultural climate. Tapes that were unclassified and in distribution would need to be retrospectively certified and the criteria for certification would be more stringent than that required for cinematic distribution. People found guilty of possessing uncertified work intended for distribution could be liable to two years imprisonment or a fine of up to 20,000 pounds.

The effects of the Act were brutal, as Kerekes states, “Having no clear idea of whether any film would even be given a certificate, whether they were legal, or whether they would require cuts, the majority of companies simply folded rather than take the risk. Don’t forget, the huge backlash against these films and the companies behind them was



tantamount to a witch-hunt, if the prospect of investing a ton of cash wasn't off-putting enough, a lynch mob at the door was!"





Meanwhile, the DPP's list of „video nasties“ became the list of must see films for gore-fixated fans, horror enthusiasts and trash film aficionados. What self-respecting fan would not want to see films that were considered so malevolent the government had a list of them? At first these banned titles were still available, even with existence of the DPP's list and the Video Recording Bill there were copies still in circulation which could be found in discount bins, second hand shops and market stalls. But gradually these titles vanished from the public eye, disposed of by video stores or snapped up by fans, but they subsequently found a new life in the emergent video underground.



Fans of horror movies began to essay their interests in fanzines such as *Samhain*, *Eyeball* and later in *Is It...Uncut?* tracing their interests though various horror movies, „video nasties“ and often further into wider areas of exploitation cinema. Meanwhile enthusiasts traded tapes



of the films amongst themselves. Flint remembers watching several of the titles before the advent of the Video Recordings Act, and hunting down titles after the ban. “Small ads in mainstream(ish) video magazine were great, not just for contacting dodgy dealers but also for building up the network – or „ring“ in tabloid-speak – that would eventually form the fanzine, festival and now film distribution and production scene. Film fairs were also good. And I used to travel in search of obscure movies – Sunday was a day to set off walking in a specific direction, checking video stores along the way. Some of the smaller village places still had amazing rarities gathering dust that they would be willing to part with. Copies were an option – I never did get UK originals of *Faces of Death* or *Beast In Heat* for instance.”

While original tapes became prohibitively expensive collector’s items, nth generation bootlegs were available if people knew where to look. Invariably the quality of these bootleg tapes varied; they could be fuzzy, they could be near perfect, but to legions of fans sitting around the television set watching these films would become an affirmation of their taste and a right of passage.

As to the fans that collected the banned tapes, Kerekes observes, “A lot of the movies are pretty terrible. There are a few decent ones on the list, such as *Zombie Flesh Eaters* and *Tenebrae*, but criteria such as artistic merit and technical competence was negated by the collector-desire to obtain those films on the DPP list that were harder to find than others.”

While other countries censored, cut and in some rare cases banned films, in the UK the unholy alliance between Christian moralists, right wing journalists and a reactionary government created a unique situation. More than this, however, the DPP’s list of „video nasties“ became famous across the world, and fans beyond the UK strived to search out and see these infamous titles. Andrew Leavold of the now defunct Trash Video store in Brisbane, recalls “I’m not sure how much of the experience of watching videos nasties represented a private club’s badge of



honour, a personal litmus test of one's own limits of taste and endurance, a surrendering to the dark aura and frisson you believed those films seemed to possess, or a one-fingered salute to The Man. I suspect all four, in varying degrees, as well as a love of black humour and blood-caked cheese."

Similarly, Dean Bertram of Sydney's A Night of Horror Film Festival remembers watching horror films, including the „video nasties“, while growing up. “Some of the films I rented as a young teen were on the UK's banned list as were other films that Australian horror fans shared amongst ourselves. Films that are now considered horror classics – *Cannibal Holocaust* and *Texas Chainsaw Massacre 2* – seemed all the more glamorous in the „80s due to the fact that you knew you were watching something that you weren't meant to, even if the copy you had was a third or fourth generation bootleg and you could hardly make out the actor's faces, let alone the gore! I look at all of these films as belonging to a golden age. As a fan whose taste was formed with the launch of video and my first independent trips to the cinema that followed shortly thereafter, I tend to compare most horror films made since with the films that I discovered in that period. And I think that's common for a lot of horror cineastes.”

Melbourne author of *Hip Pocket Sleaze* John Harrison recalls that while most films were freely available (except in Queensland) “Watching these films was definitely a rite of passage. Watching the movie of your choice in your own home at your own leisure was such a novelty in those early days. Many of these films I had never heard of, so taking a gamble on a film was part of the fun, and stumbling across complete jaw-droppers like *Bloodsucking Freaks*, *Street Trash*, *Cannibal Apocalypse* and *Basket Case* made it worth sitting through a mountain of snoozers.”

With newspapers reproducing as many shocking pictures as they could to defend their censorious ambitions, while, no doubt, hoping the scandalous images and headlines would boost circulation to the very



moral tongue clickers who wanted to see the videos banned, and with the occasionally lurid descriptions offered by politicians and journalists, the „video nasties“ – to those who never saw them - appeared far worse than they actually were. Over the subsequent 25 years they have gained a reputation as both the standard of evil dragged out periodically by media watchdogs and as classics of exploitation cinema.

Since the 1990s many of these films have been certified and released on DVD, and, with changing social mores and a less hysterical cultural climate, few are extensively cut. Watching them now it is clear that often the lingering shots of stage blood and violence appearing as updated versions of the theatre of the Grand Guignol. These films represent part of an ongoing history of cinema, but with their fixation on violence and death they also engage with shared fears and anxieties about individual and societal relationships, physical vulnerability and mortality, common questions that can be traced back through the history of all cultures.

In the UK *The Daily Mail* still continues to campaign for censorship, regularly speculating on the links between collapsing morality, youth delinquency and popular culture. In 1996 the paper campaigned against Cronenberg’s *Crash*, describing the literary adaptation as “depraved” and a “car crash sex film”. They responded with outrage at *Kick Ass* being rated 15 rather than 18<sup>xv</sup>, and, ever anxious for new moral panics they recently ran the headline “Do You Know What Your Child Is REALLY Watching On Their Mobile?”<sup>xvi</sup> After a lifetime of advocating censorship Mary Whitehouse died in 2001. That same year the NVALA was rebranded as Mediawatch-UK, it continues to campaign for “family values in the media.”

Horror films flourish at the cinema and on DVD. Many of those who grew up watching „video nasties“ haven’t become morally bankrupt or psychopathic.

The films on DPP’s infamous list were a motley assortment of post-George Romero zombie horror movies, castration-heavy rape-revenge



flicks, Italian cannibal movies, softcore Nazi-sex films and science fiction schlock. In true grindhouse style some of these films have been released and rereleased under various names, in some cases to capitalise on the success or infamy of another title.

*Absurd* aka *Rosso sangue* (Peter Newton aka Aristide Massaccesi, Italy, 1981)

*Anthropophagous the Beast* (Joe D'Amato aka Aristide Massaccesi, Italy, 1980)

*Axe* aka *California Axe Massacre* aka *Lisa, Lisa* (Frederick R Friedel, USA, 1974)

*The Beast In Heat* (Ivan Katansky aka Luigi Batzella, Italy, 1977)

*The Beyond* aka *Seven Doors of Death* (Lecio Fulci, Italy, 1981)

*Blood Bath* (Mario Bava, Italy, 1971)

*Blood Feast* (Herschell Gordon Lewis, USA, 1963)

*Bloody Moon* (Jesus Franco, Spain, 1981)

*The Bogey Man* aka *The Boogey Man* (Ulli Lommel, USA, 1980)

*The Burning* (Tony Maylam, USA, 1980)

*Cannibal Apocalypse* (Antonio Margheriti, Italy / Spain, 1980)

*Cannibal Ferox* aka *Make Them Die Slowly* aka *Woman From Deep River* (Umberto Lenzi, Italy, 1981)

*Cannibal Holocaust* (Ruggero Deodato, Italy, 1979)

*The Cannibal Man* (Eloy de la Iglesia, Spain, 1972)

*Cannibal Terror* (Julio Perez Tabernerero, Spain, 1981)

*Contamination* (Luigi Cozzi, Italy / Germany, 1980)

*Dead and Buried* (Gary A Sherman, USA, 1981)

*Death Trap* (Tobe Hooper, USA, 1976)

*Deep River Savages* (Umberto Lenzi, Italy, 1972)

*Delirium* (Peter Maris, USA, 1979)

*The Devil Hunter* (Clifford Brown aka Jesus Franco, Spain, 1980)

*Don't Go In The House* (Joseph Ellison, USA, 1979)

*Don't Go In The Woods...Alone!* Aka *Don't Go In The Woods* (James Bryan, USA, 1980)

*Don't Go Near The Park* (Lawrence D Foldes, USA, 1979)

*Don't Look In The Basement* aka *The Forgotten* (S F Brownrigg, USA, 1973)



*The Driller Killer* (Abel Ferrere, USA, 1979)  
*The Evil Dead* (Sam Raimi, USA, 1982)  
*Evilspeak* (Eric Weston, USA, 1981)  
*Expose* aka *House on Straw Hill* (James Kenelm Clarke, UK, 1975)  
*Faces of Death* (Conan Le Cilaire, USA / Japan, 1979)  
*Fight For Your Life* (Robert A Endelson, USA, 1977)  
*Forest of Fear* aka *Bloodeaters* aka *Blood Eaters* aka *Toxic Zombies*  
(Charles McCrann, USA, 1979)  
*Flesh For Frankenstein* aka *Andy Warhol's Frankenstein* (Paul  
Morrissey, Italy / France, 1973)  
*Frozen Scream* (Frank Roach, USA, 1975)  
*The Funhouse* (Tobe Hooper, USA, 1981)  
*Gestapo's Last Orgy* aka *Caligula Reincarnated as Hitler* (Cesare  
Canevari, Italy, 1977)  
*The Ghastly Ones* aka *Blood Rites* (Andy Milligan, USA, 1967)  
*The House By The Cemetary* (Luicio Fulci, Italy, 1981)  
*House on the Edge of the Park* (Ruggero Deodato, Italy, 1980)  
*Human Experiments* (Gregory Goodell, USA, 1979)  
*I Miss You, Hugs And Kisses* (Murray Markowitz, Canada, 1978)  
*I Spit On Your Grave* aka *The Rape And Revenge Of Jennifer Hill* aka  
*Day of the Woman* (Meir Zarchi, USA, 1978)  
*Inferno* (Dario Argento, Italy, 1980)  
*Island of Death* aka *Island of Perversion* (Nico Mastorakis, UK / Greece,  
1975)  
*Killer Nun* (Giulio Berruti, Italy, 1978)  
*The Last House on the Left* (Wes Craven, USA, 1972)  
*Late Night Trains* aka *Torture Train* aka *Last House on the Left II* aka  
*Second House From The Left* (Aldo Lado, Italy, 1974)  
*The Living Dead At The Manchester Morgue* aka *The Living Dead* (Jorge  
Grau, Spain / Italy, 1974)  
*Love Camp 7* (R L Frost, USA, 1968)  
*Madhouse* (Ovidio G Assonitis, USA/Italy, 1981)  
*Mardi Gras Massacre* (Jack Weis, USA, 1978)  
*Night of the Bloody Apes* (Rene Cardona, Mexico, 1968)  
*Night of the Demon* (James C Wasson, USA, 1980)  
*Nightmare Maker* aka *Butcher, Baker, Nightmare Maker* (William  
Asher, USA, 1981)



*Nightmares In A Damaged Brain* (Romano Scavolini, USA, 1981)  
*Possession* (Andrzej Zulawski, France / Germany, 1981)  
*Pranks* aka *The Dorm That Dripped Blood* (Jeff Obrow and Stephen Carpenter, USA, 1982)  
*Prisoner of the Cannibal God* (Sergio Martino, Italy, 1979)  
*Revenge of the Bogey Man* aka *Revenge of the Boogey Man* (Ulli Lommel and Bruce Starr, USA, 1982)  
*Shogun Assassin* (Robert Houston, USA, 1980)  
*The Slayer* (J S Cardone, USA, 1981)  
*Snuff* aka *American Cannibale* (uncredited, USA, 1976)  
*SS Experiment Camp* aka *SS Experiment Love Camp* (Sergio Garrone, Italy / 1976)  
*Tenebrae* aka *Tenebre* (Dario Argento, Italy, 1982)  
*Terror Eyes* aka *Night School* (Kenneth Hughes, USA, 1980)  
*The Toolbox Murders* (Dennis Donnelly, USA, 1978)  
*Unhinged* (Don Gronquist, USA, 1982)  
*Visiting Hours* (Jean Claude Lord, Canada, 1981)  
*The Werewolf and the Yeti* aka *Night of the Howling Beast* (Miguel Iglesias Bonns, Spain, 1975)  
*The Witch Who Came From The Sea* (Matt Cimber aka Matteo Ottaviano, USA, 1976)  
*Women Behind Bars* (Jesus Franco, France / Belgium, 1975)  
*Xtro* (Harry Bromley Davenport, UK, 1982)  
*Zombie Creeping Flesh* aka *Virus* aka *Night of the Zombies* (Bruno Mattei and Vincent Dawn, Italy / Spain, 1981)  
*Zombie Flesh Eaters* aka *Zombi 2* (Lucio Fulci, Italy, 1979)

A version of this essay was published in Australian monthly film magazine FILMINK.

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<sup>i</sup> David Marsh, Peter Gowin, Melvyn Read, *Private Members Bills & Moral Panic: The Case of the Video Recordings Bill* (1984), *Parliamentary Affairs*, 39 (2), 1986, p.185

<sup>ii</sup> There are numerous estimates of how many video shops there were across the UK. Figures advanced vary from 5000 – 20,000. The figure of 15,000 dedicated video shops can be found on [http://www.bookofthedead.ws/website/the\\_evil\\_dead\\_censorship.html](http://www.bookofthedead.ws/website/the_evil_dead_censorship.html) (accessed, 16th Sept, 2010)

<sup>iii</sup> Video Recordings Bill, HC Deb 11 November 1983 vol 48 cc521-80 [http://hansard.millbanksystems.com/commons/1983/nov/11/video-recordings-bill#S6CV0048P0\\_19831111\\_HOC\\_103](http://hansard.millbanksystems.com/commons/1983/nov/11/video-recordings-bill#S6CV0048P0_19831111_HOC_103)

<sup>iv</sup>

[http://www.eofftv.com/eofftv/index.php5?title=Category:Video\\_nasties](http://www.eofftv.com/eofftv/index.php5?title=Category:Video_nasties)

<sup>v</sup> A Nasty Story, *Screen*, 25 (2), 1984, p.70

<sup>vi</sup> [http://www.bookofthedead.ws/website/the\\_evil\\_dead\\_censorship.html](http://www.bookofthedead.ws/website/the_evil_dead_censorship.html) (accessed 23rd Sept) see also *See No Evil*, p.147.

<sup>vii</sup> Julian Petley, A Nasty Story, *Screen* p.72

<sup>viii</sup> *See No Evil*, p.51

<sup>ix</sup> *Parliamentary Affairs*, p.188

<sup>x</sup> <http://www.conservative-party.net/manifestos/1983/1983-conservative-manifesto.shtml>

<sup>xi</sup> Video Recordings Bill, HC Deb 11 November 1983 vol 48 cc521-80 [http://hansard.millbanksystems.com/commons/1983/nov/11/video-recordings-bill#S6CV0048P0\\_19831111\\_HOC\\_103](http://hansard.millbanksystems.com/commons/1983/nov/11/video-recordings-bill#S6CV0048P0_19831111_HOC_103)

<sup>xii</sup> Video Recordings Bill, HC Deb 11 November 1983 vol 48 cc521-80 [http://hansard.millbanksystems.com/commons/1983/nov/11/video-recordings-bill#S6CV0048P0\\_19831111\\_HOC\\_103](http://hansard.millbanksystems.com/commons/1983/nov/11/video-recordings-bill#S6CV0048P0_19831111_HOC_103)

<sup>xiii</sup> *Private Members Bills & Moral Panic: The Case of the Video Recordings Bill*, *Parliamentary Affairs*, 39 (2), 1986, p.183

<sup>xiv</sup> *Parliamentary Affairs*, p.184

<sup>xv</sup> <http://www.dailymail.co.uk/tvshowbiz/article-1260169/Kick-Ass-premiere-Brad-Pitt-joins-Jane-Goldman-party.html>

<sup>xvi</sup> <http://www.dailymail.co.uk/femail/article-1216227/Do-know-child-REALLY-watching-mobile.html>