Home ▶ All Journals ▶ Journal of Popular Film and Television ▶ List of Issues ▶ Volume 46, Issue 2

Journal of Popular Film and Television >

"More than Rutting Bodies": Cambist Film

260 0

Volume 46, 2018 - Issue 2

Views CrossRef citations to date Altmetric

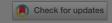
Articles

"More than Rutting Bodies": Cambist Films, Quality Independents, and the "Lost" Films of George A. Romero

Tom Fallows

Pages 82-94 | Published online: 06 Sep 2018

66 Cite this article https://doi.org/10.1080/01956051.2017.1423018



Sample our Humanities journals, sign in here to start your FREE access for 14 days

🖹 Full Article 🔼 Figures & data 👂 References 😘 Citations 🔟 Metrics

Reprints & Permissions

Read this article

Abstract:

This article traces the industrial development of sexploitation production-distribution company Cambist Films, revealing its vital importance to a historiographical understanding of American independent film. Exploring Cambist's navigation across divergent marketplaces in the 1960s and 1970s uncovers a rare intersection between conflicting cultural institutions, including arthouse cinema, adult media, and so-called "quality" independent film. This investigation includes close scrutiny of the company's collaborations with filmmaker George A. Romero, particularly the romantic drama

There's

analysis



About Cookies On This Site

We and our partners use cookies to enhance your website experience, learn how our site is used, offer personalised features, measure the effectiveness of our services, and tailor content and ads to your interests while you navigate on the web or interact with us across devices. You can choose to accept all of these cookies or only essential cookies. To learn more or manage your preferences, click "Settings". For further information about the data we collect from you, please see our Privacy Policy

ed in Accept All Essential Onlinge A. Romero Settings

Notes

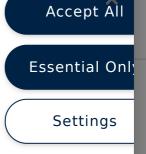
- 1. By the end of the decade, mainstream exhibitors became more open to screening adult films, with Loew's singled out by MPAA head Jack Valenti for showing the soft-core Danish film Without a Stitch (Dir. Annelise Meineche, 1968). As Jon Lewis writes, "the message was clear: even the biggest and best theatres were willing to book soft-core titles as long as the money was right" (168).
- 2. Jacqueline Pinkowitz's "Down South" also gives a thorough overview of the exploitation sector.
- 3. The US Supreme Court overturned the decision one year later.
- 4. As Otis H. Stephens, Jr., and John M. Scheb III have noted, this definition was ambiguous at best, since the Supreme Court "could never reach an agreement on what constitutes a prurient interest. The term 'redeeming social importance' also failed to generate consensus. A majority of the Court, in the years immediately following Roth, could not even agree on whether 'community' referred to the nation as a whole or to individual states or localities" (160). Put more succinctly, theatre owner James S. Maurer called the obscenity law "filthy with vagueness" ("Pennsylvanians").
- 5. The Crazies was in accord with an increase in screen violence during this period. J. David Slocum cites the end of the production code, audience fragmentation, and the "familiar social markers" of the war in Vietnam, racial conflicts, and political assassinations as causalities for this development (16–17; 20).
- 6. Intriguingly, quality was still a part of Cambist's agenda. As a review of The Swedish Minx in National Screw stated, "the budget was \$350,000, but more important than the sum was the care taken with the film. There are no short cuts in setting, technical expertise, eroticism or plot. There is also an added ingredient, which puts The Swedish Minx high in its class—humor. And, as a blue-film expert said, 'Humor in porn films

makes the so excus

About Cookies On This Site

We and our partners use cookies to enhance your website experience, learn how our site is used, offer personalised features, measure the effectiveness of our services, and tailor content and ads to your interests while you navigate on the web or interact with us across devices. You can choose to accept all of these cookies or only essential cookies. To learn more or manage your preferences, click "Settings". For further information about the data we collect from you, please see our Privacy Policy

ed on, and





Notes

Tom Fallows

Tom Fallows is a postgraduate researcher in the Department of English and Film at the University of Exeter. He has written on the subject of regional film production, cult stardom, and genre from a media industries perspective and is currently exploring an intersection between the American independent, cult, and authorship. He has taught extensively on film history and form and is co-author of George A. Romero (The Pocket Essential series, Oldcastle Books, 2009).

Related research (1)



People also read

Recommended articles

Cited by

About Cookies On This Site



We and our partners use cookies to enhance your website experience, learn how our site is used, offer personalised features, measure the effectiveness of our services, and tailor content and ads to your interests while you navigate on the web or interact with us across devices. You can choose to accept all of these cookies or only essential cookies. To learn more or manage your preferences, click "Settings". For further information about the data we collect from you, please see our Privacy Policy

Accept All

Essential Onl

Settings

Information for

Authors

R&D professionals

Editors

Librarians

Societies

Opportunities

Reprints and e-prints

Advertising solutions

Accelerated publication

Corporate access solutions

Open access

Overview

Open journals

Open Select

Dove Medical Press

F1000Research

Help and information

Help and contact

Newsroom

All journals

Books

Keep up to date

Register to receive personalised research and resources by email



Sign me up











Copyright © 2024 Informa UK Limited Privacy policy Cookies Terms & conditions

Taylor & Francis Group an informa business

Accessibility

Registered in England & Wales No. 3099067 5 Howick Place | London | SW1P 1WG

About Cookies On This Site



We and our partners use cookies to enhance your website experience, learn how our site is used, offer personalised features, measure the effectiveness of our services, and tailor content and ads to your interests while you navigate on the web or interact with us across devices. You can choose to accept all of these cookies or only essential cookies. To learn more or manage your preferences, click "Settings". For further information about the data we collect from you, please see our Privacy Policy



Essential Onl

Settings