

ITALY

FILM STIRY

Author

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1. Italian Style (2000 film)

1.1.

Italian Style is a gay pornographic film directed by Lucas Kazan for Sarava Productions in 2000. It marks the first co-production between Kazan and executive producer Kristen Bjorn.

The film was shot on location in Italy (Tuscany, Romagna and Lazio) and won the 2001 GayVN Award for Best Foreign Video. "Italian Style is visually overwhelming", writes Onan the Vulgarian in "XFactor": "the men, the sets, the outdoor locations. Kazan's interleaving of multiple sex stories simultaneously is evidence of a master director at work".

1.2. Cast

Pietro Cattani
Victor Racek
Glauco
Flavio Rossini
Marco Ramazzotti
Daniele Della Valle
Daniele Barbareschi
Tony Colombo
Michelangelo Risi
Roberto Ruggiero
Raul Veneziani
Claudio Casanova

1.3. Awards

1. 2001 GayVN Award Best Foreign Video

2. Golden Age of Porn

2.1.

The film *Deep Throat* helped inaugurate the Golden Age of Porn.

The Golden Age of Porn, or porno chic, refers to a 15-year period (around 1969–1984) in commercial American pornography, that spread internationally, in which sexually-explicit films experienced positive attention from mainstream cinemas, movie critics, and the general public. It began with release of the 1969 film *Blue Movie* directed by Andy Warhol, TEMPLATE[cite_news, last Canby, first Vincent, authorlink Vincent Canby, title Movie Review – Blue Movie (1968) Screen: Andy Warhol's 'Blue Movie', url <https://www.nytimes.com/movie/review?res=9507E5D91738E63ABC4A51DFB1668382679EDE>, date July 22, 1969, work , accesdate December 29, 2015] and the 1970 film *Mona* produced by Bill Osco. These films were the first adult erotic films depicting explicit sex to receive wide theatrical release in the United States. Both influenced the making of films such as 1972's *Deep Throat* starring Linda Lovelace and directed by Gerard Damiano, *Behind the Green Door* starring Marilyn Chambers and directed by the Mitchell brothers, TEMPLATE[cite_book, title San Francisco: The Unknown, url www.ao.uk/books?id=pXAsU1sQG1AC, isbn 1-55152-188-1, pages 238–241] 1973's *The Devil in Miss Jones* also by Damiano, and 1976's *The Opening of Misty Beethoven* by Radley Metzger.

Following mentions by Johnny Carson on his popular *Tonight Show* and Bob Hope on TV as well, *Deep Throat* achieved major box office success, despite being rudimentary by mainstream standards. In 1973, the more accomplished, but still low-budget, film *The Devil in Miss Jones* was the seventh most successful film of the year, and was well received by major media, including a favorable review by film critic Roger Ebert. The phenomenon of porn being publicly discussed by celebrities, and taken seriously by critics, a development referred to, by Ralph Blumenthal of *The New York Times*, as "porno chic", began for the first time in modern American culture. It became obvious that box office returns of very low budget adult erotic films could fund further advances in the technical and production values of porn, making it extremely competitive with Hollywood films. There was concern that, left unchecked, the vast profitability of such films would lead to Hollywood being influenced by pornography.

Prior to this, thousands of U.S. state and municipal anti-obscenity laws and ordinances held that participating in the creation, distribution, or consumption of pornography constituted criminal action. Multi-jurisdictional interpretations of obscenity made such films highly susceptible to prosecution and criminal liability for obscenity, thereby greatly restricting their distribution and profit potential. However, the US Supreme Court's 1973 decision in *Miller v. California*, narrowing and simplifying the definition of obscenity, resulted in dramatically fewer prosecutions nationwide. Freedom in creative license, higher movie budgets and payouts, and a "Hollywood mindset", all contributed to this period.

However, with the increasing availability of videocassette recorders for private viewing in the 1980s, video supplanted film as the preferred distribution medium for pornography, which quickly reverted to being low budget and openly gratuitous, ending this "Golden Age".¹ TEMPLATE[cite_book, last Lehman, first Peter, title *Bad: Infamy, Darkness, Evil, and Slime on Screen*, year 2003, publisher , location Albany, New York, isbn 978-0791459409, pages 79–88]

2.2. Background

Pornographic films were produced in the early 20th century as "stag" movies, intended to be viewed at male gatherings or in brothels. In the United States, social disapproval was so great that men in them sometimes attempted to conceal their face by subterfuge, such as a false mustache (used in *A Free Ride*) or even being masked.² TEMPLATE[cite_book, last Thompson, first Dave, title *Black and White and Blue: Adult Cinema from the Victorian Age to the VCR*, year 2007, publisher ECW Press, isbn 9781554903023, pages 67–68, url <https://books.google.com/books?id=rBP6yjQwT8QC&pg=PA67>] Very few people were ever identified as appearing in such films; and performers were often presumed to have been prostitutes or criminals. Vincent Drucci is said to have performed in a pornographic film made in 1924.³ <http://www.myalcaponemuseum.com/id111.htm>, My Al Capone Museum "Vincent 'The Schemer' Drucci", Mario Gomes, accessed 14/6/14 Candy Barr, who appeared in the 1950s *Smart Alec*, was virtually unique among those appearing in stag films, having attained a degree of celebrity through her participation.

In the US, during the late 1960s, there was regular semi-underground production of pornographic films on a modest scale. After answering New York City newspaper advertisements for nude models, Eric Edwards and Jamie Gillis, among others, appeared in these films, which were silent black and white 'loops' of low quality, often intended for peep booth viewing in the proliferation of adult video arcades around Times Square.⁴ TEMPLATE[cite_news, authorlink William J. Bratton, first William J., last Bratton, first2 William, last2 Andrews, title *What We've Learned About Policing*, work , publisher , date Spring 1999, url http://www.city-journal.org/html/9_2_what_weve_learned.html, accessdate February 3, 2009] The product of the New York City porn industry was distributed nationwide by underworld figure Robert DiBernardo, who commissioned the production of much of the so-called 'Golden Age' era films made in New York City. Although not the first adult film to obtain a wide theatrical release in the US, none had achieved a mass audience, and changed public attitude toward pornography, as *Deep Throat* did.

2.3. The era

Andy Warhol

Blue Movie by Andy Warhol, released in 1969, and, more freely, Mona, by Bill Osco, released in 1970, were the first films depicting explicit sex to receive wide theatrical distribution in the United States. Although Blue Movie involved sexual intercourse, the film, starring Viva and Louis Waldon, included substantial dialogue about the Vietnam War and various mundane tasks. Besides being a seminal film in the 'Golden Age of Porn', Blue Movie, according to Warhol, was a major influence in the making of Last Tango in Paris, an internationally controversial erotic drama film, starring Marlon Brando, and released a few years after Blue Movie was made.

The film Mona differed from Blue Movie by presenting more of a story plot: Mona (played by Fifi Watson) had promised her mother that she would remain a virgin until her impending marriage. Later, in December 1971, the film Boys in the Sand, one of the first adult erotic films, after Blue Movie in 1969, to be reviewed by Variety magazine, Stevenson p. 113 was released and opened in theaters across the United States and around the world. Rutledge (1989) p. 63 The film's title is a parodic reference to the 1968 play by Mart Crowley, and the related 1970 film adaptation, The Boys in the Band.

The 'Golden Age of Porn' continued in 1972 with Deep Throat. It officially premiered at the World TheaterWorld Theater at CinemaTreasures.org in New York City on June 12, 1972 and was advertised in The New York Times under the bowdlerized title Throat. After Johnny Carson talked about the film on his nationally top-rated TV show TEMPLATE[cite_book, last Lewis, first Jon, title Hollywood v. Hard Core: How the Struggle Over Censorship Created the Modern Film Industry, year 2000, publisher , location New York, New York, isbn 978-0814751428, pages 260–67]Chuck Traynor, speaking in the documentary Inside Deep Throat (2005) TEMPLATE[cite_book, title Hard core: power, pleasure, and the "frenzy of the visible", publisher , author , year 1999, url https://books.google.com/books?id=3wAe48_yfNUC, isbn 0-520-21943-0, pages 156–158] TEMPLATE[cite_book, title Handbook of organized crime in the United States, publisher , author1 Robert J. Kelly, author2 Ko-lin Chin, author3 Rufus Schatzberg, year 1994, url <https://books.google.com/books?id=CWg1Efv5C5UC>, isbn 0-313-28366-4, pages 301–302] and Bob Hope, as well, mentioned it on TV, Deep Throat became very profitable and a box-office success, according to one of the figures behind the film. In its second year of release, Deep Throat just missed Variety's top 10. However, by then, it was often being shown in a double bill with the most successful of the top three adult erotic films released in the 1972–1973 era, The Devil in Miss Jones, which easily outperformed Deep Throat, while leaving Behind the Green Door trailing in third place. Lewis, p.211-212

The 1973 film The Devil in Miss Jones was ranked number seven in the Variety list of the top ten highest-grossing pictures of 1973, despite lacking the wide release and professional marketing of

Hollywood and having been virtually banned across the country for half the year (see *Miller v. California*, below). Some critics have described the film as, along with *Deep Throat*, one of the "two best erotic motion pictures ever made".^{TEMPLATE[cite_book, title *Offensive literature: decensorship in Britain, 1960–1982*, publisher Rowman & Littlefield, author Sutherland, John, year 1983, url <https://books.google.com/books?id=udkN4xWi2r0C>, isbn 0-389-20354-8, page 136]} William Friedkin called *The Devil in Miss Jones* a "great film", partly because it was one of the few adult erotic films with a proper storyline. Roger Ebert referred to *The Devil in Miss Jones* as the "best" of the genre he had seen and gave it three-stars (of four).^{TEMPLATE[cite_web, last Ebert, first Roger, authorlink Roger Ebert, title *The Devil In Miss Jones – Film Review*, url <http://www.rogerebert.com/reviews/the-devil-in-miss-jones-1973>, date June 13, 1973, publisher , accessdate February 7, 2015]} Ebert also suggested the film's box office receipts were inflated as a way of laundering the profits from illegal activities, although such a method would have required organised crime to be paying taxes on their illegally obtained income.*Reefer Madness: Sex, Drugs, and Cheap Labor in the American Black Market*, Eric Schlosser, p144

The Devil in Miss Jones was one of the first films to be inducted into the XRCO Hall of Fame. The sound-recording, cinematography, and story-line of *The Devil in Miss Jones* were of a considerably higher quality than any previous porn film. The lead, Georgina Spelvin, who had been in the original Broadway run of *The Pajama Game*, combined vigorous sex with an acting performance some thought as convincing as anything to be seen in a good mainstream production. She had been hired as a caterer, but Gerard Damiano, the film director, was impressed with her reading of Miss Jones's dialogue, while auditioning an actor for the non-sex role of 'Abaca'. According to *Variety's* review, "With *The Devil in Miss Jones*, the hard-core porno feature approaches an art form, one that critics may have a tough time ignoring in the future". The review also described the plot as comparable to Jean-Paul Sartre's play *No Exit*,^{Lewis, p.211} and went on to describe the opening scene as, "a sequence so effective it would stand out in any legit theatrical feature." It finished by stating, "Booking a film of this technical quality into a standard sex house is tantamount to throwing it on the trash heap of most current hard-core fare." SF blogs, David-Elijah Nahmod Thu., October 10, 2013 *Forty Years After The Devil in Miss Jones: Georgina Spelvin's Happy Ending*

An influential five-page article in *The New York Times Magazine* in 1973 described the phenomenon of porn being publicly discussed by celebrities, and taken seriously by critics, a development referred to, by Ralph Blumenthal of *The New York Times*, as "porno chic". Some expressed the opinion that pornographic films would continue to extend their access to US theaters, and the mainstream film industry would gravitate toward the influence of porn. From a 1970s interview with Linda Lovelace, shown in the documentary *Inside Deep Throat*.

Supreme Court's 1973 *Miller v. California* decision redefined obscenity from "utterly without socially redeeming value" to lacks "serious literary, artistic, political, or scientific value". Crucially, it made 'contemporary community standards' the criterion, holding that obscenity was not protected

by the First Amendment; the ruling gave leeway to local judges to seize and destroy prints of films adjudged to violate local community standards. The Miller decision stymied porn distribution. The Devil in Miss Jones, as well as Deep Throat and Behind the Green Door, was prosecuted successfully during the latter half of 1973; the Supreme Court's Miller decision closed much of America to the exhibition of adult erotic films, and often led to it being banned outright. Porn films would never again feature so prominently in the mainstream movie business, until the emergence of the internet in the 1990s.

In the aftermath of the Supreme Court's decision to have put mass box office returns beyond the reach of pornographic films, the leaps in the films' quality that had occurred between 1972 and 1973 was not sustained. With their relatively modest financial means, a predicted move of organised crime into Hollywood failed to materialise. Pornographic films continued to be a highly profitable business, and thrived throughout the rest of the 1970s, leading to the concept of porn 'stars' gaining currency. Ostracism of porn performers meant they almost invariably used pseudonyms. Being outed as having appeared in porn usually put an end to an actor's hope of a mainstream career. Nitke Barbara, in An indication of the returns still possible was that a 1976 release, Alice in Wonderland: An X-Rated Musical Comedy, favorably reviewed by film critic Roger Ebert in 1976, reportedly grossed over \$90 million globally. Some historians assess The Opening of Misty Beethoven, based on the play Pygmalion by George Bernard Shaw (and its derivative, My Fair Lady), and directed by Radley Metzger, as attaining a mainstream level in storyline and sets. Author Toni Bentley called the film the "crown jewel" of the Golden Age.

In general, after 1973, adult erotic films emulated mainstream filmmaking storylines and conventions, merely to frame the depictions of sexual activity to prepare an 'artistic merit' defense against possible obscenity charges. The adult film industry remained stuck at the level of 'one day wonders', finished by participants hired for only a single day. The ponderous technology of the time meant filming a simple scene would often take hours due to the need for the camera to be laboriously set up for each shot. Repeated sustained performances might be required on cue at any time over the course of a day, which was an issue for men without the recourse to modern Viagra-type drugs. Production was concentrated in New York City where organized crime was widely believed to have control over all aspects of the business, and to prevent entry of competitors. Although their budgets were usually very low, a subcultural level of appreciation exists for films of this era, which were produced by a core group of around thirty performers, some of whom had other jobs. Several were actors who could handle dialogue when required. However, some participants scoffed at the idea that what they did, qualified as "acting". By the early 1980s, the rise of home video had led to the end of the era when people went to movie theaters to see sex shot on 35mm film with production values, ultimately culminating with the rise of the internet in the 1990s and beyond.

2.4. Feminist criticism

The 'Golden Age' was a period of interactions between pornography and the contemporaneous second wave of feminism. Radical and cultural feminists, along with religious and conservative groups, attacked pornography, ¹ while other feminists were pro-pornography, such as Camile Paglia, who defined what came to be known as sex-positive feminism in her work, *Sexual Personae*. Paglia and other sex-positive or pro-pornography feminists accepted porn as part of the sexual revolution with its libertarian sexual themes, such as exploring bisexuality and swinging, free from government interference. The endorsement of female critics was essential for the credibility of the brief era of "porno chic". ²

2.5. Golden Age stars

Major pornographic film actors of the first part of the 'Golden Age', the "porno chic" era, included:

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* [[Desireé Cousteau]]

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* (a.k.a. "Johnny Wadd")

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* (a.k.a. "Aunt Peg")

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* (a.k.a. "R Bolla")

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2.6. Second-wave stars

At the time of the maturation of the second wave, movies increasingly were being shot on video for home release.

As their popularity rose, so did their control of their careers. John Holmes became the first recurring porn character in the "Johnny Wadd" film series directed by Bob Chinn. Lisa De Leeuw was one of the first to sign an exclusive contract with a major adult production company, Vivid Video, and Marilyn Chambers worked in mainstream movies, being one of the first of a rare number of crossover porn actors.

2.7. Producers

Major producers during the first wave of the 'Golden Age', the "Porno Chic" era, include:

With the rise of video, the dominant pornographic film studios of the Second Wave period were VCA Pictures and Caballero Home Video.

1. Alex de Renzy
2. Andy Warhol
3. Bill Osco
4. Chuck Vincent
5. Gerard Damiano
6. Mitchell Brothers (Artie and Jim)
7. Radley Metzger (a.k.a. "Henry Paris")

2.8. Films of the period

Some of the best-known adult erotic films of the period include:

1. A Dirty Western (USA, 1975)
2. Alice in Wonderland (USA, 1976)
3. A Night at the Adonis (USA, 1978)
4. Barbara Broadcast (USA, 1977)
5. Behind the Green Door (USA, 1972)
6. Blue Movie (USA, 1969)
7. Boys in the Sand (USA, 1971)
8. Café Flesh (USA, 1982)
9. Caligula (USA-IT, 1979)
10. Candy Strippers (USA, 1978)
11. Centurians of Rome (USA, 1981)
12. Debbie Does Dallas (USA, 1978)
13. Deep Throat (USA, 1972)
14. El Paso Wrecking Corp. (USA, 1978)
15. Flesh Gordon (USA, 1974)
16. Insatiable (USA, 1980)
17. Inside Jennifer Welles (USA, 1977)
18. Kansas City Trucking Co. (USA, 1976)
19. L.A. Tool & Die (USA, 1979)
20. Maraschino Cherry (USA, 1978)
21. Memories In Miss Aggie (USA, 1973)
22. Mona the Virgin Nymph (USA, 1970)
23. Naked Came The Stranger (USA, 1975)
24. Nightdreams (USA, 1981)
25. Pretty Peaches (USA, 1978)
26. Reel People (USA, 1984)

27. Resurrection of Eve (USA, 1973)
28. Score (USA, 1974)
29. Sensations (NL, 1975)
30. Spirit of Seventy Sex (USA, 1976)
31. Taboo (USA, 1980)
32. Talk Dirty to Me (USA, 1980)
33. The Cheerleaders (USA, 1973)
34. The Devil in Miss Jones (USA, 1973)
35. The Image (USA, 1975)
36. The Opening of Misty Beethoven (USA, 1976)
37. The Private Afternoons of Pamela Mann (USA, 1974)
38. The Story of Joanna (USA, 1975)
39. The Tale of Tiffany Lust (USA, 1979)
40. Through the Looking Glass (USA, 1976)

3. obscenity

3.1.

An obscenity is any utterance or act that strongly offends the prevalent morality of the time. Merriam-Webster Online, accessed September 2010. It is derived from the Latin *obscaena* (offstage) a cognate of the Ancient Greek root *skene*, because some potentially offensive content, such as murder or sex, was depicted offstage in classical drama. The word can be used to indicate a strong moral repugnance, in expressions such as "obscene profits" or "the obscenity of war".

3.2. United States obscenity law

The 18th century book *Fanny Hill* has been subject to obscenity trials at various times (image: plate XI: The bathing party; *La baignade*)

Cover of an undated American edition of *Fanny Hill*, ca. 1910

In the United States of America, issues of obscenity raise issues of limitations on the freedom of speech and of the press, which are otherwise protected by the First Amendment to the Constitution of the United States.

Federal obscenity law in the U.S. is unusual in that there is no uniform national standard. Former Justice Potter Stewart of the Supreme Court of the United States, in attempting to classify what material constituted exactly "what is obscene," famously wrote, "I shall not today attempt further to define the kinds of material I understand to be embraced ... ut I know it when I see it...." *Jacobellis v. Ohio*, 378 U.S. 184, 197 (1964). In the United States, the 1973 ruling of the Supreme Court of the United States in *Miller v. California* established a three-tiered test to determine what was obscene—and thus not protected, versus what was merely erotic and thus protected by the First Amendment.

Delivering the opinion of the court, Chief Justice Warren Burger wrote:

The basic guidelines for the trier of fact must be: (a) whether the average person, applying contemporary community standards would find that the work, taken as a whole, appeals to the prurient interest, (b) whether the work depicts or describes, in a patently offensive way, sexual conduct specifically defined by the applicable state law; and (c) whether the work, taken as a whole, lacks serious literary, artistic, political, or scientific value. *Miller v. California*, 413 U.S. 15, 24 (1972).

While most recent (2016) obscenity cases in the United States have revolved around images and films, the first obscenity cases dealt with textual works.

The classification of "obscene" and thus illegal for production and distribution has been judged on printed text-only stories starting with "*Dunlop v. U.S.*, 165 U.S. 486 (1897)", which upheld a conviction for mailing and delivery of a newspaper called the 'Chicago Dispatch,' containing "obscene, lewd, lascivious, and indecent materials", which was later upheld in several cases. One of these was "*A Book Named John Cleland's Memoirs of a Woman of Pleasure*" v. Attorney General of Com. of Massachusetts, "383 U.S. 413 (1966)" wherein the book "*Fanny Hill*", written by John Cleland c. 1760, was judged to be obscene in a proceeding that put the book itself on trial rather than its publisher. Another was "*Kaplan v. California*, 413 U.S. 115 (1973)" whereby the court most famously determined that "Obscene material in book form is not entitled to any First Amendment protection merely because it has no pictorial content."

In 2005, the U.S. Department of Justice formed the Obscenity Prosecution Task Force in a push to prosecute obscenity cases. Red Rose Stories, a site dedicated to text-only fantasy stories, became one of many sites targeted by the FBI for shutdown. The government alleged that Red Rose Stories contained depictions of child rape. The publisher pleaded guilty. Ward, Paula Reed (2008-08-07) Woman pleads guilty to obscenity for child-sex story site . Pittsburgh Post-Gazette Retrieved 2011-05-08. Extreme pornographer Max Hardcore served 30 months of a 46-month prison sentence for obscenity.

Many U.S. states have had bans on the sale of sex toys, regulating them as obscene devices. Some states have seen their sex toy bans ruled unconstitutional in the courts. That ruling leaves only Mississippi, Alabama, and Virginia with current bans on the sale of obscene devices.

Literature (non-fiction) communicating contraceptive information was prohibited by several states. The last such prohibition, in Connecticut, was overturned judicially in 1965.

Standards superseded by the Miller Test include:

FCC rules and federal law govern obscenity in broadcast media. Many historically important works have been described as obscene or prosecuted under obscenity laws, including the works of Charles Baudelaire, Lenny Bruce, William S. Burroughs, Allen Ginsberg, James Joyce, D. H. Lawrence, Henry Miller, Samuel Beckett, and the Marquis de Sade.

Obscenity law has been criticized in the following areas: Huston, William: "Under Color of Law, Obscenity vs. the First Amendment", Nexus Journal, Vol 10 (2005): 75:82.

Obscenity laws remain enforceable under Miller despite these criticisms. Some states have passed laws mandating censorship in schools, universities, and libraries even if they are not

receiving government aid that would require censorship in these institutions. These include Arizona, Kentucky, Michigan, Minnesota, South Carolina, and Tennessee. Twenty more states were considering such legislation in 2001–2002.

Child pornography refers to images or films (also known as child abuse images)—or in some cases, writings—that depict sexually explicit activities involving a child; as such, child pornography is a record of child sexual abuse. Abuse of the child occurs during the sexual acts that are recorded in the production of child pornography, TEMPLATE[cite_journal, last Finkelhor, first David, title Current Information on the Scope and Nature of Child Sexual Abuse., journal Future of Children, volume 4, number 2, date Summer–Fall 1994, pages 31–53, url http://eric.ed.gov:80/ERICWebPortal/custom/portlets/recordDetails/detailmini.jsp?_nfpb true&_&ERICExtSearch_SearchValue_0 EJ497143&ERICExtSearch_SearchType_0 no&accno EJ497143, dead url no, archive url https://web.archive.org/web/20090106134457/http://eric.ed.gov/ERICWebPortal/custom/portlets/recordDetails/detailmini.jsp?_nfpb true&_&ERICExtSearch_SearchValue_0 EJ497143&ERICExtSearch_SearchType_0 no&accno EJ497143, archivedate 6 January 2009, df dmy-all] and several professors of psychology state that memories of the abuse are maintained as long as visual records exist, are accessed, and are "exploited perversely."

In *New York v. Ferber*, , the U.S. Supreme Court ruled that child pornography need not be legally obscene in order to be outlawed. The Court ruled that in contrast to the types of images considered in *Miller*, images that depicted underlying harm to children need not appeal to "the prurient interest of the average person," portray sexual conduct in "a patently offensive manner," nor be considered holistically, in order to be proscribed. Another difference between U.S. constitutional law concerning obscenity and that governing child pornography is that the Supreme Court ruled in *Stanley v. Georgia*, , that possession of obscene material could not be criminalized, while in *Osborne v. Ohio*, , the high court ruled that possession of child pornography could be criminalized. The reason was that the motive for criminalizing child pornography possession was "to destroy a market for the exploitative use of children" rather than to prevent the material from poisoning the minds of its viewers. The three dissenting justices in that case argued, "While the sexual exploitation of children is undoubtedly a serious problem, Ohio may employ other weapons to combat it."

This is most notably shown with the "X" rating under which some films are categorized. The most notable films given an "X" rating were *Deep Throat* (1972) and *The Devil in Miss Jones* (1973). These films show explicit, non-simulated, penetrative sex that was presented as part of a reasonable plot with respectable production values. Some state authorities issued injunctions against such films to protect "local community standards"; in New York, the print of *Deep Throat* was seized mid-run, and the film's exhibitors were found guilty of promoting obscenity. According to the documentary *This Film Is Not Yet Rated*, films that include gay sex (even if implied) or female pleasure have been more harshly censored than their heterosexual, male counterparts.

The Motion Picture Association of America (MPAA) issues ratings for motion pictures exhibited and distributed commercially to the public in the United States; the ratings are issued through the Classification and Rating Administration (CARA). The intent of the rating system is to provide information about the content of motion pictures so parents can determine whether an individual motion picture is suitable for viewing by their children.

1. In 1957, two associates of acclaimed poet Allen Ginsberg were arrested and jailed for selling his book "Howl and Other Poems" to undercover police officers at a beatnik bookstore in San Francisco. Eventually the California Supreme Court declared the literature to be of "redeeming social value" and therefore not classifiable as "obscene". Because the poem "Howl" contains pornographic slang and overt references to drugs and homosexuality, the poem was (and is) frequently censored and confiscated; however, it remains a landmark case.
 2. FCC v. Pacifica (1978) (external link) better known as the landmark "seven dirty words" case. In that ruling, the Court found that only "repetitive and frequent" use of the words in a time or place when a minor could hear can be punished.
 3. In State v. Henry (1987), the Oregon Supreme Court ruled that the Oregon state law that criminalized obscenity was an unconstitutional restriction of free speech under the free speech provision of the Oregon Constitution, with the ruling making Oregon the "first state in the nation to abolish the offense of obscenity."
 4. In Reno v. ACLU (1997), the Supreme Court struck down indecency laws applying to the Internet.
 5. In Miller v. California (1973) - the currently-binding Supreme Court precedent on the issue - the Court ruled materials were obscene if they appealed, "to a prurient interest", showed "patently offensive sexual conduct" that was specifically defined by a state obscenity law, and "lacked serious artistic, literary, political, or scientific value." Decisions regarding whether material was obscene should be based on local, not national, standards.
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1. Wepplo (1947): If material has a substantial tendency to deprave or corrupt its readers by inciting lascivious thoughts or arousing lustful desires. (People v. Wepplo, 78 Cal. App.2d Supp. 959, 178 P.2d 853).
 2. Hicklin test (1868): the effect of isolated passages upon the most susceptible persons. (British common law, cited in Regina v. Hicklin, 1868. LR 3 QB 360 - overturned when Michigan tried to outlaw all printed matter that would 'corrupt the morals of youth' in Butler v. State of Michigan 352 U.S. 380 (1957))
 3. Roth Standard (1957): "Whether to the average person applying contemporary community standards, the dominant theme of the material, taken as a whole, appeals to the prurient interest". Roth v. United States 354 U.S. 476 (1957) - overturned by Miller
 4. Roth-Jacobellis (1964): "community standards" applicable to an obscenity are national, not local

standards. Material is "utterly without redeeming social importance". *Jacobellis v. Ohio* 378 US 184 (1964) - famous quote: "I shall not today attempt further to define ...But I know it when I see it."

5. Roth-Jacobellis-Memoirs Test (1966): Adds that the material possesses "not a modicum of social value". (*A Book Named John Cleland's Memoirs of a Woman of Pleasure v. Attorney General of Massachusetts*, 383 U.S. 413 (1966))

1. Federal law forbids obscenity in certain contexts (such as broadcast); however, the law does not define the term.
2. The U.S. Supreme Court similarly has had difficulty defining the term. In *Miller v. California*, the court defers definition to two hypothetical entities, "contemporary community standards" and "hypothetical reasonable persons".
3. The courts and the legislature have had similar problems defining this term because it is paradoxical, and thus impossible to define.
4. Because the term "obscenity" is not defined by either the statutes or the case law, this law does not satisfy the Vagueness doctrine, which states that people must clearly be informed as to the prohibited behavior.
5. Because the determination of what is obscene (offensive) is ultimately a personal preference, alleged violations of obscenity law are not actionable (actions require a right).
6. Because no actual injury occurs when a mere preference is violated, alleged violations of obscenity law are not actionable (actions require an injury).

3.3. United Kingdom

In the United Kingdom, the Obscene Publications Acts sets the criteria for what material is allowed to be publicly accessed and distributed.

Stanley Kauffmann's novel *The Philanderer* was published by Penguin Books in 1957 and was unsuccessfully prosecuted for obscenity. Kauffmann, S. (1957) *The Philanderer*. Harmondsworth: Penguin Books "When first published in 1954, this book was the subject of an unsuccessful prosecution for obscene libel. Mr. Justice Stable's historic summing-up on that occasion is included as an appendix."

Sex crime has generated particular concern. In 1976 the BBFC claimed that, in that year, it had viewed 58 films depicting "explicit rape", declaring scenes that glorified it as "obscene". As opposed to questions of "indecent", which have been applied to sexual explicitness, films charged with being obscene have been viewed as having "a tendency to deprave and corrupt" and been liable to prosecution.

In 2008, the UK prosecuted a man for writing a fictional sex story (R v Walker). The Obscene Publications Act rides again. "Girls Aloud case heads for court - net holds its breath" by John Ozimek, Posted in Law, 6 October 2008 11:26 GMT "Date set for internet 'obscene' publications trial. Man in court over 'Girls Aloud' story" by John Ozimek Posted in Law, 22 October 2008 14:05 GMT In 2009, the crown prosecution service (CPS) dropped the case. "Girls Aloud blogger cleared of obscenity after describing kidnap, rape and murder" by Daily Mail reporter. Last updated at 1:23 AM on 30 June 2009

Obscenity law in England and Wales is currently governed by the Obscene Publications Act, but obscenity law goes back much further into the English common law. The conviction in 1727 of Edmund Curll for the publication of *Venus in the Cloister or the Nun in her Smock* under the common law offence of disturbing the peace appears to be the first conviction for obscenity in the United Kingdom, and set a legal precedent for other convictions. These common law ideas of obscenity formed the original basis of obscenity law in other common law countries, such as the United States.

For visual works of art the main obscenity law in England and Wales was, until the 1960s, the Vagrancy Act 1838 which was successfully used in prosecutions against D.H. Lawrence for an exhibition of his paintings at the Warren Gallery, London, in 1929, See T.W. Earp, 'The Paintings of DH Lawrence' in *The New Statesman* (London newspaper), 17 August 1929, p.578 and in 1966 against the British artist Stass Paraskos for an exhibition of his paintings held that year in the northern English city of Leeds. Norbert Lynton, *Stass Paraskos* (Mitcham: Orage Press, 2003) 7f Parts of the Act were repealed shortly after the Paraskos trial and it has rarely been used since in relation to visual art.

The Obscene Publications act is notoriously vague, defining obscenity as material likely to "deprave and corrupt". The 1959 act was passed just as most Western countries were about to enter a new phase of sexual freedom. The trial of Penguin Books over *Lady Chatterley's Lover* in 1960 failed to secure a conviction and the conviction in the 1971 trial of *Oz* magazine was overturned on appeal. An attempt to prosecute the University of Central England in 1997 over a copy of a library book by Robert Mapplethorpe was abandoned amidst derision from academics and the media.

During the 1960s and 1970s most Western countries legalised hardcore pornography. By the 1980s the UK was almost the only liberal democracy where the sale of hardcore pornography was still completely illegal, although ownership was not a criminal offence (except child pornography). Home videotape was a booming market and it was relatively simple for individuals to smuggle hardcore material in from Europe or the United States, where it had been purchased legally, either for personal use or to copy it for distribution. This resulted in a considerable black market of poor quality videotapes. Meanwhile, people attempting to buy pornography legally would often be stuck with heavily censored R18 certificate material.

While the authorities did their best to stay on top of illegal pornography they found that juries, while not particularly liking the material, were reluctant to convict defendants where the material was intended for private use among consenting adults. During the 1990s the advent of the internet made it easier than ever before for British citizens to access hardcore material. Finally, in 2000, following the dismissal of a test case brought by the BBFC, hardcore pornography was effectively legalised, subject to certain conditions and licensing restrictions. It is still an offence to sell obscene material by mail order.

After 1984 videotape sellers were more likely to be prosecuted under the Video Recordings Act rather than the OPA. The VRA requires that all videos must have a certificate from the BBFC. If the BBFC refuses a certificate a video is effectively banned for home viewing, but not necessarily in the cinema. Four films that were originally refused a certificate, *The Exorcist*, *Straw Dogs*, *The Evil Dead* and *The Texas Chainsaw Massacre* were granted a certificate in the late 1990s and have subsequently been screened on mainstream television.

3.4. New Zealand

In New Zealand, screening of *Deep Throat* (1972) was only cleared in 1986. However, the film has not been screened because the only cinema that has tried to organize a screening was thwarted by the city council that owned the building's lease.

3.5. Canada

Section 163 of the Canadian Criminal Code provides the country's legal definition of "obscenity". Officially termed as

"Offences Tending to Corrupt Morals", Criminal Code (R.S.C., 1985, c. C-46) (19 September 2014) Justice Laws Website. Retrieved 21 December 2014. the Canadian prohibited class of articles that are to be legally included as "obscene things" is very broad, including text-only written material, pictures, models (including statues), records or "any other thing whatsoever"—that according to Section 163(8)—has "a dominant characteristic of the publication is the undue exploitation of sex, or the combination of sex and at least one of crime, horror, cruelty or violence" is deemed to be "obscene" under the current law. (Criminal Code (R.S.C., 1985, c. C-46)

The current law states

163. (1) Every one commits an offense who

(a) makes, prints, publishes, distributes, circulates, or has in his possession for the purpose of publication, distribution or circulation any obscene written matter, picture, model, phonograph record or other thing whatever; or

(b) makes, prints, publishes, distributes, sells or has in his possession for the purposes of publication, distribution or circulation a crime comic.

"Crime comics" are stated to be books that glorify criminal activities and have at least one depiction of such criminal actions of the book's text.

The Canada Border Services Agency seizes items it labels obscene.

In 1993, Canadian police arrested the 19-year-old writer of a fictional sex story "The Forestwood Kids" however the case was dismissed in 1995.

In February 2009, citing its Policy On The Classification Of Obscene Material, the CBSA banned two Lucas Entertainment films because they show the "ingestion of someone else's urine... with a sexual purpose". Michael Lucas Implores Obama, Harper to Talk About Porn , AVN News, 20 February 2009. Lucas Porn Films Detained At Border , DNA magazine, 13 February 2009

3.6. Brazil

Ever since 1940, in the Title VI of the Penal Code, naming crimes against sexual dignity (until 2009 crimes against social conventions), the fourth chapter is dedicated to a crime named "public outrage related to modesty" (TEMPLATE[lang-pt, ultraje público ao pudor],).

It is composed of two articles, Art. 233 "Obscene Act", "to practice an obscene act in a public place, or open or exposed to the public", punished with arrest of 3 months to 1 year or a fine; and Art. 234 "Obscene Written Piece or Object", to do, import, export, purchase or have in one's property, to ends of trade, distribution or public display, any written, drew, painted, stamped or object piece of obscenity, punished with arrest of 6 months to 1 years or a fine. DJI -233 a 234- DL-002.848-1940 - Código Penal - Ultraje Público ao Pudor

Criticism to the legislation have included: A propósito dos crimes de ultraje público ao pudor - Paulo Queiroz

It is often used against people who expose their nude bodies in public environments that were not

warranted a license to cater to the demographic interested in such practice (the first such place was the Praia do Abricó in Rio de Janeiro, in 1994), even if no sexual action took place, and it may include for example a double standard for the chest area of women and men in which only women are penalized. Such a thing took place in FEMEN protests in São Paulo, in 2012. Category: Ato Obsceno - Para Entender Direito - Folha Uol

1. They do not attack anyone's sexual dignity, instead causing outrage at best, but generally just slight discomfort or embarrassment, that can be easily avoided through not looking to such a scene.
2. The Art. 234 is aside obsolete, unconstitutional, for the 1988 post-military dictatorship Constitution having in its Fifth Chapter: " are free to the expression of intellectual, artistic, scientific and communicative activity, independently of censorship and license", reason to which, instead of making it suffer penal restriction, gives any distribution of media the right to be fully exerted.
3. The flourishing internet culture of Brazil, where such media is freely shared, as well as its pornographic industry and shops catered to the interests of enhancing apparatus to masturbatory and sexual activity.

3.7. South Korea

In 2017 the Supreme Court in South Korea ruled that an image of unclothed male genitalia is obscene if not contextualized in a cultural, artistic, medical or educational setting.

3.8. Other countries

Various countries have different standings on the types of materials that they as legal bodies permit their citizens to have access to and disseminate among their local populations. The set of these countries' permissible content vary widely accordingly with some having extreme punishment up to and including execution for members who violate their restrictions, as in the case of Iran where the current laws against pornography now include death sentences for those convicted of producing pornography. Saeed Kamali Dehghan (18 January 2012) "Iran confirms death sentence for 'porn site' web programmer" The Guardian. Retrieved 21 December 2014.

In India the Obscenity law is the same as had been framed by the British Government. Charges of obscenity have been levelled against various writers and poets till date; the law has not yet been

revised. The famous trials relate to the Hungryalists who were arrested and prosecuted in the 1960s.

4. film

4.1.

right|alt An animated sequence showing a horse galloping, with a jockey on its back|Sallie Gardner at a Gallop, made by Eadweard Muybridge in 1878, is sometimes cited as the earliest film.

A film, also called a movie, motion picture, theatrical film, or photoplay, is a series of still images that, when shown on a screen, create the illusion of moving images. (See the glossary of motion picture terms.)

This optical illusion causes the audience to perceive continuous motion between separate objects viewed in rapid succession. The process of filmmaking is both an art and an industry. A film is created by photographing actual scenes with a motion-picture camera; by photographing drawings or miniature models using traditional animation techniques; by means of CGI and computer animation; or by a combination of some or all of these techniques, and other visual effects.

The word "cinema", short for cinematography, is often used to refer to filmmaking and the film industry, and to the art of filmmaking itself. The contemporary definition of cinema is the art of simulating experiences to communicate ideas, stories, perceptions, feelings, beauty or atmosphere by the means of recorded or programmed moving images along with other sensory stimulations.

Films were originally recorded onto plastic film through a photochemical process and then shown through a movie projector onto a large screen. Contemporary films are now often fully digital through the entire process of production, distribution, and exhibition, while films recorded in a photochemical form traditionally included an analogous optical soundtrack (a graphic recording of the spoken words, music and other sounds that accompany the images which runs along a portion of the film exclusively reserved for it, and is not projected).

Films are cultural artifacts created by specific cultures. They reflect those cultures, and, in turn, affect them. Film is considered to be an important art form, a source of popular entertainment, and a powerful medium for educating—or indoctrinating—citizens. The visual basis of film gives it a universal power of communication. Some films have become popular worldwide attractions through the use of dubbing or subtitles to translate the dialog into other languages. Some have criticized the film industry's glorification of violence,Media, Sex, Violence, and Drugs in the Global Villagep. 51, Kuldip R. Rampal – 2001 and have perceived in it the prevalence of a negative attitude toward women.TEMPLATE[cite_web, url <http://www.rachelsimmons.com/2011/04/the-astonishing-sexism-of-hollywood-and-what-it-means-for-girls/>, title The Astonishing Sexism of Hollywood and What it Means for Girls « Rachel Simmons, publisher , accessdate 30 December

2 0 1 6 , d e a d u r l n o , a r c h i v e u r l
<https://web.archive.org/web/20170101073522/http://www.rachelsimmons.com/2011/04/the-astonishing-sexism-of-hollywood-and-what-it-means-for-girls/>, archivedate 1 January 2017, df]

The individual images that make up a film are called frames. In the projection of traditional celluloid films, a rotating shutter causes intervals of darkness as each frame, in turn, is moved into position to be projected, but the viewer does not notice the interruptions because of an effect known as persistence of vision, whereby the eye retains a visual image for a fraction of a second after its source disappears. The perception of motion is due to a psychological effect called the phi phenomenon.

The name "film" originates from the fact that photographic film (also called film stock) has historically been the medium for recording and displaying motion pictures. Many other terms exist for an individual motion-picture, including picture, picture show, moving picture, photoplay, and flick. The most common term in the United States is movie, while in Europe film is preferred. Common terms for the field in general include the big screen, the silver screen, the movies, and cinema; the last of these is commonly used, as an overarching term, in scholarly texts and critical essays. In early years, the word sheet was sometimes used instead of screen.

4.2. History

alt A screenshot of Roundhay Garden Scene by the French Louis Le Prince, the world's first film|A frame from Roundhay Garden Scene, the world's earliest surviving film produced using a motion picture camera, by Louis Le Prince, 1888.

alt Berlin Wintergarten theatre, vaudeville stage at the Berlin Conservatory from the 1940s|The Berlin Wintergarten theatre was the site of the first cinema ever, with a short film presented by the Skladanowsky brothers on 1 November 1895. (Pictured here is a variety show at the theater in July 1940.)

Preceding film in origin by thousands of years, early plays and dances had elements common to film: scripts, sets, costumes, production, direction, actors, audiences, storyboards and scores. Much terminology later used in film theory and criticism apply, such as *mise en scène* (roughly, the entire visual picture at any one time). Owing to the lack of any technology for doing so, the moving images and sounds could not be recorded for replaying as with film.

The magic lantern, probably created by Christiaan Huygens in the 1650s, could be used to project animation, which was achieved by various types of mechanical slides. Typically, two glass slides, one with the stationary part of the picture and the other with the part that was to move, would be placed one on top of the other and projected together, then the moving slide would be hand-

operated, either directly or by means of a lever or other mechanism. Chromotrope slides, which produced eye-dazzling displays of continuously cycling abstract geometrical patterns and colors, were operated by means of a small crank and pulley wheel that rotated a glass disc. TEMPLATE[cite_journal, last1 Barber, first1 Theodore X, year 1989, title Phantasmagorical Wonders: The Magic Lantern Ghost Show in Nineteenth-Century America, url , journal Film History, volume 3, issue 2, pages 73–86]

In the mid-19th century, inventions such as Joseph Plateau's phenakistoscope and the later zoetrope demonstrated that a carefully designed sequence of drawings, showing phases of the changing appearance of objects in motion, would appear to show the objects actually moving if they were displayed one after the other at a sufficiently rapid rate. These devices relied on the phenomenon of persistence of vision to make the display appear continuous even though the observer's view was actually blocked as each drawing rotated into the location where its predecessor had just been glimpsed. Each sequence was limited to a small number of drawings, usually twelve, so it could only show endlessly repeating cyclical motions. By the late 1880s, the last major device of this type, the praxinoscope, had been elaborated into a form that employed a long coiled band containing hundreds of images painted on glass and used the elements of a magic lantern to project them onto a screen.

The use of sequences of photographs in such devices was initially limited to a few experiments with subjects photographed in a series of poses because the available emulsions were not sensitive enough to allow the short exposures needed to photograph subjects that were actually moving. The sensitivity was gradually improved and in the late 1870s, Eadweard Muybridge created the first animated image sequences photographed in real-time. A row of cameras was used, each, in turn, capturing one image on a photographic glass plate, so the total number of images in each sequence was limited by the number of cameras, about two dozen at most. Muybridge used his system to analyze the movements of a wide variety of animal and human subjects. Hand-painted images based on the photographs were projected as moving images by means of his zoopraxiscope. Williams, Alan Larson (1992) *Republic of images: a history of French filmmaking* Harvard University Press

alt Georges Méliès *Le Voyage dans la Lune*, showing a projectile in the man in the moon's eye from 1902|A famous shot from Georges Méliès *Le Voyage dans la Lune* (*A Trip to the Moon*) (1902), an early narrative film and also an early science fiction film.

By the end of the 1880s, the introduction of lengths of celluloid photographic film and the invention of motion picture cameras, which could photograph an indefinitely long rapid sequence of images using only one lens, allowed several minutes of action to be captured and stored on a single compact reel of film. Some early films were made to be viewed by one person at a time through a "peep show" device such as the Kinetoscope and the mutoscope. Others were intended for a projector, mechanically similar to the camera and sometimes actually the same machine, which

was used to shine an intense light through the processed and printed film and into a projection lens so that these "moving pictures" could be shown tremendously enlarged on a screen for viewing by an entire audience. The first kinetoscope film shown in public exhibition was Blacksmith Scene, produced by Edison Manufacturing Company in 1893. The following year the company would begin Edison Studios, which became an early leader in the film industry with notable early shorts including The Kiss, and would go on to produce close to 1,200 films.

The first public screenings of films at which admission was charged were made in 1895 by the American Woodville Latham and his sons, using films produced by their company, and by the – arguably better known – French brothers Auguste and Louis Lumière with ten of their own productions. Private screenings had preceded these by several months, with Latham's slightly predating the Lumière brothers'. Another opinion is that the first public exhibition of projected motion pictures in America was at Brooklyn Institute in New York City 9 May 1893.

The earliest films were simply one static shot that showed an event or action with no editing or other cinematic techniques. Around the turn of the 20th century, films started stringing several scenes together to tell a story. The scenes were later broken up into multiple shots photographed from different distances and angles. Other techniques such as camera movement were developed as effective ways to tell a story with film. Until sound film became commercially practical in the late 1920s, motion pictures were a purely visual art, but these innovative silent films had gained a hold on the public imagination. Rather than leave audiences with only the noise of the projector as an accompaniment, theater owners hired a pianist or organist or, in large urban theaters, a full orchestra to play music that fit the mood of the film at any given moment. By the early 1920s, most films came with a prepared list of sheet music to be used for this purpose, and complete film scores were composed for major productions.

alt A clip from the Charlie Chaplin silent film, The Bond from 1918 Motion Picture Division of the U.S. National Archives|A clip from the Charlie Chaplin silent film The Bond (1918)

The rise of European cinema was interrupted by the outbreak of World War I, while the film industry in the United States flourished with the rise of Hollywood, typified most prominently by the innovative work of D. W. Griffith in *The Birth of a Nation* (1915) and *Intolerance* (1916). However, in the 1920s, European filmmakers such as Sergei Eisenstein, F. W. Murnau and Fritz Lang, in many ways inspired by the meteoric wartime progress of film through Griffith, along with the contributions of Charles Chaplin, Buster Keaton and others, quickly caught up with American film-making and continued to further advance the medium.

In the 1920s, the development of electronic sound recording technologies made it practical to incorporate a soundtrack of speech, music and sound effects synchronized with the action on the screen. The resulting sound films were initially distinguished from the usual silent "moving pictures" or "movies" by calling them "talking pictures" or "talkies." The revolution they wrought

was swift. By 1930, silent film was practically extinct in the US and already being referred to as "the old medium."

Another major technological development was the introduction of "natural color," which meant color that was photographically recorded from nature rather than added to black-and-white prints by hand-coloring, stencil-coloring or other arbitrary procedures, although the earliest processes typically yielded colors which were far from "natural" in appearance. While the advent of sound films quickly made silent films and theater musicians obsolete, color replaced black-and-white much more gradually. The pivotal innovation was the introduction of the three-strip version of the Technicolor process, first used for animated cartoons in 1932, then also for live-action short films and isolated sequences in a few feature films, then for an entire feature film, *Becky Sharp*, in 1935. The expense of the process was daunting, but favorable public response in the form of increased box office receipts usually justified the added cost. The number of films made in color slowly increased year after year.

In the early 1950s, the proliferation of black-and-white television started seriously depressing North American theater attendance. In an attempt to lure audiences back into theaters, bigger screens were installed, widescreen processes, polarized 3D projection, and stereophonic sound were introduced, and more films were made in color, which soon became the rule rather than the exception. Some important mainstream Hollywood films were still being made in black-and-white as late as the mid-1960s, but they marked the end of an era. Color television receivers had been available in the US since the mid-1950s, but at first, they were very expensive and few broadcasts were in color. During the 1960s, prices gradually came down, color broadcasts became common, and sales boomed. The overwhelming public verdict in favor of color was clear. After the final flurry of black-and-white films had been released in mid-decade, all Hollywood studio productions were filmed in color, with rare exceptions reluctantly made only at the insistence of "star" directors such as Peter Bogdanovich and Martin Scorsese.

The decades following the decline of the studio system in the 1960s saw changes in the production and style of film. Various New Wave movements (including the French New Wave, Indian New Wave, Japanese New Wave, and New Hollywood) and the rise of film-school-educated independent filmmakers contributed to the changes the medium experienced in the latter half of the 20th century. Digital technology has been the driving force for change throughout the 1990s and into the 2000s. Digital 3D projection largely replaced earlier problem-prone 3D film systems and has become popular in the early 2010s.

4.3. Film theory

right|alt 16 mm spring-wound Bolex H16 Reflex camera|This 16 mm spring-wound Bolex "H16"

Reflex camera is a popular entry level camera used in film schools.

"Film theory" seeks to develop concise and systematic concepts that apply to the study of film as art. The concept of film as an art-form began with Ricciotto Canudo's *The Birth of the Sixth Art*. Formalist film theory, led by Rudolf Arnheim, Béla Balázs, and Siegfried Kracauer, emphasized how film differed from reality and thus could be considered a valid fine art. André Bazin reacted against this theory by arguing that film's artistic essence lay in its ability to mechanically reproduce reality, not in its differences from reality, and this gave rise to realist theory. More recent analysis spurred by Jacques Lacan's psychoanalysis and Ferdinand de Saussure's semiotics among other things has given rise to psychoanalytic film theory, structuralist film theory, feminist film theory, and others. On the other hand, critics from the analytical philosophy tradition, influenced by Wittgenstein, try to clarify misconceptions used in theoretical studies and produce analysis of a film's vocabulary and its link to a form of life.

Film is considered to have its own language. James Monaco wrote a classic text on film theory, titled "How to Read a Film," that addresses this. Director Ingmar Bergman famously said, "Andrei Tarkovsky for me is the greatest director, the one who invented a new language, true to the nature of film, as it captures life as a reflection, life as a dream." An example of the language is a sequence of back and forth images of one speaking actor's left profile, followed by another speaking actor's right profile, then a repetition of this, which is a language understood by the audience to indicate a conversation. This describes another theory of film, the 180-degree rule, as a visual story-telling device with an ability to place a viewer in a context of being psychologically present through the use of visual composition and editing. The "Hollywood style" includes this narrative theory, due to the overwhelming practice of the rule by movie studios based in Hollywood, California, during film's classical era. Another example of cinematic language is having a shot that zooms in on the forehead of an actor with an expression of silent reflection that cuts to a shot of a younger actor who vaguely resembles the first actor, indicating that the first person is remembering a past self, an edit of compositions that causes a time transition.

Montage is the technique by which separate pieces of film are selected, edited, and then pieced together to make a new section of film. A scene could show a man going into battle, with flashbacks to his youth and to his home-life and with added special effects, placed into the film after filming is complete. As these were all filmed separately, and perhaps with different actors, the final version is called a montage. Directors developed a theory of montage, beginning with Eisenstein and the complex juxtaposition of images in his film *Battleship Potemkin*. Incorporation of musical and visual counterpoint, and scene development through *mise en scene*, editing, and effects has led to more complex techniques comparable to those used in opera and ballet.

Film criticism is the analysis and evaluation of films. In general, these works can be divided into two categories: academic criticism by film scholars and journalistic film criticism that appears regularly in newspapers and other media. Film critics working for newspapers, magazines, and

broadcast media mainly review new releases. Normally they only see any given film once and have only a day or two to formulate their opinions. Despite this, critics have an important impact on the audience response and attendance at films, especially those of certain genres. Mass marketed action, horror, and comedy films tend not to be greatly affected by a critic's overall judgment of a film. The plot summary and description of a film and the assessment of the director's and screenwriters' work that makes up the majority of most film reviews can still have an important impact on whether people decide to see a film. For prestige films such as most dramas and art films, the influence of reviews is important. Poor reviews from leading critics at major papers and magazines will often reduce audience interest and attendance.

The impact of a reviewer on a given film's box office performance is a matter of debate. Some observers claim that movie marketing in the 2000s is so intense, well-coordinated and well financed that reviewers cannot prevent a poorly written or filmed blockbuster from attaining market success. However, the cataclysmic failure of some heavily promoted films which were harshly reviewed, as well as the unexpected success of critically praised independent films indicates that extreme critical reactions can have considerable influence. Other observers note that positive film reviews have been shown to spark interest in little-known films. Conversely, there have been several films in which film companies have so little confidence that they refuse to give reviewers an advanced viewing to avoid widespread panning of the film. However, this usually backfires, as reviewers are wise to the tactic and warn the public that the film may not be worth seeing and the films often do poorly as a result. Journalist film critics are sometimes called film reviewers. Critics who take a more academic approach to films, through publishing in film journals and writing books about films using film theory or film studies approaches, study how film and filming techniques work, and what effect they have on people. Rather than having their reviews published in newspapers or appearing on television, their articles are published in scholarly journals or up-market magazines. They also tend to be affiliated with colleges or universities as professors or instructors.

4.4. Industry

alt Babelsberg Studio near Berlin gate with pedestrian island|Founded in 1912, the Babelsberg Studio near Berlin was the first large-scale film studio in the world, and the forerunner to Hollywood. It still produces global blockbusters every year.

The making and showing of motion pictures became a source of profit almost as soon as the process was invented. Upon seeing how successful their new invention, and its product, was in their native France, the Lumières quickly set about touring the Continent to exhibit the first films privately to royalty and publicly to the masses. In each country, they would normally add new, local scenes to their catalogue and, quickly enough, found local entrepreneurs in the various countries of Europe to buy their equipment and photograph, export, import, and screen additional product

commercially. The Oberammergau Passion Play of 1898 was the first commercial motion picture ever produced. Other pictures soon followed, and motion pictures became a separate industry that overshadowed the vaudeville world. Dedicated theaters and companies formed specifically to produce and distribute films, while motion picture actors became major celebrities and commanded huge fees for their performances. By 1917 Charlie Chaplin had a contract that called for an annual salary of one million dollars. From 1931 to 1956, film was also the only image storage and playback system for television programming until the introduction of videotape recorders.

In the United States, much of the film industry is centered around Hollywood, California. Other regional centers exist in many parts of the world, such as Mumbai-centered Bollywood, the Indian film industry's Hindi cinema which produces the largest number of films in the world. Bollywood Hots Up cnn.com. Retrieved June 23, 2007. Though the expense involved in making films has led cinema production to concentrate under the auspices of movie studios, recent advances in affordable film making equipment have allowed independent film productions to flourish.

Profit is a key force in the industry, due to the costly and risky nature of filmmaking; many films have large cost overruns, an example being Kevin Costner's *Waterworld*. Yet many filmmakers strive to create works of lasting social significance. The Academy Awards (also known as "the Oscars") are the most prominent film awards in the United States, providing recognition each year to films, based on their artistic merits. There is also a large industry for educational and instructional films made in lieu of or in addition to lectures and texts. Revenue in the industry is sometimes volatile due to the reliance on blockbuster films released in movie theaters. The rise of alternative home entertainment has raised questions about the future of the cinema industry, and Hollywood employment has become less reliable, particularly for medium and low-budget films. TEMPLATE[Cite_journal, last Christopherson, first Susan, date 2013-03-01, title Hollywood in decline? US film and television producers beyond the era of fiscal crisis, url <http://cjres.oxfordjournals.org/content/6/1/141>, journal Cambridge Journal of Regions, Economy and Society, language en, volume 6, issue 1, pages 141–157, doi 10.1093/cjres/rss024, issn 1752-1378]

4.5. Associated fields

Derivative academic fields of study may both interact with and develop independently of filmmaking, as in film theory and analysis. Fields of academic study have been created that are derivative or dependent on the existence of film, such as film criticism, film history, divisions of film propaganda in authoritarian governments, or psychological on subliminal effects (e.g., of a flashing soda can during a screening). These fields may further create derivative fields, such as a movie review section in a newspaper or a television guide. Sub-industries can spin off from film, such as

popcorn makers, and film-related toys (e.g., Star Wars figures). Sub-industries of pre-existing industries may deal specifically with film, such as product placement and other advertising within films.

4.6. Terminology

The terminology used for describing motion pictures varies considerably between British and American English. In British usage, the name of the medium is "film". The word "movie" is understood but seldom used. ^{TEMPLATE[cite_web, title British English vs. U.S. English – film vs. movie, url <http://boards.straightdope.com/sdmb/showthread.php?t=363802>, work Straight Dope Message Board, accessdate 26 June 2013, deadurl no, archiveurl <https://web.archive.org/web/20140110091840/http://boards.straightdope.com/sdmb/showthread.php?t=363802>, archivedate 10 January 2014, df]} Additionally, "the pictures" (plural) is used semi-frequently to refer to the place where movies are exhibited, while in American English this may be called "the movies", but it is becoming outdated. In other countries, the place where movies are exhibited may be called a cinema or movie theatre. By contrast, in the United States, "movie" is the predominant form. Although the words "film" and "movie" are sometimes used interchangeably, "film" is more often used when considering artistic, theoretical, or technical aspects. The term "movies" more often refers to entertainment or commercial aspects, as where to go for fun evening on a date. For example, a book titled "How to Understand a Film" would probably be about the aesthetics or theory of film, while a book entitled "Let's Go to the Movies" would probably be about the history of entertaining movies and blockbusters.

Further terminology is used to distinguish various forms and media used in the film industry. "Motion pictures" and "moving pictures" are frequently used terms for film and movie productions specifically intended for theatrical exhibition, such as, for instance, Batman. "DVD" and "videotape" are video formats that can reproduce a photochemical film. A reproduction based on such is called a "transfer." After the advent of theatrical film as an industry, the television industry began using videotape as a recording medium. For many decades, tape was solely an analog medium onto which moving images could be either recorded or transferred. "Film" and "filming" refer to the photochemical medium that chemically records a visual image and the act of recording respectively. However, the act of shooting images with other visual media, such as with a digital camera, is still called "filming" and the resulting works often called "films" as interchangeable to "movies," despite not being shot on film. "Silent films" need not be utterly silent, but are films and movies without an audible dialogue, including those that have a musical accompaniment. The word, "Talkies," refers to the earliest sound films created to have audible dialogue recorded for playback along with the film, regardless of a musical accompaniment. "Cinema" either broadly encompasses both films and movies, or it is roughly synonymous with film and theatrical exhibition, and both are capitalized when referring to a category of art. The "silver screen" refers to

the projection screen used to exhibit films and, by extension, is also used as a metonym for the entire film industry.

"Widescreen" refers to a larger width to height in the frame, compared to earlier historic aspect ratios. A "feature-length film", or "feature film", is of a conventional full length, usually 60 minutes or more, and can commercially stand by itself without other films in a ticketed screening. A "short" is a film that is not as long as a feature-length film, often screened with other shorts, or preceding a feature-length film. An "independent" is a film made outside the conventional film industry.

In US usage, one talks of a "screening" or "projection" of a movie or video on a screen at a public or private "theater." In British English, a "film showing" happens at a cinema (never a "theatre", which is a different medium and place altogether). A cinema usually refers to an arena designed specifically to exhibit films, where the screen is affixed to a wall, while a theater usually refers to a place where live, non-recorded action or combination thereof occurs from a podium or other type of stage, including the amphitheater. Theaters can still screen movies in them, though the theater would be retrofitted to do so. One might propose "going to the cinema" when referring to the activity, or sometimes "to the pictures" in British English, whereas the US expression is usually "going to the movies." A cinema usually shows a mass-marketed movie using a front-projection screen process with either a film projector or, more recently, with a digital projector. But, cinemas may also show theatrical movies from their home video transfers that include Blu-ray Disc, DVD, and videocassette when they possess sufficient projection quality or based upon need, such as movies that exist only in their transferred state, which may be due to the loss or deterioration of the film master and prints from which the movie originally existed. Due to the advent of digital film production and distribution, physical film might be absent entirely. A "double feature" is a screening of two independently marketed, stand-alone feature films. A "viewing" is a watching of a film. "Sales" and "at the box office" refer to tickets sold at a theater, or more currently, rights sold for individual showings. A "release" is the distribution and often simultaneous screening of a film. A "preview" is a screening in advance of the main release.

Any film may also have a "sequel", which portrays events following those in the film. *Bride of Frankenstein* is an early example. When there are more films than one with the same characters, story arcs, or subject themes, these movies become a "series," such as the James Bond series. And, existing outside a specific story timeline usually, does not exclude a film from being part of a series. A film that portrays events occurring earlier in a timeline with those in another film, but is released after that film, is sometimes called a "prequel," an example being *Butch and Sundance: The Early Days*.

The "credits," or "end credits," is a list that gives credit to the people involved in the production of a film. Films from before the 1970s usually start a film with credits, often ending with only a title card, saying "The End" or some equivalent, often an equivalent that depends on the language of the production. From then onward, a film's credits usually appear at the end of most films. However,

films with credits that end a film often repeat some credits at or near the start of a film and therefore appear twice, such as that film's acting leads, while less frequently some appearing near or at the beginning only appear there, not at the end, which often happens to the director's credit. The credits appearing at or near the beginning of a film are usually called "titles" or "beginning titles." A post-credits scene is a scene shown after the end of the credits. Ferris Bueller's Day Off has a post-credit scene in which Ferris tells the audience that the film is over and they should go home.

A film's "cast" refers to a collection of the actors and actresses who appear, or "star," in a film. A star is an actor or actress, often a popular one, and in many cases, a celebrity who plays a central character in a film. Occasionally the word can also be used to refer to the fame of other members of the crew, such as a director or other personality, such as Martin Scorsese. A "crew" is usually interpreted as the people involved in a film's physical construction outside cast participation, and it could include directors, film editors, photographers, grips, gaffers, set decorators, prop masters, and costume designers. A person can both be part of a film's cast and crew, such as Woody Allen, who directed and starred in Take the Money and Run.

A "film goer," "movie goer," or "film buff" is a person who likes or often attends films and movies, and any of these, though more often the latter, could also see oneself as a student to films and movies or the filmic process. Intense interest in films, film theory, and film criticism, is known as cinephilia, or cinéaste in French.

A preview performance refers to a showing of a film to a select audience, usually for the purposes of corporate promotions, before the public film premiere itself. Previews are sometimes used to judge audience reaction, which if unexpectedly negative, may result in recutting or even refilming certain sections based on the audience response. One example of a film that was changed after a negative response from the test screening is 1982's First Blood. After the test audience responded very negatively to the death of protagonist John Rambo, a Vietnam veteran, at the end of the film, the company wrote and re-shot a new ending in which the character survives.

Trailers or previews are advertisements for films that will be shown in 1 to 3 months at a cinema. Back in the early days of cinema, with theaters that had only one or two screens, only certain trailers were shown for the films that were going to be shown there. Later, when theaters added more screens or new theaters were built with a lot of screens, all different trailers were shown even if they weren't going to play that film in that theater. Film studios realized that the more trailers that were shown (even if it wasn't going to be shown in that particular theater) the more patrons would go to a different theater to see the film when it came out. The term "trailer" comes from their having originally been shown at the end of a film program. That practice did not last long because patrons tended to leave the theater after the films ended, but the name has stuck. Trailers are now shown before the film (or the "A film" in a double feature program) begins. Film trailers are also common on DVDs and Blu-ray Discs, as well as on the Internet and mobile

devices. Trailers are created to be engaging and interesting for viewers. As a result, in the Internet era, viewers often seek out trailers to watch them. Of the ten billion videos watched online annually in 2008, film trailers ranked third, after news and user-created videos. Teasers are a much shorter preview or advertisement that lasts only 10 to 30 seconds. Teasers are used to get patrons excited about a film coming out in the next six to twelve months. Teasers may be produced even before the film production is completed.

4.7. Education and propaganda

Film is used for a range of goals, including education and propaganda. When the purpose is primarily educational, a film is called an "educational film". Examples are recordings of academic lectures and experiments, or a film based on a classic novel. Film may be propaganda, in whole or in part, such as the films made by Leni Riefenstahl in Nazi Germany, US war film trailers during World War II, or artistic films made under Stalin by Eisenstein. They may also be works of political protest, as in the films of Andrzej Wajda, or more subtly, the films of Andrei Tarkovsky. The same film may be considered educational by some, and propaganda by others as the categorization of a film can be subjective.

4.8. Production

At its core, the means to produce a film depend on the content the filmmaker wishes to show, and the apparatus for displaying it: the zoetrope merely requires a series of images on a strip of paper. Film production can, therefore, take as little as one person with a camera (or even without a camera, as in Stan Brakhage's 1963 film *Mothlight*), or thousands of actors, extras, and crew members for a live-action, feature-length epic.

The necessary steps for almost any film can be boiled down to conception, planning, execution, revision, and distribution. The more involved the production, the more significant each of the steps becomes. In a typical production cycle of a Hollywood-style film, these main stages are defined as:

This production cycle usually takes three years. The first year is taken up with development. The second year comprises preproduction and production. The third year, post-production and distribution. The bigger the production, the more resources it takes, and the more important financing becomes; most feature films are artistic works from the creators' perspective (e.g., film director, cinematographer, screenwriter) and for-profit business entities for the production

companies.

A film crew is a group of people hired by a film company, employed during the "production" or "photography" phase, for the purpose of producing a film or motion picture. Crew is distinguished from cast, who are the actors who appear in front of the camera or provide voices for characters in the film. The crew interacts with but is also distinct from the production staff, consisting of producers, managers, company representatives, their assistants, and those whose primary responsibility falls in pre-production or post-production phases, such as screenwriters and film editors. Communication between production and crew generally passes through the director and his/her staff of assistants. Medium-to-large crews are generally divided into departments with well-defined hierarchies and standards for interaction and cooperation between the departments. Other than acting, the crew handles everything in the photography phase: props and costumes, shooting, sound, electrics (i.e., lights), sets, and production special effects. Caterers (known in the film industry as "craft services") are usually not considered part of the crew.

Film stock consists of transparent celluloid, acetate, or polyester base coated with an emulsion containing light-sensitive chemicals. Cellulose nitrate was the first type of film base used to record motion pictures, but due to its flammability was eventually replaced by safer materials. Stock widths and the film format for images on the reel have had a rich history, though most large commercial films are still shot on (and distributed to theaters) as 35 mm prints.

Originally moving picture film was shot and projected at various speeds using hand-cranked cameras and projectors; though 1000 frames per minute (16.7 frame/s) is generally cited as a standard silent speed, research indicates most films were shot between 16 frame/s and 23 frame/s and projected from 18 frame/s on up (often reels included instructions on how fast each scene should be shown). When sound film was introduced in the late 1920s, a constant speed was required for the sound head. 24 frames per second were chosen because it was the slowest (and thus cheapest) speed which allowed for sufficient sound quality. Improvements since the late 19th century include the mechanization of cameras – allowing them to record at a consistent speed, quiet camera design – allowing sound recorded on-set to be usable without requiring large "blimps" to encase the camera, the invention of more sophisticated filmstocks and lenses, allowing directors to film in increasingly dim conditions, and the development of synchronized sound, allowing sound to be recorded at exactly the same speed as its corresponding action. The soundtrack can be recorded separately from shooting the film, but for live-action pictures, many parts of the soundtrack are usually recorded simultaneously.

As a medium, film is not limited to motion pictures, since the technology developed as the basis for photography. It can be used to present a progressive sequence of still images in the form of a slideshow. Film has also been incorporated into multimedia presentations and often has importance as primary historical documentation. However, historic films have problems in terms of preservation and storage, and the motion picture industry is exploring many alternatives. Most films on cellulose nitrate base have been copied onto modern safety films. Some studios save

color films through the use of separation masters: three B&W negatives each exposed through red, green, or blue filters (essentially a reverse of the Technicolor process). Digital methods have also been used to restore films, although their continued obsolescence cycle makes them (as of 2006) a poor choice for long-term preservation. Film preservation of decaying film stock is a matter of concern to both film historians and archivists and to companies interested in preserving their existing products in order to make them available to future generations (and thereby increase revenue). Preservation is generally a higher concern for nitrate and single-strip color films, due to their high decay rates; black-and-white films on safety bases and color films preserved on Technicolor imbibition prints tend to keep up much better, assuming proper handling and storage.

Some films in recent decades have been recorded using analog video technology similar to that used in television production. Modern digital video cameras and digital projectors are gaining ground as well. These approaches are preferred by some film-makers, especially because footage shot with digital cinema can be evaluated and edited with non-linear editing systems (NLE) without waiting for the film stock to be processed. The migration was gradual, and as of 2005, most major motion pictures were still shot on film.

alt Auguste and Louis Lumière brothers seated looking left|The Lumière Brothers, who were among the first filmmakers

Independent filmmaking often takes place outside Hollywood, or other major studio systems. An independent film (or indie film) is a film initially produced without financing or distribution from a major film studio. Creative, business and technological reasons have all contributed to the growth of the indie film scene in the late 20th and early 21st century. On the business side, the costs of big-budget studio films also lead to conservative choices in cast and crew. There is a trend in Hollywood towards co-financing (over two-thirds of the films put out by Warner Bros. in 2000 were joint ventures, up from 10% in 1987). A hopeful director is almost never given the opportunity to get a job on a big-budget studio film unless he or she has significant industry experience in film or television. Also, the studios rarely produce films with unknown actors, particularly in lead roles.

Before the advent of digital alternatives, the cost of professional film equipment and stock was also a hurdle to being able to produce, direct, or star in a traditional studio film. But the advent of consumer camcorders in 1985, and more importantly, the arrival of high-resolution digital video in the early 1990s, have lowered the technology barrier to film production significantly. Both production and post-production costs have been significantly lowered; in the 2000s, the hardware and software for post-production can be installed in a commodity-based personal computer. Technologies such as DVDs, FireWire connections and a wide variety of professional and consumer-grade video editing software make film-making relatively affordable.

Since the introduction of digital video DV technology, the means of production have become more democratized. Filmmakers can conceivably shoot a film with a digital video camera and edit the film, create and edit the sound and music, and mix the final cut on a high-end home computer.

However, while the means of production may be democratized, financing, distribution, and marketing remain difficult to accomplish outside the traditional system. Most independent filmmakers rely on film festivals to get their films noticed and sold for distribution. The arrival of internet-based video websites such as YouTube and Veoh has further changed the filmmaking landscape, enabling indie filmmakers to make their films available to the public.

An open content film is much like an independent film, but it is produced through open collaborations; its source material is available under a license which is permissive enough to allow other parties to create fan fiction or derivative works, than a traditional copyright. Like independent filmmaking, open source filmmaking takes place outside Hollywood, or other major studio systems.

A fan film is a film or video inspired by a film, television program, comic book or a similar source, created by fans rather than by the source's copyright holders or creators. Fan filmmakers have traditionally been amateurs, but some of the most notable films have actually been produced by professional filmmakers as film school class projects or as demonstration reels. Fan films vary tremendously in length, from short faux-teaser trailers for non-existent motion pictures to rarer full-length motion pictures.

1. Development
2. Pre-production
3. Production
4. Post-production
5. Distribution

4.9. Distribution

Film distribution is the process through which a film is made available for viewing by an audience. This is normally the task of a professional film distributor, who would determine the marketing strategy of the film, the media by which a film is to be exhibited or made available for viewing, and may set the release date and other matters. The film may be exhibited directly to the public either through a movie theater (historically the main way films were distributed) or television for personal home viewing (including on DVD-Video or Blu-ray Disc, video-on-demand, online downloading, television programs through broadcast syndication etc.). Other ways of distributing a film include rental or personal purchase of the film in a variety of media and formats, such as VHS tape or DVD, or Internet downloading of streaming using a computer.

4.10. Animation

An animated image of a horse, made using eight pictures.

Animation is a technique in which each frame of a film is produced individually, whether generated as a computer graphic, or by photographing a drawn image, or by repeatedly making small changes to a model unit (see claymation and stop motion), and then photographing the result with a special animation camera. When the frames are strung together and the resulting film is viewed at a speed of 16 or more frames per second, there is an illusion of continuous movement (due to the phi phenomenon). Generating such a film is very labor-intensive and tedious, though the development of computer animation has greatly sped up the process. Because animation is very time-consuming and often very expensive to produce, the majority of animation for TV and films comes from professional animation studios. However, the field of independent animation has existed at least since the 1950s, with animation being produced by independent studios (and sometimes by a single person). Several independent animation producers have gone on to enter the professional animation industry.

Limited animation is a way of increasing production and decreasing costs of animation by using "short cuts" in the animation process. This method was pioneered by UPA and popularized by Hanna-Barbera in the United States, and by Osamu Tezuka in Japan, and adapted by other studios as cartoons moved from movie theaters to television. Although most animation studios are now using digital technologies in their productions, there is a specific style of animation that depends on film. Camera-less animation, made famous by film-makers like Norman McLaren, Len Lye, and Stan Brakhage, is painted and drawn directly onto pieces of film, and then run through a projector.

5. Sex in film

5.1.

The Kiss (1896) contained what was regarded as the very first sex scene on film, drawing the general outrage of movie goers, civic leaders, and religious leaders, as utterly shocking, obscene and completely immoral.

Sex in film is the inclusion of a presentation in a film of sexuality. Since the development of the medium, inclusion in films of any form of sexuality has been controversial. Some films containing sex scenes have been criticized by religious groups or have been banned or the subject of censorship by governments, or both. In countries with a film rating system, films containing sex scenes typically receive a restricted classification. Nudity in film may be regarded as sexual or as non-sexual.

An erotic film is usually a film that has an erotic quality that causes the creation of sexual feelings, as well as a philosophical contemplation concerning the aesthetics of sexual desire, sensuality and romantic love. Love scenes, erotic or not, have been presented in films since the silent era of cinematography. A pornographic film, on the other hand, is a sex film which does not usually claim any artistic merit. Sex scenes have been presented in many genres of film; while in other genres, sexuality is rarely depicted. Many actors and actresses have performed nude/partial nude scenes, as well as dress and behave in ways considered sexually provocative by contemporary standards at some point in their careers.

5.2. Terminology

Sex in film can be distinguished from a sex film, which usually refers to a pornographic film and sometimes to a sex education film. It should also be distinguished from nudity in film, though nudity can be presented in a sexualized context. For example, nudity in the context of naturism would normally be regarded as non-sexual. Some people distinguish between "gratuitous sex" and sex scenes which are presented as integral to a film's plot or as part of the character development.

Sex scenes are the main feature of pornographic films. In softcore films, sexuality is less explicit. Erotic films are suggestive of sexuality, but need not contain nudity.

5.3. Europe

Pedro Almodóvar of Spain is a prolific director who has included eroticism in many of his movies. Tinto Brass of Italy has dedicated his career to bringing explicit sexuality into mainstream cinema. His films are also notable for feminist-friendly eroticism. French filmmaker Catherine Breillat caused controversy with unsimulated sex in her films *Romance* (1999) and *Anatomy of Hell* (2004). In Italy, nudity and strong sexual themes go back to the silent era with films such as *The Last Days of Pompeii* (1926). Lars von Trier of Denmark has included explicit/unsimulated sex scenes in some of his films, such as *Breaking the Waves* (1996), *The Idiots* (1998), *Manderlay* (2005), *Antichrist* (2009), and *Nymphomaniac* (2013). He is also a co-founder of film company *Puzzy Power*, a subsidiary of his *Zentropa*, with the goal of producing hardcore pornographic films for women. *Blue is the Warmest Colour* (2013) sparked an international firestorm over its frank depiction of sexuality between two young women, yet managed to win the *Palme d'Or*, the highest prize awarded at the prestigious Cannes Film Festival in May 2013. *Love* (2015) contains many explicit unsimulated sex scenes.

5.4. United States

Lorna (1964) was the first of Russ Meyer's films where the main female part, played in this film by Lorna Maitland, was selected on the basis of her large breast size

The inclusion in film of any form of sexuality has been controversial since the development of the medium. Kissing in films, for example, was initially considered by some to be scandalous. *The Kiss* (1896) contained a kiss, which was regarded as a sex scene and drew general outrage from movie goers, civic leaders, and religious leaders, as utterly shocking, obscene and completely immoral. One contemporary critic wrote, "The spectacle of the prolonged pasturing on each other's lips was beastly enough in life size on the stage but magnified to gargantuan proportions and repeated three times over it is absolutely disgusting." *The Chap-book*, Volume 5, Number 5, July 15, 1896 The Catholic Church called for censorship and moral reform - because kissing in public at the time could lead to prosecution. Sex in Cinema: Pre-1920s Perhaps in defiance of the righteous indignation and "to spice up a film", the film was followed by many kiss imitators, including *The Kiss in the Tunnel* (1899) and *The Kiss* (1900). Other producers would take the criticism on board, or in mock of the standard, and use an implicit kiss, which would be obstructed from view just as the lips would touch, such as shielding a possible kiss by placing say a hat in front of the actors' faces, or fading to grey just as a kiss is to take place, etc.

The display of cleavage created controversy. For example, producer Howard Hughes displayed Jane Russell's cleavage in *The Outlaw* (1943) and in *The French Line* (1953), which was found

objectionable under the Hays Code because of Russell's "breast shots in bathtub, cleavage and breast exposure" while some of her décolleté gowns were regarded to be "intentionally designed to give a bosom peep-show effect beyond even extreme décolletage". Both films were condemned by the National Legion of Decency and were released only in cut versions.

The selection of actresses for a role on the basis of their breast size is controversial and has been described as contributing to breast fetishism, but has proved to be a draw card. Producers such as Russ Meyer produced films which featured actresses with large breasts. Lorna (1964) was the first of his films where the main female part, played by Lorna Maitland, was selected on the basis of breast size. The producers and exhibitors of the film were prosecuted for obscenity in several US states. Other large breasted actresses used by Meyer include Kitten Natividad, Erica Gavin, Tura Satana, and Uschi Digard among many others. The majority of them were naturally large breasted and he occasionally cast women in their first trimesters of pregnancy to enhance their breast size even further. Author and director William Rotsler said: "with Lorna Meyer established the formula that made him rich and famous, the formula of people filmed at top hate, top lust, top heavy.", p.138

Blue Movie (1969), directed by Andy Warhol, was the first adult erotic film depicting explicit sex to receive wide theatrical release in the United States. Blue Movie is a seminal film in the Golden Age of Porn and, according to Warhol, a major influence in the making of Last Tango in Paris (1972), an internationally controversial erotic drama film. Another explicit adult film of that period was Mona the Virgin Nymph (1970) that contained a number of unsimulated non-penetrative sex scenes. Unlike Blue Movie, however, Mona had a plot. To forestall legal problems, the film was screened without credits. The producer of Mona, Bill Osco, went on to produce other adult films, such as Flesh Gordon (1974), Harlot (1971), and Alice in Wonderland (1976).

Boys in the Sand (1971) was an American gay pornographic film, the first gay porn film to include credits, to achieve crossover success, to be reviewed by Variety, Jeffrey Escoffier, "Beefcake to Hardcore: Gay Pornography and the Sexual Revolution," in Sex Scene. Media and the Sexual Revolution, ed. Eric Schaefer, Duke University Press, 2014, , pp. 319-347, at p. 319. and one of the earliest porn films, after Blue Movie to gain mainstream credibility, preceding Deep Throat (1972).

In North America, erotic films may be primarily character driven or plot driven, with considerable overlap. Most dramas center around character development, such as Steven Shainberg's Secretary (2002). Comedy films, especially romantic comedies and romantic dramas, tend toward character interaction.

Mystery films, thrillers, drama and horror films tend toward strong plots and premises, such as Last Tango in Paris (1972), Dressed to Kill (1980), Body Heat (1981), Nine 1/2 Weeks (1986), Angel Heart (1987), Basic Instinct (1992), Single White Female (1992), Color of Night (1994),

Showgirls (1995), Leaving Las Vegas (1995), Different Strokes (1997), Wild Things (1998), Eyes Wide Shut (1999) and In the Cut (2003). Others, like About Last Night... (1986), Monster's Ball (2001), Chloe (2009), Love & Other Drugs (2010), Blue Valentine (2010), Shame (2011), Compliance (2012) and The Sessions (2012) combine both strong plots and characters.

Erotic thrillers are a popular American erotic subgenre, with films such as Dressed to Kill (1980), Angel Heart (1987), Basic Instinct (1992), Single White Female (1992), Color of Night (1994), The Madding (1995), Wild Things (1998), Eyes Wide Shut (1999), In the Cut (2003), Chloe (2009), Compliance (2012), and The Boy Next Door (2015). In some films, the development of a sexual relationship (or even a one-night stand) is often used to create tension in the storyline, especially if the people involved should not be sleeping together, such as in Out of Sight (1998), where a U.S. Marshal has sex with the criminal she is pursuing.

In horror films, sex is often used to mark characters that are doomed to die. Characters that engage in sex acts are often the first to be claimed by the antagonist(s), or will die shortly after their sex scene or (sometimes) in the middle of it. This convention of it being bad luck to have sex in a horror film is notably illustrated in the Friday the 13th film series, where supernatural villain Jason Voorhees takes a special dislike to teenagers and young adults having sex because, as a young boy, he drowned in a lake while the camp counselors who should have been supervising him were having sex.

In some interpretations of this "rule", the sex acts themselves directly cause the character's demise. In Cabin Fever, a man catches the deadly illness because a woman who was infected (but not yet symptomatic) seduces and has impulsive sex with him. They don't use a condom because the careless woman believes she is healthy. Ironically, the woman (and the audience) only realize that she is infected because of red welts that are brought out by their rough lovemaking. Species (1995) and its sequels also feature many sexual deaths as virtually every human who mates with an alien in the franchise subsequently dies - female aliens kill human suitors regardless of whether they have poor genes, resist the alien's advances, or mate successfully. Human women who mate with alien men die shortly after sex as their abdomens burst during the unnaturally rapid pregnancy that always follows.

Most times in horror movies the typical survivor is a young girl who is still a virgin. In the film Scream, which satirizes horror movies, this rule is somewhat broken as the character Randy Meeks points out that one of the rules of horrors is to not have sex. In an intersecting scene, the film's main protagonist Sidney Prescott loses her virginity to Billy Loomis. After they finish, Billy is stabbed by Ghostface and Sidney is then chased. Randy himself survives a gunshot wound at the end of the film because, as he explains, he is a virgin. However, he dies in the sequel, Scream 2, after which it is revealed that he lost his virginity sometime prior to his death.

5.5. Mexico

In Mexico, many comedy films are based on sex, typically portraying men as unstoppable sex-seeking creatures and women as willing targets. Although the number of such comedies waned during the 1990s, domestic servants, bar workers, dancers and neighbors' wives continue to be depicted as potentially willing sexual partners. The films *La Tarea* (1991), *Miracle Alley* (1995) and *Y Tu Mamá También* (2001) are some of the most important examples of this.

5.6. India

The entertainment industry is an important part of modern India, and is expressive of Indian society in general. Historically, Indian television and film has lacked the frank depiction of sex. Kissing scenes, for example, were banned by Indian film censors until the 1990s. Ray, Arnab (February 25, 2013). "On Kissing, Bollywood and Rebellion". *The New York Times*. Since then the entertainment industry has liberalized but the taboo against them continues well into the 2010s, with many of Bollywood stars refusing to do them, and controversy and debate sparked when actors choose to do them. Singh, Prashant (August 25, 2014). "What's the big deal about a kiss, asks Bollywood". *Hindustan Times*. On the other hand, rape scenes or scenes showing sexual assault were common until approximately the early 2000s. Dias, Muditha (May 15, 2013). "Bollywood's culture of rape". *ABC Mainstream* films are still largely catered for the masses of India, however, art films and foreign films containing sexuality are watched by Indians. Because of the same process of glamorization of film entertainment that occurs in Hollywood, Indian cinema, mainly the Hindi-speaking Bollywood industry, is also beginning to add sexual overtones. Bollywood films like *Ragini MMS 2*, *Ishq Junoon*, *Zid*, *Murder*, *Jism*, *Hate Story*, *Ek Paheli Leela* are prime example of expanding market of erotic films in mainstream India, though showing nudity is to uncommon in Indian Cinema.

5.7. Television

Many drama series, and daytime soap operas are based around sex. This commonly revolves around the development of personal relationships of the main characters, with a view of creating sexual tension in the series.

Partial nudity was considered acceptable on daytime television in the 1970s but disappeared after

2000, partly due to more conservative morals, and also to the prevalence of cable and satellite subscriptions. Only PBS occasionally features nudity.

In 2008 and 2009, the French TV channel Canal+ featured a series titled X Femmes (English: X Women), which consisted of ten short films shot by female directors with the goal of producing erotica from a female point of view.