

# Contents

<b>Introduction</b> . . . . .	1
<b>A Feast of Skeletons:</b> Notes on cinema's ongoing love affair with its own demise IAN FRANCIS . . . . .	2
<b>A Good Man, Dreadfully Punished:</b> Frank Darabont's <i>The Mist</i> JAMES ROSE . . . . .	14
<b>Carelessly Kept:</b> <i>End of the Wicked</i> NICOLA WOODHAM . . . . .	24
<b>She Shoulda Said 'No':</b> The 'sinsational' bad girl/bad ending drug theme in exploitation cinema JAMES EVANS . . . . .	34
<b>Legacy of the Dead:</b> Zombie movies after George A. Romero ALEX FITCH + TOM HUMBERSTONE . . . . .	52
<b>The New Regime:</b> Spanish horror in the 1970s and the end of the dictatorship JIM HARPER . . . . .	62
<b>Orgasmic Revolutions:</b> The nihilistic cinema of Kôji Wakamatsu PAMELA JAHN . . . . .	72
<b>The Cycle of Existence:</b> Kim Ki-duk's <i>Spring, Summer, Autumn, Winter... and Spring</i> JOHN BERRA . . . . .	84
<b>Cusp:</b> A memoir GREG KLYMKIW . . . . .	96

<b>Closing Shots:</b> The directors' cuts. . . . .	114
<b>Endless Visions:</b> Henri-Georges Clouzot's <i>Inferno</i> VIRGINIE SÉLAVY . . . . .	140
<b>Jesus Rebooted, Jesus Freebooted:</b> David W. Thompson's apocalyptic evangelical cinema MARK BOULD . . . . .	154
<b>End Game:</b> Interactive films TOBY WEIDMANN . . . . .	164
<b>Sync:</b> Circular adventures in animation MAX HATTLER . . . . .	178
<b>Darkness Audible:</b> Sub-bass, tape decay and Lynchian noise FRANCES MORGAN . . . . .	186
<b>End to End:</b> <i>The Human Centipede</i> JACK SARGEANT . . . . .	204
<b>Final Cut:</b> Film critic on the verge SIMON GUERRIER + PEARLYN QUAN . . . . .	213
<b>The End of the Road:</b> Driving to disenchantment JASON WOOD . . . . .	224
<b>Apocalypse Now:</b> Images of the end in the cinema of Ingmar Bergman ADAM BINGHAM . . . . .	236
<b>Decasia:</b> This film will self-destruct TINA PARK . . . . .	250
<b>Biographies</b> . . . . .	260