

# FTV4091: Cult Film and Television

View Online



1

Elena Gorfinkel. Cult Film or Cinephilia by Any Other Name. *Cinéaste* 2008; **34**:33–8. <https://ezproxy.lib.gla.ac.uk/login?url=https://www.jstor.org/stable/41690730>

2

Joe Bob Briggs, J. Hoberman, Damien Love, Tim Lucas, Danny Peary, Jeffrey Sconce and Peter Stanfield. Cult cinema: A critical symposium. *Cinéaste* 2008; **34**:43–50. <https://ezproxy.lib.gla.ac.uk/login?url=https://www.jstor.org/stable/41690732>

3

Barry K Grant. Science fiction double feature: Ideology in the cult film. In: J P Telotte, ed. *The Cult film experience: beyond all reason*. Austin: : University of Texas Press 1991. 122–37. <https://contentstore.cla.co.uk//secure/link?id=71c63a39-cc40-e911-80cd-005056af4099>

4

Hunter IQ. *Cult film as a guide to life: fandom, adaptation, and identity*. New York: : Bloomsbury Academic 2016.

5

J P Telotte. Beyond all reason: The nature of the cult. In: J P Telotte, ed. *The Cult film experience: beyond all reason*. Austin: : University of Texas Press 1991. 5–17.

6

Jamie Sexton, Ernest Mathijs. Introduction. In: *Cult Cinema*. Wiley-Blackwell; 1 edition 2012. 1-10. <https://ebookcentral.proquest.com/lib/gla/detail.action?docID=792632>

7

Ernest Mathijs, Xavier Mendik, editors. *The cult film reader*. Maidenhead, England: : McGraw Hill/Open University Press 2008.

8

J. Hoberman, Jonathan Rosenbaum. *Midnight movies*. New York: : Da Capo Press 1991.

9

Danny Peary. *Cult movies: the classics, the sleepers, the weird, and the wonderful*. New York: : Delacorte Press 1981.

10

Matt Hills. Defining Cult TV: Texts, inter-texts and fan audiences. In: Robert C Allen, Annette Hill, eds. *The Television Studies Reader*. London: : Routledge 2003. 509-23. <https://contentstore.cla.co.uk//secure/link?id=72c63a39-cc40-e911-80cd-005056af4099>

11

Lorna Jowett. Nightmare in red? *Twin Peaks* parody, homage, intertextuality, and mash-up. In: Weinstock JA, Spooner C, eds. *Return to Twin Peaks: new approaches to materiality, theory, and genre on television*. New York: : Palgrave Macmillan 2016. <http://ezproxy.lib.gla.ac.uk/login?url=http://link.springer.com/10.1007/978-1-137-55695-0>

12

Gwenllian-Jones S, Pearson RE, editors. *Cult Television*. Minneapolis, Minn: : University of Minnesota Press 2004.

13

Ebooks Corporation Limited. The cult TV book. London: : I.B. Tauris 2010.  
<https://ebookcentral.proquest.com/lib/gla/detail.action?docID=676361>

14

Leon Hunt. Cult British TV comedy: from Reeves and Mortimer to Psychoville. Manchester: : Manchester University Press 2013.  
<https://ezproxy.lib.gla.ac.uk/login?url=https://dx.doi.org/10.7228/manchester/9780719083778.001.0001>

15

John Tulloch, Henry Jenkins. Science fiction audiences: watching Doctor Who and Star Trek. London: : Routledge 1995.

16

Mark Jancovich, James Lyons, editors. Quality popular television: cult TV, the industry and fans. London: : British Film Institute 2003.

17

David Lavery, editor. The essential cult TV reader. Lexington, KY: : University Press of Kentucky 2010.

18

Lavery D. Full of secrets: critical approaches to Twin Peaks. Detroit, MI: : Wayne State University Press 1995.

19

Jowett L, Abbott S. TV horror: investigating the darker side of the small screen. London: : I.B. Tauris 2013.

20

Jancovich M. Cult fictions: Cult movies, subcultural capital and the production of cultural

distinctions. *Cultural Studies* 2002;**16**:306–22. doi:10.1080/09502380110107607

21

Klinger B. Becoming cult: The Big Lebowski, replay culture and male fans. *Screen* 2010;**51**:1–20. doi:10.1093/screen/hjp055

22

Henry Jenkins. 'Get a Life!': Fans, Poachers, Nomads. In: *Textual Poachers: Television Fans and Participatory Culture*. New York: : Routledge 1992. 9–49. <https://ebookcentral.proquest.com/lib/gla/detail.action?docID=1097854>

23

Matt Hills, Dawson Books. Introduction: Who's who? Academics, fans, scholar fans and fan scholars. In: *Fan cultures*. London: : Routledge 2002. <https://www.dawsonera.com/guard/protected/dawson.jsp?name=https://idp.gla.ac.uk/shibboleth&dest=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9780203361337>

24

Nathan Hunt. The importance of trivia: ownership, exclusion and authority in science fiction fandom. In: Mark Jancovich, Antonio Lazaro Rebol, Julian Stringer, et al., eds. *Defining cult movies: the cultural politics of oppositional taste*. Manchester: : Manchester University Press 2003.

25

Sanjek D. Fans' Notes: The Horror Film Fanzine. *Literature/Film Quarterly* Published Online First: 1990. <https://ezproxy.lib.gla.ac.uk/login?url=https://search.proquest.com/docview/1297358723?accountid=14540>

26

I Q Hunter. Beaver Las Vegas! A fan-boy's defence of Showgirls. In: Graeme Harper, Xavier Mendik, eds. *Unruly Pleasures*. FAB Press 187–202.

27

Geraghty L. *Cult collectors: nostalgia, fandom and collecting popular culture*. London: : Routledge 2014.

28

Zubernis LS, Larsen K. *Fandom at the crossroads: celebration, shame and fan/producer relationships*. Newcastle: : Cambridge Scholars 2012.

29

McCulloch R. 'Most people bring their own spoons': The Room's participatory audiences as comedy mediators. *Participations* 2011;**8**  
. <http://www.participations.org/Volume%208/Issue%202/2d%20McCulloch.pdf>

30

Austin BA. Portrait of a Cult Film Audience: The Rocky Horror Picture Show. *Journal of Communication* 1981;**31**  
:43-54. <https://ezproxy.lib.gla.ac.uk/login?url=https://onlinelibrary.wiley.com/doi/abs/10.1111/j.1460-2466.1981.tb01227.x>

31

Church D. *Grindhouse nostalgia: memory, home video and exploitation film fandom*. Edinburgh: : Edinburgh University Press 2015.  
<https://ezproxy.lib.gla.ac.uk/login?url=https://dx.doi.org/10.3366/edinburgh/9780748699100.001.0001>

32

Sexton J, Mathijs E. *The Cult Auteur*. In: *Cult cinema: an introduction*. Malden, Massachusetts: : John Wiley & Sons Ltd 2011.  
67-75. <http://GLA.ebib.com/patron/FullRecord.aspx?p=792632>

33

Hill RF. Science fiction and the cult of Ed Wood: Glen or Glenda?, Bride of the Monster, and Plan 9 From Outer Space. In: Telotte JP, Duchovnay G, eds. Science fiction double feature: the science fiction film as cult text. Liverpool: : Liverpool University Press 2016. 172-89.<http://ezproxy.lib.gla.ac.uk/login?url=http://dx.doi.org/10.5949/liverpool/9781781381830.001.0001>

34

Routt WD. Bad For Good. Intensities: The Journal of Cult Media  
<https://intensitiescultmedia.files.wordpress.com/2012/12/routt-bad-for-good.pdf>

35

Barry Keith Grant. Auteurs and Authorship: A film reader. Malden, Mass: : Blackwell Publishing 2008.

36

Robert S. Birchard. Edward D. Wood, Jr.: Some Notes on a Subject for Further Research. Film History 1995;7  
:450-5.<https://ezproxy.lib.gla.ac.uk/login?url=https://www.jstor.org/stable/3815384>

37

Michael J Bowen. Doris Wishman meets the avant-garde. Underground USA: filmmaking beyond the Hollywood canon 2002;:109-22.

38

Tania Modleski. Women's cinema as counterphobic cinema: Doris Wishman as the last auteur. In: Jeffrey Sconce, ed. Sleaze artists: cinema at the margins of taste, style, and politics. Durham, NC: : Duke University Press 2007. 47-70.

39

Roger Corman, Jim Jerome. How I Made a Hundred Movies in Hollywood and Never Lost a Dime. New York: : Random House 1989.

40

Antony Todd. Authorship and the films of David Lynch: aesthetic receptions in contemporary Hollywood. London: : I.B. Tauris & Co. Ltd 2012.

41

Dawson Books. The works of Tim Burton: margins to mainstream. Basingstoke, Hampshire: : Palgrave Macmillan 2013.  
<https://www.vlebooks.com/vleweb/product/openreader?id=GlasgowUni&isbn=9781137370839>

42

Jeffrey Todd Adams. The cinema of the Coen brothers: hard-boiled entertainments. New York: : Columbia University Press 2015.

43

Pezzotta E. Stanley Kubrick: adapting the sublime. Jackson: : University Press of Mississippi 2013. <https://ebookcentral.proquest.com/lib/gla/detail.action?docID=1181931>

44

Jim Smith. Tarantino. London: : Virgin Books 2005.

45

Hills M. Cult Movies With and Without Stars: Differentiating Discourses of Stardom. In: Cult film stardom: Offbeat attractions and processes of cultification. Basingstoke: : Palgrave Macmillan 2012.  
21-36. <http://ezproxy.lib.gla.ac.uk/login?url=http://www.palgraveconnect.com/doi/10.1057/9781137291776>

46

Thomas S. 'Marginal moments of spectacle': Character Actors, Cult Stardom and Hollywood Cinema. In: Cult film stardom: Offbeat attractions and processes of cultification. Basingstoke: : Palgrave Macmillan 2012.  
37-54. <http://ezproxy.lib.gla.ac.uk/login?url=http://www.palgraveconnect.com/doi/10.1057/9781137291776>

1057/9781137291776

47

Kate Egan, Sarah Thomas, editors. *Cult film stardom: Offbeat attractions and processes of cultification*. Basingstoke: : Palgrave Macmillan 2012.  
<https://ezproxy.lib.gla.ac.uk/login?url=https://link.springer.com/book/10.1057/9781137291776>

48

Jamie Sexton, Ernest Mathijs. *Cult Stardom*. In: *Cult Cinema*  
.76-85.<http://GLA.ebib.com/patron/FullRecord.aspx?p=792632>

49

Roberta E Pearson. 'Bright particular star': Patrick Stewart, Jean-Luc Picard, and Cult Television. *Cult television* 2004;:61-82.

50

Rebecca Feasey. 'Sharon Stone, screen diva': Stardom, femininity and cult fandom. In: Mark Jancovich, Antonio Lazaro Reboll, Julian Stringer, et al., eds. *Defining cult movies: the cultural politics of oppositional taste*. Manchester: : Manchester University Press 2003. 172-84.

51

Oppenheim P. Grave expectations: Vampira and her audiences, 1954-1956. *Intensities: The Journal of Cult Media* Published Online First: 2013.<https://intensitiescultmedia.files.wordpress.com/2014/02/p-oppenheim-grave-expectations.pdf>

52

Mikita Brottman. *Star cults/ cult stars: Cinema, psychosis, celebrity, death*. In: Graeme Harper, Xavier Mendik, eds. *Unruly Pleasures*. FAB Press 103-20.



53

Hills M, Williams R. 'It's all my interpretation': Reading Spike through the subcultural celebrity of James Marsters. *European Journal of Cultural Studies* 2005;**8**:345-65.  
doi:10.1177/1367549405054866

54

Wade Jennings. *The star as cult icon: Judy Garland*. In: *The Cult film experience: beyond all reason*. Austin: : University of Texas Press 1991.

55

Leon Hunt. *Kung Fu cult masters: Stardom, performance and 'authenticity' in Hong Kong martial arts films*. In: *Defining cult movies: the cultural politics of oppositional taste*. Manchester: : Manchester University Press 2003.

56

Pierre Bourdieu. Introduction. In: *Distinction: a social critique of the judgement of taste*. London: : Routledge & K. Paul 1984.  
1-7.<https://ebookcentral.proquest.com/lib/gla/detail.action?docID=1433990>

57

David Church. Freakery, Cult Films, and the Problem of Ambivalence. *Journal of Film and Video* 2011;**63**  
:03-17.<https://ezproxy.lib.gla.ac.uk/login?url=https://www.jstor.org/stable/10.5406/jfilmvid.63.1.0003>

58

Joan Hawkins. *From horror to avant-garde: Tod Browning's Freaks*. In: *Cutting Edge: Art horror and the horrific avant-garde*. University of Minnesota Press 2000.  
141-68.<https://ebookcentral.proquest.com/lib/gla/detail.action?docID=310492>

59

Kate Egan. *Trash or treasure?: censorship and the changing meanings of the video nasties*. Manchester: : Manchester University Press 2007.

60

Paul Watson. There's no accounting for taste: Exploitation cinema and the limits of film theory. *Trash aesthetics: popular culture and its audience* 1997; **Film/fiction**:66–83.

61

Ernest Mathijs. The making of a cult reputation: Topicality and controversy in the critical reception of *Shivers*. *Defining cult movies: the cultural politics of oppositional taste* 2003; **Inside popular film**:109–26.

62

Xavier Mendik, Stephen Jay Schneider. A tasteless art: Waters, Kaufman and the pursuit of 'pure' gross-out. *Underground USA: filmmaking beyond the Hollywood canon* 2002;:204–20.

63

Martin Barker, Jane Arthurs, Ramaswami Harindranath. The Crash controversy: Reviewing the press. *The cult film reader* 2008;:456–71.

64

Pett E. A new media landscape? The BBFC, extreme cinema as cult, and technological change. *New Review of Film and Television Studies* 2015; **13**:83–99.  
doi:10.1080/17400309.2014.982910

65

Waters J. *Shock value: a tasteful book about bad taste*. New York: : Thunder's Mouth Press 2005.

66

Jeffrey Sconce. 'Trashing' the academy: taste, excess, and an emerging politics of cinematic style. *Screen* 1995; **36**:371–93. doi:10.1093/screen/36.4.371

67

Hunter IQ. Trash Horror and the Cult of the Bad Film. In: Benschhoff HM, ed. A companion to the horror film. Chichester, West Sussex: : Wiley Blackwell 2014. 483–500.<http://ezproxy.lib.gla.ac.uk/login?url=http://dx.doi.org/10.1002/9781118883648>

68

MacDowell J, Zborowski J. The aesthetics of 'so bad it's good': Value, intention, and The Room. Intensities: The Journal of Cult Media Published Online First: 2013.<https://intensitiescultmedia.files.wordpress.com/2014/01/j-macdowell-j-zborowski-the-aesthetics-of-so-bad-its-good1.pdf>

69

Ernest Mathijs. Bad reputations: the reception of 'trash' cinema. Screen 2005;**46**:451–72. doi:10.1093/screen/46.4.451

70

J Hoberman. Bad Movies. Film Comment 1962;:7–12.<https://ezproxy.lib.gla.ac.uk/login?url=https://search.proquest.com/docview/210240920?accountid=14540>

71

Susan Sontag. Notes on 'Camp'. In: Against Interpretation and Other Essays. London: : Penguin Classics 2009. <https://contentstore.cla.co.uk//secure/link?id=d0e6f540-cc40-e911-80cd-005056af4099>

72

Pauline Kael. Trash, Art and the Movies. In: Going steady: film writings, 1968-1969. New York: : M. Boyars 1994. 85–130.<https://contentstore.cla.co.uk//secure/link?id=70c63a39-cc40-e911-80cd-005056af4099>

73

Jeffrey Sconce. Esper, the renunciator: Teaching 'bad' movies to good students. In: Mark Jancovich, Antonio Lazaro Rebol, Julian Stringer, et al., eds. *Defining cult movies: the cultural politics of oppositional taste*. Manchester: : Manchester University Press 2003. 14–34.

74

Telotte JP. Robot Monster and the 'watchable... terrible' cult/SF film. In: Telotte JP, Duchovnay G, eds. *Science fiction double feature: the science fiction film as cult text*. Liverpool: : Liverpool University Press 2016. 159–70. <http://ezproxy.lib.gla.ac.uk/login?url=http://dx.doi.org/10.5949/liverpool/9781781381830.001.0001>

75

David Ray Carter. Cinemasochism: Bad movies and the people who love them. In: Weiner RG, Barba SE, eds. *In the peanut gallery with Mystery Science Theater 3000: essays on film, fandom, technology, and the culture of riffing*. Jefferson, N.C.: : McFarland 2011.

76

Joanne Hollows. The Masculinity of Cult. In: Mark Jancovich, Antonio Lazaro Rebol, Julian Stringer, et al., eds. *Defining cult movies: the cultural politics of oppositional taste*. Manchester: : Manchester University Press 2003. 35–53. <https://contentstore.cla.co.uk/secure/link?id=cfe6f540-cc40-e911-80cd-005056af4099>

77

Lisa Bode. Transitional tastes: Teen girls and genre in the critical reception of *Twilight*. *Continuum: Journal of Media & Cultural Studies* 2010; **24**:707–19. <https://ezproxy.lib.gla.ac.uk/login?url=https://www.tandfonline.com/doi/full/10.1080/10304312.2010.505327>

78

Jacinda Read. The cult of masculinity: From fan-boys to academic bad-boys. *Defining cult movies: the cultural politics of oppositional taste* 2003; **Inside popular film**:54–70.

79

Barker M, Mathijs E, Mendik X. Menstrual monsters: the reception of the Ginger Snaps cult horror franchise. [Bristol]: : [Intellect] 2006.

80

Imelda Whelehan, Esther Sonnet. Regendered reading: Tank Girl and Postmodernist Intertextuality. *Trash aesthetics: popular culture and its audience* 1997; **Film/fiction**:31-47.

81

Helen Merrick. The readers feminism doesn't see: Feminist fans, critics and science fiction. *Trash aesthetics: popular culture and its audience* 1997; **Film/fiction**:48-65.

82

Moya Luckett. Sexploitation as feminine territory: The films of Doris Wishman. In: Mark Jancovich, Antonio Lazaro Reboll, Julian Stringer, et al., eds. *Defining cult movies: the cultural politics of oppositional taste*. Manchester: : Manchester University Press 2003. 142-56.

83

Clayton W, Harman S. *Screening Twilight: critical approaches to a cinematic phenomenon*. London: : I. B. Tauris 2014.

84

Pender P. *I'm Buffy and you're history: Buffy the vampire slayer and contemporary feminism*. London: : I.B. Tauris 2016.

85

Jowett L. Representation: Exploring issues of sex, gender, and race in cult television. In: Abbott S, ed. *The cult TV book*. London: : I.B. Tauris 2010. 107-13.<http://GLA.ebib.com/patron/FullRecord.aspx?p=676361>

86

Joan Hawkins. Sleaze Mania, Euro-Trash, and High Art: The Place of European Art Films in American Low Culture. *Film Quarterly* 2000;**53**:14–29. <https://ezproxy.lib.gla.ac.uk/login?url=https://www.jstor.org/stable/1213717>

87

Sexton J. The allure of otherness: transnational cult film fandom and the exoticist assumption. *Transnational Cinemas* 2017;**8**:5–19. doi:10.1080/20403526.2016.1245922

88

Jamie Sexton MH, editor. *Transnational Cinemas: Vol 8, No 1*. Published Online First: 2017. <https://ezproxy.lib.gla.ac.uk/login?url=https://www.tandfonline.com/toc/rtrc20/8/1?nav=toCList>

89

Ernest Mathijs. Bad reputations: the reception of 'trash' cinema. *Screen* 2005;**46**:451–72. doi:10.1093/screen/46.4.451

90

Joan Hawkins. *Cutting Edge: Art horror and the horrific avant-garde*. University of Minnesota Press 2000. <https://ebookcentral.proquest.com/lib/gla/detail.action?docID=310492>

91

Peter Hutchings. The Argento effect. *Defining cult movies: the cultural politics of oppositional taste* 2003;**Inside popular film**:127–41.

92

Daniel Martin. *Extreme Asia: the rise of cult cinema from the Far East*. Edinburgh: : Edinburgh University Press 2015.

93

Kevin Heffernan. Art house or house of exorcism? The changing distribution and reception contexts of Mario Bava's *Lisa and the Devil*. In: Jeffrey Sconce, ed. *Sleaze artists: cinema at the margins of taste, style, and politics*. Durham, NC: : Duke University Press 2007. 144-66.

94

Victoria Ruétalo, Dolores Tierney, editors. *Latsploitation, exploitation cinemas, and Latin America*. London: : Routledge 2009.

95

Smith IR. *The Hollywood Meme*. Edinburgh: : EDINBURGH UNIVERSITY PRESS 2018.

96

Tatsumi T. Transnational interactions: *District 9*, or *Apaches in Johannesburg*. In: Telotte JP, Duchovnay G, eds. *Science fiction double feature: the science fiction film as cult text*. Liverpool: : Liverpool University Press 2016.  
<http://ezproxy.lib.gla.ac.uk/login?url=http://dx.doi.org/10.5949/liverpool/9781781381830.001.0001>

97

Andrews D. *Theorizing art cinemas: foreign, cult, avant-garde, and beyond*. Austin, Tex: : University of Texas Press 2013.

98

Martin A. What's Cult Got To Do With It?: In Defense of Cinephile Elitism. *Cinéaste* 2008;**34**:39-42.  
<https://ezproxy.lib.gla.ac.uk/login?url=https://www.jstor.org/stable/41690731>

99

Hills M, Sexton J. Cult cinema and technological change. *New Review of Film and Television Studies* 2015;**13**:1-11. doi:10.1080/17400309.2014.989007

100

Ernest Mathijs. Cult Survey. <http://cultsurvey.org/index.shtml>

101

Jamie Sexton. From Bad to Good and Back to Bad Again? Cult Cinema and Its Unstable Trajectory. In: Claire Perkins, Constantine Verevis, eds. *B Is for Bad Cinema*. 129–48. <https://ebookcentral.proquest.com/lib/gla/detail.action?docID=3408847>

102

Matt Hills. Veronica Mars, fandom, and the 'Affective Economics' of crowdfunding poachers. *New Media & Society* 2015;**17**:183–97. doi:10.1177/1461444814558909

103

Jeffrey Sconce. Movies: A century of failure. In: Jeffrey Sconce, ed. *Sleaze artists: cinema at the margins of taste, style, and politics*. Durham, NC: : Duke University Press 2007. 273–310.

104

Hills M. Cult cinema and the 'mainstreaming' discourse of technological change: revisiting subcultural capital in liquid modernity. *New Review of Film and Television Studies* 2015;**13**:100–21. doi:10.1080/17400309.2014.982928

105

Iain Robert Smith. Bootleg Archives: Notes on BitTorrent Communities and Issues of Access. *Flow TV* 2011;**2**. <http://www.flowjournal.org/2011/06/bootleg-archives/>

106

Mathijs E, Sexton J. *Cult cinema: an introduction*. Malden, Massachusetts: : John Wiley & Sons Ltd 2011. <https://ebookcentral.proquest.com/lib/gla/detail.action?docID=792632>

107



J. Hoberman, Jonathan Rosenbaum. *Midnight movies*. New York: : Da Capo Press 1991.

108

Joan Hawkins. *Cutting Edge: Art horror and the horrific avant-garde*. University of Minnesota Press 2000.

<https://ebookcentral.proquest.com/lib/gla/detail.action?docID=310492>

109

Mark Jancovich. 'A Real Shocker': Authenticity, genre and the struggle for distinction. *Continuum* 2000;**14**:23–35. doi:10.1080/713657675

110

Jancovich M. Cult fictions: Cult movies, subcultural capital and the production of cultural distinctions. *Cultural Studies* 2002;**16**:306–22. doi:10.1080/09502380110107607

111

Mark Jancovich, Antonio Lazaro Reboll, Julian Stringer, et al., editors. *Defining cult movies: the cultural politics of oppositional taste*. Manchester: : Manchester University Press 2003.

<https://contentstore.cla.co.uk//secure/link?id=cfe6f540-cc40-e911-80cd-005056af4099>

112

J P Telotte, editor. *The Cult film experience: beyond all reason*. 1st ed. Austin: : University of Texas Press 1991.

<https://contentstore.cla.co.uk//secure/link?id=71c63a39-cc40-e911-80cd-005056af4099>

113

*Intensities: The Journal of Cult Media*. <http://intensitiescultmedia.com/>

114

Perkins C, Verevis C, editors. *B is for bad cinema: aesthetics, politics, and cultural value*. Albany: : SUNY Press 2014.

<https://ebookcentral.proquest.com/lib/gla/detail.action?docID=3408847>

115

Eric Schaefer. 'Bold! Daring! Shocking! True!': a history of exploitation films, 1919-1959. Durham, NC: : Duke University Press 1999.  
<https://ezproxy.lib.gla.ac.uk/login?url=https://hdl.handle.net/2027/heb.08295>

116

Ernest Mathijs, Xavier Mendik, editors. The cult film reader. Maidenhead, England: : McGraw Hill/Open University Press 2008.

117

Kate Egan, Sarah Thomas, editors. Cult film stardom: Offbeat attractions and processes of cultification. Basingstoke: : Palgrave Macmillan 2012.  
<https://ezproxy.lib.gla.ac.uk/login?url=https://link.springer.com/book/10.1057/9781137291776>

118

Geraghty L. Popular media cultures: fans, audiences and paratexts. Basingstoke: : Palgrave Macmillan 2015.  
<https://ezproxy.lib.gla.ac.uk/login?url=https://link.springer.com/book/10.1057/9781137350374>

119

Deborah Cartmell, I Q Hunter, Heidi Kaye, et al., editors. Trash aesthetics: popular culture and its audience. London: : Pluto Press 1997.

120

Harry M. Benshoff. Blaxploitation Horror Films: Generic Reappropriation or Reinscription? Cinema Journal 2000;**39**  
:31-50.<https://ezproxy.lib.gla.ac.uk/login?url=https://www.jstor.org/stable/1225551>

121

Jeffrey Sconce, editor. Sleaze artists: cinema at the margins of taste, style, and politics. Durham, NC: : Duke University Press 2007.

122

Davis B. The battle for the Bs: 1950s Hollywood and the rebirth of low-budget cinema. New Brunswick, N.J.: : Rutgers University Press 2012.  
<https://ebookcentral.proquest.com/lib/gla/detail.action?docID=894652>

123

Akira Mizuta Lippit, Noel Burch, Chon Noriega, et al. Round Table: Showgirls. Film Quarterly 2003;**56**  
:32-46.<https://ezproxy.lib.gla.ac.uk/login?url=https://www.jstor.org/stable/10.1525/fq.2003.56.3.32>

124

Xavier Mendik, Stephen Jay Schneider, editors. Underground USA: filmmaking beyond the Hollywood canon. London: : Wallflower 2002.

125

Mendik X, Harper G. Unruly pleasures: the cult film and its critics. 1st ed. Guildford, Surrey: : FAB Press 2000.

126

Mark Jancovich. Rational fears: American horror in the 1950s. Manchester: : Manchester University Press 1996.

127

Gary Hentzi. Little Cinema of Horrors. Film Quarterly 1993;**46**  
:22-7.<https://ezproxy.lib.gla.ac.uk/login?url=https://www.jstor.org/stable/1212900>

128

Weiner RG, Barba SE. In the peanut gallery with Mystery Science Theater 3000: essays on film, fandom, technology, and the culture of riffing. Jefferson, N.C.: : McFarland 2011.

129

Ernest Mathijs. Cult Survey. <http://cultsurvey.org/index.shtml>

130

Bill Warren. Keep watching the skies!: American science fiction movies of the fifties. 21st century ed. Jefferson, NC: : McFarland & Co 2010.

131

McCarthy T, Flynn C. Kings of the Bs: working within the Hollywood system : an anthology of film history and criticism. New York: : E. P. Dutton 1975.

132

Danny Peary. Cult movies: the classics, the sleepers, the weird, and the wonderful. New York: : Delacorte Press 1981.

133

Gwenllian-Jones S, Pearson RE, editors. Cult Television. Minneapolis, Minn: : University of Minnesota Press 2004.

134

Mark Jancovich, James Lyons, editors. Quality popular television: cult TV, the industry and fans. London: : British Film Institute 2003.

135

Ebooks Corporation Limited. The cult TV book. London: : I.B. Tauris 2010.  
<https://ebookcentral.proquest.com/lib/gla/detail.action?docID=676361>

136

John Tulloch, Henry Jenkins. Science fiction audiences: watching Doctor Who and Star Trek. London: : Routledge 1995.

137

David Lavery, editor. The essential cult TV reader. Lexington, KY: : University Press of Kentucky 2010.