

# FTV4091: Cult Film and Television

View Online



- 
- Akira Mizuta Lippit et al. 'Round Table: Showgirls'. *Film Quarterly* 56.3 (2003): 32-46. Web.  
<<https://ezproxy.lib.gla.ac.uk/login?url=https://www.jstor.org/stable/10.1525/fq.2003.56.3.32>>.
- Andrews, David. *Theorizing Art Cinemas: Foreign, Cult, Avant-Garde, and Beyond*. Austin, Tex: University of Texas Press, 2013. Print.
- Antony Todd. *Authorship and the Films of David Lynch: Aesthetic Receptions in Contemporary Hollywood*. London: I.B. Tauris & Co. Ltd, 2012. Print.
- Austin, Bruce A. 'Portrait of a Cult Film Audience: The Rocky Horror Picture Show'. *Journal of Communication* 31.2 (1981): 43-54. Web.  
<<https://ezproxy.lib.gla.ac.uk/login?url=https://onlinelibrary.wiley.com/doi/abs/10.1111/j.1460-2466.1981.tb01227.x>>.
- Barker, Martin, Ernest Mathijs, and Xavier Mendik. *Menstrual Monsters: The Reception of the Ginger Snaps Cult Horror Franchise*. [Bristol]: [Intellect], 2006. Print.
- Barry K Grant. 'Science Fiction Double Feature: Ideology in the Cult Film'. *The Cult Film Experience: Beyond All Reason*. Ed. J P Telotte. 1st ed. Texas film studies series. Austin: University of Texas Press, 1991. 122-137. Web.  
<<https://contentstore.cla.co.uk//secure/link?id=71c63a39-cc40-e911-80cd-005056af4099>>.
- Barry Keith Grant. *Auteurs and Authorship: A Film Reader*. Malden, Mass: Blackwell Publishing, 2008. Print.
- Bill Warren. *Keep Watching the Skies!: American Science Fiction Movies of the Fifties*. 21st century ed. Jefferson, NC: McFarland & Co, 2010. Print.
- Church, David. *Grindhouse Nostalgia: Memory, Home Video and Exploitation Film Fandom*. Edinburgh: Edinburgh University Press, 2015. Web.  
<<https://ezproxy.lib.gla.ac.uk/login?url=https://dx.doi.org/10.3366/edinburgh/9780748699100.001.0001>>.
- Clayton, Wickham, and Sarah Harman. *Screening Twilight: Critical Approaches to a Cinematic Phenomenon*. London: I. B. Tauris, 2014. Print.
- Daniel Martin. *Extreme Asia: The Rise of Cult Cinema from the Far East*. Edinburgh: Edinburgh University Press, 2015. Print.

Danny Peary. *Cult Movies: The Classics, the Sleepers, the Weird, and the Wonderful*. New York: Delacorte Press, 1981. Print.

---. *Cult Movies: The Classics, the Sleepers, the Weird, and the Wonderful*. New York: Delacorte Press, 1981. Print.

David Church. 'Freakery, Cult Films, and the Problem of Ambivalence'. *Journal of Film and Video* 63.1 (2011): 03–17. Web.  
<<https://ezproxy.lib.gla.ac.uk/login?url=https://www.jstor.org/stable/10.5406/jfilmvideo.63.1.0003>>.

David Lavery, ed. *The Essential Cult TV Reader*. Essential readers in contemporary media and culture. Lexington, KY: University Press of Kentucky, 2010. Print.

---, ed. *The Essential Cult TV Reader*. Essential readers in contemporary media and culture. Lexington, KY: University Press of Kentucky, 2010. Print.

David Ray Carter. 'Cinemasochism: Bad Movies and the People Who Love Them'. In *the Peanut Gallery with Mystery Science Theater 3000: Essays on Film, Fandom, Technology, and the Culture of Riffing*. Ed. Robert G. Weiner and Shelley E. Barba. Jefferson, N.C.: McFarland, 2011. Print.

Davis, Blair. *The Battle for the Bs: 1950s Hollywood and the Rebirth of Low-Budget Cinema*. New Brunswick, N.J.: Rutgers University Press, 2012. Web.  
<<https://ebookcentral.proquest.com/lib/gla/detail.action?docID=894652>>.

Dawson Books. *The Works of Tim Burton: Margins to Mainstream*. Ed. Jeffrey Andrew Weinstock. Basingstoke, Hampshire: Palgrave Macmillan, 2013. Web.  
<<https://www.vlebooks.com/vleweb/product/openreader?id=GlasgowUni&isbn=9781137370839>>.

Deborah Cartmell et al., eds. *Trash Aesthetics: Popular Culture and Its Audience*. Film/fiction. London: Pluto Press, 1997. Print.

Ebooks Corporation Limited. *The Cult TV Book*. Ed. Stacey Abbott. London: I.B. Tauris, 2010. Web. <<https://ebookcentral.proquest.com/lib/gla/detail.action?docID=676361>>.

---. *The Cult TV Book*. Ed. Stacey Abbott. London: I.B. Tauris, 2010. Web.  
<<https://ebookcentral.proquest.com/lib/gla/detail.action?docID=676361>>.

Elena Gorfinkel. 'Cult Film or Cinephilia by Any Other Name'. *Cinéaste* 34.1 (2008): 33–38. Web. <<https://ezproxy.lib.gla.ac.uk/login?url=https://www.jstor.org/stable/41690730>>.

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

Ernest Mathijs. 'Bad Reputations: The Reception of "trash" Cinema'. *Screen* 46.4 (2005): 451–472. Web.

---. 'Bad Reputations: The Reception of "trash" Cinema'. *Screen* 46.4 (2005): 451–472. Web.

---. 'Cult Survey'. N.p., n.d. Web. <<http://cultsurvey.org/index.shtml>>.

---. 'Cult Survey'. N.p., n.d. Web. <<http://cultsurvey.org/index.shtml>>.

---. 'The Making of a Cult Reputation: Topicality and Controversy in the Critical Reception of Shivers'. Ed. Mark Jancovich et al. *Defining cult movies: the cultural politics of oppositional taste Inside popular film* (2003): 109–126. Print.

Ernest Mathijs and Xavier Mendik, eds. *The Cult Film Reader*. Maidenhead, England: McGraw Hill/Open University Press, 2008. Print.

---, eds. *The Cult Film Reader*. Maidenhead, England: McGraw Hill/Open University Press, 2008. Print.

Gary Hentzi. 'Little Cinema of Horrors'. *Film Quarterly* 46.3 (1993): 22–27. Web. <<https://ezproxy.lib.gla.ac.uk/login?url=https://www.jstor.org/stable/1212900>>.

Geraghty, Lincoln. *Cult Collectors: Nostalgia, Fandom and Collecting Popular Culture*. London: Routledge, 2014. Print.

---. *Popular Media Cultures: Fans, Audiences and Paratexts*. Basingstoke: Palgrave Macmillan, 2015. Web. <<https://ezproxy.lib.gla.ac.uk/login?url=https://link.springer.com/book/10.1057/9781137350374>>.

Gwenllian-Jones, Sara, and Roberta E Pearson, eds. *Cult Television*. Minneapolis, Minn: University of Minnesota Press, 2004. Print.

---, eds. *Cult Television*. Minneapolis, Minn: University of Minnesota Press, 2004. Print.

Harry M. Benshoff. 'Blaxploitation Horror Films: Generic Reappropriation or Reinscription?' *Cinema Journal* 39.2 (2000): 31–50. Web. <<https://ezproxy.lib.gla.ac.uk/login?url=https://www.jstor.org/stable/1225551>>.

Helen Merrick. 'The Readers Feminism Doesn't See: Feminist Fans, Critics and Science Fiction'. Ed. Deborah Cartmell et al. *Trash aesthetics: popular culture and its audience Film/fiction* (1997): 48–65. Print.

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

Hill, Rodney F. 'Science Fiction and the Cult of Ed Wood: Glen or Glenda?, Bride of the Monster, and Plan 9 From Outer Space'. *Science Fiction Double Feature: The Science Fiction Film as Cult Text*. Ed. J. P. Telotte and Gerald Duchovnay. Vol. 52. Liverpool: Liverpool University Press, 2016. 172–189. Web. <<http://ezproxy.lib.gla.ac.uk/login?url=http://dx.doi.org/10.5949/liverpool/9781781381830.001.0001>>.

Hills, Matt. 'Cult Cinema and the "Mainstreaming" Discourse of Technological Change: Revisiting Subcultural Capital in Liquid Modernity'. *New Review of Film and Television*

Studies 13.1 (2015): 100–121. Web.

---. 'Cult Movies With and Without Stars: Differentiating Discourses of Stardom'. *Cult Film Stardom: Offbeat Attractions and Processes of Cultification*. Basingstoke: Palgrave Macmillan, 2012. 21–36. Web.  
<<http://ezproxy.lib.gla.ac.uk/login?url=http://www.palgraveconnect.com/doi/10.1057/9781137291776>>.

Hills, Matt, and Jamie Sexton. 'Cult Cinema and Technological Change'. *New Review of Film and Television Studies* 13.1 (2015): 1–11. Web.

Hills, Matt, and Rebecca Williams. "'It's All My Interpretation": Reading Spike through the Subcultural Celebrity of James Marsters'. *European Journal of Cultural Studies* 8.3 (2005): 345–365. Web.

Hunter, I. Q. *Cult Film as a Guide to Life: Fandom, Adaptation, and Identity*. New York: Bloomsbury Academic, 2016. Print.

---. 'Trash Horror and the Cult of the Bad Film'. *A Companion to the Horror Film*. Ed. Harry M. Benshoff. Chichester, West Sussex: Wiley Blackwell, 2014. 483–500. Web.  
<<http://ezproxy.lib.gla.ac.uk/login?url=http://dx.doi.org/10.1002/9781118883648>>.

I Q Hunter. 'Beaver Las Vegas! A Fan-Boy's Defence of Showgirls'. *Unruly Pleasures*. Ed. Graeme Harper and Xavier Mendik. FAB Press. 187–202. Print.

Iain Robert Smith. 'Bootleg Archives: Notes on BitTorrent Communities and Issues of Access'. *Flow TV* 2.14 (2011): n. pag. Web.  
<<http://www.flowjournal.org/2011/06/bootleg-archives/>>.

Imelda Whelehan, and Esther Sonnet. 'Regendered Reading: Tank Girl and Postmodernist Intertextuality'. Ed. Deborah Cartmell et al. *Trash aesthetics: popular culture and its audience Film/fiction* (1997): 31–47. Print.

'Intensities: The Journal of Cult Media'. n. pag. Web. <<http://intensitiescultmedia.com/>>.

J Hoberman. 'Bad Movies'. *Film Comment* July/August 1980 (1962): 7–12. Web.  
<<https://ezproxy.lib.gla.ac.uk/login?url=https://search.proquest.com/docview/210240920?accountid=14540>>.

J. Hoberman and Jonathan Rosenbaum. *Midnight Movies*. New York: Da Capo Press, 1991. Print.

---. *Midnight Movies*. New York: Da Capo Press, 1991. Print.

J P Telotte. 'Beyond All Reason: The Nature of the Cult'. *The Cult Film Experience: Beyond All Reason*. Ed. J P Telotte. 1st ed. Texas film studies series. Austin: University of Texas Press, 1991. 5–17. Print.

---, ed. *The Cult Film Experience: Beyond All Reason*. 1st ed. Texas film studies series. Austin: University of Texas Press, 1991. Web.  
<<https://contentstore.cla.co.uk//secure/link?id=71c63a39-cc40-e911-80cd-005056af4099>>.

Jacinda Read. 'The Cult of Masculinity: From Fan-Boys to Academic Bad-Boys'. Ed. Mark Jancovich et al. *Defining cult movies: the cultural politics of oppositional taste Inside popular film* (2003): 54–70. Print.

Jamie Sexton. 'From Bad to Good and Back to Bad Again? Cult Cinema and Its Unstable Trajectory'. *B Is for Bad Cinema*. Ed. Claire Perkins and Constantine Verevis. N.p. 129–148. Web. <<https://ebookcentral.proquest.com/lib/gla/detail.action?docID=3408847>>.

Jamie Sexton, and Ernest Mathijs. 'Cult Stardom'. *Cult Cinema*. N.p. 76–85. Web. <<http://GLA.ebib.com/patron/FullRecord.aspx?p=792632>>.

---. 'Introduction'. *Cult Cinema*. Wiley-Blackwell; 1 edition, 22AD. 1–10. Web. <<https://ebookcentral.proquest.com/lib/gla/detail.action?docID=792632>>.

Jamie Sexton, Matt Hills, ed. 'Transnational Cinemas: Vol 8, No 1'. (2017): n. pag. Web. <<https://ezproxy.lib.gla.ac.uk/login?url=https://www.tandfonline.com/toc/rtrc20/8/1?nav=ocList>>.

Jancovich, Mark. 'Cult Fictions: Cult Movies, Subcultural Capital and the Production of Cultural Distinctions'. *Cultural Studies* 16.2 (2002): 306–322. Web.

---. 'Cult Fictions: Cult Movies, Subcultural Capital and the Production of Cultural Distinctions'. *Cultural Studies* 16.2 (2002): 306–322. Web.

Jeffrey Sconce. 'Esper, the Renunciator: Teaching "Bad" Movies to Good Students'. *Defining Cult Movies: The Cultural Politics of Oppositional Taste*. Ed. Mark Jancovich et al. *Inside popular film*. Manchester: Manchester University Press, 2003. 14–34. Print.

---. 'Movies: A Century of Failure'. *Sleaze Artists: Cinema at the Margins of Taste, Style, and Politics*. Ed. Jeffrey Sconce. Durham, NC: Duke University Press, 2007. 273–310. Print.

---, ed. *Sleaze Artists: Cinema at the Margins of Taste, Style, and Politics*. Durham, NC: Duke University Press, 2007. Print.

---. "'Trashing" the Academy: Taste, Excess, and an Emerging Politics of Cinematic Style'. *Screen* 36.4 (1995): 371–393. Web.

Jeffrey Todd Adams. *The Cinema of the Coen Brothers: Hard-Boiled Entertainments*. Directors' Cuts series. New York: Columbia University Press, 2015. Print.

Jim Smith. *Tarantino*. Virgin film. London: Virgin Books, 2005. Print.

Joan Hawkins. *Cutting Edge: Art Horror and the Horrific Avant-Garde*. University of Minnesota Press, 2000. Web. <<https://ebookcentral.proquest.com/lib/gla/detail.action?docID=310492>>.

---. *Cutting Edge: Art Horror and the Horrific Avant-Garde*. University of Minnesota Press, 2000. Web. <<https://ebookcentral.proquest.com/lib/gla/detail.action?docID=310492>>.

---. 'From Horror to Avant-Garde: Tod Browning's Freaks'. *Cutting Edge: Art Horror and the Horrific Avant-Garde*. University of Minnesota Press, 2000. 141–168. Web.

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

---. 'Sleaze Mania, Euro-Trash, and High Art: The Place of European Art Films in American Low Culture'. *Film Quarterly* 53.2 (2000): 14–29. Web.

<<https://ezproxy.lib.gla.ac.uk/login?url=https://www.jstor.org/stable/1213717>>.

Joanne Hollows. 'The Masculinity of Cult'. *Defining Cult Movies: The Cultural Politics of Oppositional Taste*. Ed. Mark Jancovich et al. Inside popular film. Manchester: Manchester University Press, 2003. 35–53. Web.

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

Joe Bob Briggs, J. Hoberman, Damien Love, Tim Lucas, Danny Peary, Jeffrey Sconce and Peter Stanfield. 'Cult Cinema: A Critical Symposium'. *Cinéaste* 34.1 (2008): 43–50. Web.

<<https://ezproxy.lib.gla.ac.uk/login?url=https://www.jstor.org/stable/41690732>>.

John Tulloch and Henry Jenkins. *Science Fiction Audiences: Watching Doctor Who and Star Trek*. Popular fiction series. London: Routledge, 1995. Print.

---. *Science Fiction Audiences: Watching Doctor Who and Star Trek*. Popular fiction series. London: Routledge, 1995. Print.

Jowett, Lorna. 'Representation: Exploring Issues of Sex, Gender, and Race in Cult Television'. *The Cult TV Book*. Ed. Stacey Abbott. London: I.B. Tauris, 2010. 107–113. Web.

<<http://GLA.ebib.com/patron/FullRecord.aspx?p=676361>>.

Jowett, Lorna, and Stacey Abbott. *TV Horror: Investigating the Darker Side of the Small Screen*. London: I.B. Tauris, 2013. Print.

Kate Egan. *Trash or Treasure?: Censorship and the Changing Meanings of the Video Nasties*. Manchester: Manchester University Press, 2007. Print.

Kate Egan and Sarah Thomas, eds. *Cult Film Stardom: Offbeat Attractions and Processes of Cultification*. Basingstoke: Palgrave Macmillan, 2012. Web.

<<https://ezproxy.lib.gla.ac.uk/login?url=https://link.springer.com/book/10.1057/9781137291776>>.

---, eds. *Cult Film Stardom: Offbeat Attractions and Processes of Cultification*. Basingstoke: Palgrave Macmillan, 2012. Web.

<<https://ezproxy.lib.gla.ac.uk/login?url=https://link.springer.com/book/10.1057/9781137291776>>.

Kevin Heffernan. 'Art House or House of Exorcism? The Changing Distribution and Reception Contexts of Mario Bava's *Lisa and the Devil*'. *Sleaze Artists: Cinema at the Margins of Taste, Style, and Politics*. Ed. Jeffrey Sconce. Durham, NC: Duke University Press, 2007. 144–166. Print.

Klinger, Barbara. 'Becoming Cult: The Big Lebowski, Replay Culture and Male Fans'. *Screen* 51.1 (2010): 1–20. Web.

Lavery, David. *Full of Secrets: Critical Approaches to Twin Peaks*. Detroit, MI: Wayne State University Press, 1995. Print.

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

---. 'Kung Fu Cult Masters: Stardom, Performance and "authenticity" in Hong Kong Martial Arts Films'. *Defining Cult Movies: The Cultural Politics of Oppositional Taste*. Manchester: Manchester University Press, 2003. Print.

Lisa Bode. 'Transitional Tastes: Teen Girls and Genre in the Critical Reception of Twilight'. *Continuum: Journal of Media & Cultural Studies* 24.5 (2010): 707–719. Web.  
 <<https://ezproxy.lib.gla.ac.uk/login?url=https://www.tandfonline.com/doi/full/10.1080/10304312.2010.505327>>.

Lorna Jowett. 'Nightmare in Red? Twin Peaks Parody, Homage, Intertextuality, and Mash-Up'. *Return to Twin Peaks: New Approaches to Materiality, Theory, and Genre on Television*. Ed. Jeffrey Andrew Weinstock and Catherine Spooner. New York: Palgrave Macmillan, 2016. Web.  
 <<http://ezproxy.lib.gla.ac.uk/login?url=http://link.springer.com/10.1007/978-1-137-55695-0>>.

MacDowell, James, and James Zborowski. 'The Aesthetics of "so Bad It's Good": Value, Intention, and The Room'. *Intensities: The Journal of Cult Media* 6 (2013): n. pag. Web.  
 <<https://intensitiescultmedia.files.wordpress.com/2014/01/j-macdowell-j-zborowski-the-aesthetics-of-so-bad-its-good1.pdf>>.

Mark Jancovich. "'A Real Shocker": Authenticity, Genre and the Struggle for Distinction'. *Continuum* 14.1 (2000): 23–35. Web.

---, eds. *Defining Cult Movies: The Cultural Politics of Oppositional Taste*. Inside popular film. Manchester: Manchester University Press, 2003. Web.  
 <<https://contentstore.cla.co.uk//secure/link?id=cfe6f540-cc40-e911-80cd-005056af4099>>.

---. *Rational Fears: American Horror in the 1950s*. Manchester: Manchester University Press, 1996. Print.

Mark Jancovich, and James Lyons, eds. *Quality Popular Television: Cult TV, the Industry and Fans*. London: British Film Institute, 2003. Print.

---, eds. *Quality Popular Television: Cult TV, the Industry and Fans*. London: British Film Institute, 2003. Print.

Martin, Adrian. 'What's Cult Got To Do With It?: In Defense of Cinephile Elitism'. *Cinéaste* 34.1 (2008): 39–42. Web.  
 <<https://ezproxy.lib.gla.ac.uk/login?url=https://www.jstor.org/stable/41690731>>.

Martin Barker, Jane Arthurs, and Ramaswami Harindranath. 'The Crash Controversy: Reviewing the Press'. Ed. Ernest Mathijs and Xavier Mendik. *The cult film reader* (2008): 456–471. Print.

Mathijs, Ernest, and Jamie Sexton. *Cult Cinema: An Introduction*. Malden, Massachusetts:

John Wiley & Sons Ltd, 2011. Web.

<<https://ebookcentral.proquest.com/lib/gla/detail.action?docID=792632>>.

Matt Hills. 'Defining Cult TV: Texts, Inter-Texts and Fan Audiences'. *The Television Studies Reader*. Ed. Robert C Allen and Annette Hill. London: Routledge, 2003. 509–523. Web.

<<https://contentstore.cla.co.uk//secure/link?id=72c63a39-cc40-e911-80cd-005056af4099>>.

---. 'Veronica Mars, Fandom, and the "Affective Economics" of Crowdfunding Poachers'. *New Media & Society* 17.2 (2015): 183–197. Web.

Matt Hills and Dawson Books. 'Introduction: Who's Who? Academics, Fans, Scholar Fans and Fan Scholars'. *Fan Cultures*. Sussex studies in culture and communication. London: Routledge, 2002. Web.

<<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>>.

McCarthy, Todd, and Charles Flynn. *Kings of the Bs: Working within the Hollywood System: An Anthology of Film History and Criticism*. New York: E. P. Dutton, 1975. Print.

McCulloch, Richard. "'Most People Bring Their Own Spoons": The Room's Participatory Audiences as Comedy Mediators'. *Participations* 8.2 (2011): n. pag. Web.

<<http://www.participations.org/Volume%208/Issue%202/2d%20McCulloch.pdf>>.

Mendik, Xavier, and Graeme Harper. *Unruly Pleasures: The Cult Film and Its Critics*. 1st ed. Guildford, Surrey: FAB Press, 2000. Print.

Michael J Bowen. 'Doris Wishman Meets the Avant-Garde'. Ed. Xavier Mendik and Stephen Jay Schneider. *Underground USA: filmmaking beyond the Hollywood canon* (2002): 109–122. Print.

Mikita Brottman. 'Star Cults/ Cult Stars: Cinema, Psychosis, Celebrity, Death'. *Unruly Pleasures*. Ed. Graeme Harper and Xavier Mendik. FAB Press. 103–120. Print.

Moya Lockett. 'Sexploitation as Feminine Territory: The Films of Doris Wishman'. *Defining Cult Movies: The Cultural Politics of Oppositional Taste*. Ed. Mark Jancovich et al. *Inside popular film*. Manchester: Manchester University Press, 2003. 142–156. Print.

Nathan Hunt. 'The Importance of Trivia: Ownership, Exclusion and Authority in Science Fiction Fandom'. *Defining Cult Movies: The Cultural Politics of Oppositional Taste*. Ed. Mark Jancovich et al. *Inside popular film*. Manchester: Manchester University Press, 2003. Print.

Oppenheim, Phil. 'Grave Expectations: Vampira and Her Audiences, 1954-1956'. *Intensities: The Journal of Cult Media* 6 (2013): n. pag. Web.

<<https://intensitiescultmedia.files.wordpress.com/2014/02/p-oppenheim-grave-expectations.pdf>>.

Paul Watson. 'There's No Accounting for Taste: Exploitation Cinema and the Limits of Film Theory'. Ed. Deborah Cartmell et al. *Trash aesthetics: popular culture and its audience*. *Film/fiction* (1997): 66–83. Print.



- Pauline Kael. 'Trash, Art and the Movies'. *Going Steady: Film Writings, 1968-1969*. New York: M. Boyars, 1994. 85-130. Web.  
<<https://contentstore.cla.co.uk//secure/link?id=70c63a39-cc40-e911-80cd-005056af4099>>.
- Pender, Patricia. *I'm Buffy and You're History: Buffy the Vampire Slayer and Contemporary Feminism*. London: I.B. Tauris, 2016. Print.
- Perkins, Claire, and Constantine Verevis, eds. *B Is for Bad Cinema: Aesthetics, Politics, and Cultural Value*. *Horizons of Cinema*. Albany: SUNY Press, 2014. Web.  
<<https://ebookcentral.proquest.com/lib/gla/detail.action?docID=3408847>>.
- Peter Hutchings. 'The Argento Effect'. Ed. Mark Jancovich et al. *Defining cult movies: the cultural politics of oppositional taste Inside popular film* (2003): 127-141. Print.
- Pett, Emma. 'A New Media Landscape? The BBFC, Extreme Cinema as Cult, and Technological Change'. *New Review of Film and Television Studies* 13.1 (2015): 83-99. Web.
- Pezzotta, Elisa. *Stanley Kubrick: Adapting the Sublime*. Jackson: University Press of Mississippi, 2013. Web.  
<<https://ebookcentral.proquest.com/lib/gla/detail.action?docID=1181931>>.
- Pierre Bourdieu. 'Introduction'. *Distinction: A Social Critique of the Judgement of Taste*. London: Routledge & K. Paul, 1984. 1-7. Web.  
<<https://ebookcentral.proquest.com/lib/gla/detail.action?docID=1433990>>.
- Rebecca Feasey. "'Sharon Stone, Screen Diva": Stardom, Femininity and Cult Fandom'. *Defining Cult Movies: The Cultural Politics of Oppositional Taste*. Ed. Mark Jancovich et al. *Inside popular film*. Manchester: Manchester University Press, 2003. 172-184. Print.
- Robert S. Birchard. 'Edward D. Wood, Jr.: Some Notes on a Subject for Further Research'. *Film History* 7.4 (1995): 450-455. Web.  
<<https://ezproxy.lib.gla.ac.uk/login?url=https://www.jstor.org/stable/3815384>>.
- Roberta E Pearson. "'Bright Particular Star": Patrick Stewart, Jean-Luc Picard, and Cult Television'. Ed. Sara Gwenllian-Jones and Roberta E Pearson. *Cult television* (2004): 61-82. Print.
- Roger Corman and Jim Jerome. *How I Made a Hundred Movies in Hollywood and Never Lost a Dime*. New York: Random House, 1989. Print.
- Routt, William D. 'Bad For Good'. *Intensities: The Journal of Cult Media* 2 n. pag. Web.  
<<https://intensitiescultmedia.files.wordpress.com/2012/12/routt-bad-for-good.pdf>>.
- Sanjek, David. 'Fans' Notes: The Horror Film Fanzine'. *Literature/Film Quarterly* 3 (1990): n. pag. Web.  
<<https://ezproxy.lib.gla.ac.uk/login?url=https://search.proquest.com/docview/1297358723?accountid=14540>>.
- Sexton, Jamie. 'The Allure of Otherness: Transnational Cult Film Fandom and the Exoticist Assumption'. *Transnational Cinemas* 8.1 (2017): 5-19. Web.

- Sexton, Jamie, and Ernest Mathijs. 'The Cult Auteur'. *Cult Cinema: An Introduction*. Malden, Massachusetts: John Wiley & Sons Ltd, 2011. 67–75. Web.  
<<http://GLA.ebib.com/patron/FullRecord.aspx?p=792632>>.
- Smith, Iain Robert. *The Hollywood Meme*. Edinburgh: EDINBURGH UNIVERSITY PRESS, 2018. Print.
- Susan Sontag. 'Notes on "Camp"'. *Against Interpretation and Other Essays*. Penguin modern classics. London: Penguin Classics, 2009. Web.  
<<https://contentstore.cla.co.uk//secure/link?id=d0e6f540-cc40-e911-80cd-005056af4099>>
- Tania Modleski. 'Women's Cinema as Counterphobic Cinema: Doris Wishman as the Last Auteur'. *Sleaze Artists: Cinema at the Margins of Taste, Style, and Politics*. Ed. Jeffrey Sconce. Durham, NC: Duke University Press, 2007. 47–70. Print.
- Tatsumi, Takayuki. 'Transnational Interactions: District 9, or Apaches in Johannesburg'. *Science Fiction Double Feature: The Science Fiction Film as Cult Text*. Ed. J. P. Telotte and Gerald Duchovnay. Vol. 52. Liverpool: Liverpool University Press, 2016. Web.  
<<http://ezproxy.lib.gla.ac.uk/login?url=http://dx.doi.org/10.5949/liverpool/9781781381830.001.0001>>.
- Telotte, J. P. 'Robot Monster and the "watchable... Terrible" Cult/SF Film'. *Science Fiction Double Feature: The Science Fiction Film as Cult Text*. Ed. J. P. Telotte and Gerald Duchovnay. Vol. 52. Liverpool: Liverpool University Press, 2016. 159–170. Web.  
<<http://ezproxy.lib.gla.ac.uk/login?url=http://dx.doi.org/10.5949/liverpool/9781781381830.001.0001>>.
- Thomas, Sarah. "'Marginal Moments of Spectacle": Character Actors, Cult Stardom and Hollywood Cinema'. *Cult Film Stardom: Offbeat Attractions and Processes of Cultification*. Basingstoke: Palgrave Macmillan, 2012. 37–54. Web.  
<<http://ezproxy.lib.gla.ac.uk/login?url=http://www.palgraveconnect.com/doi/10.1057/9781137291776>>.
- Victoria Ruétalo and Dolores Tierney, eds. *Latsploitation, Exploitation Cinemas, and Latin America*. Routledge advances in film studies. London: Routledge, 2009. Print.
- Wade Jennings. 'The Star as Cult Icon: Judy Garland'. *The Cult Film Experience: Beyond All Reason*. 1st ed. Austin: University of Texas Press, 1991. Print.
- Waters, John. *Shock Value: A Tasteful Book about Bad Taste*. New York: Thunder's Mouth Press, 2005. Print.
- Weiner, Robert G., and Shelley E. Barba. *In the Peanut Gallery with Mystery Science Theater 3000: Essays on Film, Fandom, Technology, and the Culture of Riffing*. Jefferson, N.C.: McFarland, 2011. Print.
- Xavier Mendik, and Stephen Jay Schneider. 'A Tasteless Art: Waters, Kaufman and the Pursuit of "Pure" Gross-Out'. Ed. Xavier Mendik and Stephen Jay Schneider. *Underground USA: filmmaking beyond the Hollywood canon (2002)*: 204–220. Print.
- , eds. *Underground USA: Filmmaking beyond the Hollywood Canon*. London: Wallflower,

2002. Print.

Zubernis, Lynn S., and Katherine Larsen. *Fandom at the Crossroads: Celebration, Shame and Fan/Producer Relationships*. Newcastle: Cambridge Scholars, 2012. Print.