

FTV4091: Cult Film and Television

View Online



1.
Elena Gorfinkel. Cult Film or Cinephilia by Any Other Name. *Cinéaste* **34**, 33–38 (2008).
2.
Joe Bob Briggs, J. Hoberman, Damien Love, Tim Lucas, Danny Peary, Jeffrey Sconce and Peter Stanfield. Cult cinema: A critical symposium. *Cinéaste* **34**, 43–50 (2008).
3.
Barry K Grant. Science fiction double feature: Ideology in the cult film. in *The Cult film experience: beyond all reason* (ed. J P Telotte) vol. Texas film studies series 122–137 (University of Texas Press, 1991).
4.
Hunter, I. Q. *Cult film as a guide to life: fandom, adaptation, and identity*. (Bloomsbury Academic, 2016).
5.
J P Telotte. Beyond all reason: The nature of the cult. in *The Cult film experience: beyond all reason* (ed. J P Telotte) vol. Texas film studies series 5–17 (University of Texas Press, 1991).
6.
Jamie Sexton & Ernest Mathijs. Introduction. in *Cult Cinema 1–10* (Wiley-Blackwell; 1 edition, 22AD).

7.

The cult film reader. (McGraw Hill/Open University Press, 2008).

8.

J. Hoberman & Jonathan Rosenbaum. Midnight movies. (Da Capo Press, 1991).

9.

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

10.

Matt Hills. Defining Cult TV: Texts, inter-texts and fan audiences. in The Television Studies Reader (eds. Robert C Allen & Annette Hill) 509-523 (Routledge, 2003).

11.

Lorna Jowett. Nightmare in red? Twin Peaks parody, homage, intertextuality, and mash-up. in Return to Twin Peaks: new approaches to materiality, theory, and genre on television (eds. Weinstock, J. A. & Spooner, C.) (Palgrave Macmillan, 2016).

12.

Cult Television. (University of Minnesota Press, 2004).

13.

Ebooks Corporation Limited. The cult TV book. (I.B. Tauris, 2010).

14.

Leon Hunt. Cult British TV comedy: from Reeves and Mortimer to Psychoville. (Manchester University Press, 2013).

15.

John Tulloch & Henry Jenkins. Science fiction audiences: watching Doctor Who and Star Trek. vol. Popular fiction series (Routledge, 1995).

16.

Quality popular television: cult TV, the industry and fans. (British Film Institute, 2003).

17.

The essential cult TV reader. vol. Essential readers in contemporary media and culture (University Press of Kentucky, 2010).

18.

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

19.

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

20.

Jancovich, M. Cult fictions: Cult movies, subcultural capital and the production of cultural distinctions. *Cultural Studies* **16**, 306–322 (2002).

21.

Klinger, B. Becoming cult: The Big Lebowski, replay culture and male fans. *Screen* **51**, 1–20 (2010).

22.

Henry Jenkins. 'Get a Life!': Fans, Poachers, Nomads. in *Textual Poachers: Television Fans and Participatory Culture* vol. *Studies in culture and communication* 9–49 (Routledge, 1992).

23.

Matt Hills & Dawson Books. Introduction: Who's who? Academics, fans, scholar fans and fan scholars. in *Fan cultures* vol. *Sussex studies in culture and communication* (Routledge, 2002).

24.

Nathan Hunt. The importance of trivia: ownership, exclusion and authority in science fiction fandom. in *Defining cult movies: the cultural politics of oppositional taste* (eds. Mark Jancovich, Antonio Lazaro Rebol, Julian Stringer & Andy Willis) vol. *Inside popular film* (Manchester University Press, 2003).

25.

Sanjek, D. Fans' Notes: The Horror Film Fanzine. *Literature/Film Quarterly* (1990).

26.

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

27.

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

28.

Zubernis, L. S. & Larsen, K. *Fandom at the crossroads: celebration, shame and fan/producer relationships*. (Cambridge Scholars, 2012).

29.

McCulloch, R. 'Most people bring their own spoons': The Room's participatory audiences as comedy mediators. *Participations* **8**, (2011).

30.

Austin, B. A. Portrait of a Cult Film Audience: The Rocky Horror Picture Show. *Journal of Communication* **31**, 43–54 (1981).

31.

Church, D. *Grindhouse nostalgia: memory, home video and exploitation film fandom*. (Edinburgh University Press, 2015).

32.

Sexton, J. & Mathijs, E. The Cult Auteur. in *Cult cinema: an introduction* 67–75 (John Wiley & Sons Ltd, 2011).

33.

Hill, R. F. Science fiction and the cult of Ed Wood: Glen or Glenda?, Bride of the Monster, and Plan 9 From Outer Space. in *Science fiction double feature: the science fiction film as cult text* (eds. Telotte, J. P. & Duchovnay, G.) vol. 52 172–189 (Liverpool University Press, 2016).

34.

Routt, W. D. Bad For Good. *Intensities: The Journal of Cult Media*.

35.

Barry Keith Grant. *Auteurs and Authorship: A film reader*. (Blackwell Publishing, 2008).

36.

Robert S. Birchard. Edward D. Wood, Jr.: Some Notes on a Subject for Further Research. *Film History* **7**, 450–455 (1995).

37.

Michael J Bowen. Doris Wishman meets the avant-garde. *Underground USA: filmmaking beyond the Hollywood canon* 109–122 (2002).

38.

Tania Modleski. Women's cinema as counterphobic cinema: Doris Wishman as the last auteur. in *Sleaze artists: cinema at the margins of taste, style, and politics* (ed. Jeffrey Sconce) 47–70 (Duke University Press, 2007).

39.

Roger Corman & Jim Jerome. *How I Made a Hundred Movies in Hollywood and Never Lost a Dime*. (Random House, 1989).

40.

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

41.

Dawson Books. *The works of Tim Burton: margins to mainstream*. (Palgrave Macmillan, 2013).

42.

Jeffrey Todd Adams. *The cinema of the Coen brothers: hard-boiled entertainments*. vol. *Directors' Cuts* series (Columbia University Press, 2015).

43.

Pezzotta, E. *Stanley Kubrick: adapting the sublime*. (University Press of Mississippi, 2013).

44.

Jim Smith. Tarantino. vol. Virgin film (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 21–36 (Palgrave Macmillan, 2012).

46.

Thomas, S. 'Marginal moments of spectacle': Character Actors, Cult Stardom and Hollywood Cinema. in Cult film stardom: Offbeat attractions and processes of cultification 37–54 (Palgrave Macmillan, 2012).

47.

Cult film stardom: Offbeat attractions and processes of cultification. (Palgrave Macmillan, 2012).

48.

Jamie Sexton & Ernest Mathijs. Cult Stardom. in Cult Cinema 76–85.

49.

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

50.

Rebecca Feasey. 'Sharon Stone, screen diva': Stardom, femininity and cult fandom. in Defining cult movies: the cultural politics of oppositional taste (eds. Mark Jancovich, Antonio Lazaro Reboll, Julian Stringer & Andy Willis) vol. Inside popular film 172–184 (Manchester University Press, 2003).

51.

Oppenheim, P. Grave expectations: Vampira and her audiences, 1954-1956. *Intensities: The Journal of Cult Media* (2013).

52.

Mikita Brottman. Star cults/ cult stars: Cinema, psychosis, celebrity, death. in *Unruly Pleasures* (eds. Graeme Harper & Xavier Mendik) 103-120 (FAB Press).

53.

Hills, M. & Williams, R. 'It's all my interpretation': Reading Spike through the subcultural celebrity of James Marsters. *European Journal of Cultural Studies* **8**, 345-365 (2005).

54.

Wade Jennings. The star as cult icon: Judy Garland. in *The Cult film experience: beyond all reason* (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 University Press, 2003).

56.

Pierre Bourdieu. Introduction. in *Distinction: a social critique of the judgement of taste* 1-7 (Routledge & K. Paul, 1984).

57.

David Church. Freakery, Cult Films, and the Problem of Ambivalence. *Journal of Film and Video* **63**, 03-17 (2011).

58.

Joan Hawkins. From horror to avant-garde: Tod Browning's *Freaks*. in *Cutting Edge: Art horror and the horrific avant-garde* 141-168 (University of Minnesota Press, 2000).

59.

Kate Egan. Trash or treasure?: censorship and the changing meanings of the video nasties. (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 **Film/fiction**, 66–83 (1997).

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 **Inside popular film**, 109–126 (2003).

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 204–220 (2002).

63.

Martin Barker, Jane Arthurs, & Ramaswami Harindranath. The Crash controversy: Reviewing the press. The cult film reader 456–471 (2008).

64.

Pett, E. A new media landscape? The BBFC, extreme cinema as cult, and technological change. *New Review of Film and Television Studies* **13**, 83–99 (2015).

65.

Waters, J. Shock value: a tasteful book about bad taste. (Thunder's Mouth Press, 2005).

66.

Jeffrey Sconce. 'Trashing' the academy: taste, excess, and an emerging politics of cinematic style. *Screen* **36**, 371–393 (1995).

67.

Hunter, I. Q. Trash Horror and the Cult of the Bad Film. in *A companion to the horror film* (ed. Benschhoff, H. M.) 483–500 (Wiley Blackwell, 2014).

68.

MacDowell, J. & Zborowski, J. The aesthetics of 'so bad it's good': Value, intention, and The Room. *Intensities: The Journal of Cult Media* (2013).

69.

Ernest Mathijs. Bad reputations: the reception of 'trash' cinema. *Screen* **46**, 451–472 (2005).

70.

J Hoberman. Bad Movies. *Film Comment* 7–12 (1962).

71.

Susan Sontag. Notes on 'Camp'. in *Against Interpretation and Other Essays* vol. Penguin modern classics (Penguin Classics, 2009).

72.

Pauline Kael. Trash, Art and the Movies. in *Going steady: film writings, 1968-1969* 85–130 (M. Boyars, 1994).

73.

Jeffrey Sconce. Esper, the renunciator: Teaching 'bad' movies to good students. in *Defining cult movies: the cultural politics of oppositional taste* (eds. Mark Jancovich, Antonio Lazaro Reboll, Julian Stringer & Andy Willis) vol. *Inside popular film* 14–34 (Manchester University Press, 2003).

74.

Telotte, J. P. Robot Monster and the 'watchable... terrible' cult/SF film. in Science fiction double feature: the science fiction film as cult text (eds. Telotte, J. P. & Duchovnay, G.) vol. 52 159–170 (Liverpool University Press, 2016).

75.

David Ray Carter. Cinemasochism: Bad movies and the people who love them. in In the peanut gallery with Mystery Science Theater 3000: essays on film, fandom, technology, and the culture of riffing (eds. Weiner, R. G. & Barba, S. E.) (McFarland, 2011).

76.

Joanne Hollows. The Masculinity of Cult. in Defining cult movies: the cultural politics of oppositional taste (eds. Mark Jancovich, Antonio Lazaro Reboll, Julian Stringer, & Andy Willis) vol. Inside popular film 35–53 (Manchester University Press, 2003).

77.

Lisa Bode. Transitional tastes: Teen girls and genre in the critical reception of Twilight. Continuum: Journal of Media & Cultural Studies **24**, 707–719 (2010).

78.

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

79.

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

80.

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

81.

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

82.

Moya Lockett. Sexploitation as feminine territory: The films of Doris Wishman. in *Defining cult movies: the cultural politics of oppositional taste* (eds. Mark Jancovich, Antonio Lazaro Reboll, Julian Stringer & Andy Willis) vol. *Inside popular film* 142–156 (Manchester University Press, 2003).

83.

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

84.

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

85.

Jowett, L. Representation: Exploring issues of sex, gender, and race in cult television. in *The cult TV book* (ed. Abbott, S.) 107–113 (I.B. Tauris, 2010).

86.

Joan Hawkins. Sleaze Mania, Euro-Trash, and High Art: The Place of European Art Films in American Low Culture. *Film Quarterly* **53**, 14–29 (2000).

87.

Sexton, J. The allure of otherness: transnational cult film fandom and the exoticist assumption. *Transnational Cinemas* **8**, 5–19 (2017).

88.

Transnational Cinemas: Vol 8, No 1. (2017).

89.

Ernest Mathijs. Bad reputations: the reception of 'trash' cinema. *Screen* **46**, 451–472 (2005).

90.

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

91.

Peter Hutchings. The Argento effect. *Defining cult movies: the cultural politics of oppositional taste* **Inside popular film**, 127–141 (2003).

92.

Daniel Martin. *Extreme Asia: the rise of cult cinema from the Far East*. (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 *Sleaze artists: cinema at the margins of taste, style, and politics* (ed. Jeffrey Sconce) 144–166 (Duke University Press, 2007).

94.

Latsploitation, exploitation cinemas, and Latin America. vol. *Routledge advances in film studies* (Routledge, 2009).

95.

Smith, I. R. *The Hollywood Meme*. (EDINBURGH UNIVERSITY PRESS, 2018).

96.

Tatsumi, T. Transnational interactions: District 9, or Apaches in Johannesburg. in Science fiction double feature: the science fiction film as cult text (eds. Telotte, J. P. & Duchovnay, G.) vol. 52 (Liverpool University Press, 2016).

97.

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

98.

Martin, A. What's Cult Got To Do With It?: In Defense of Cinephile Elitism. *Cinéaste* **34**, 39–42 (2008).

99.

Hills, M. & Sexton, J. Cult cinema and technological change. *New Review of Film and Television Studies* **13**, 1–11 (2015).

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 *B Is for Bad Cinema* (eds. Claire Perkins & Constantine Verevis) 129–148.

102.

Matt Hills. Veronica Mars, fandom, and the 'Affective Economics' of crowdfunding poachers. *New Media & Society* **17**, 183–197 (2015).

103.

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

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* **13**, 100–121 (2015).

105.

Iain Robert Smith. Bootleg Archives: Notes on BitTorrent Communities and Issues of Access. *Flow TV* **2**, (2011).

106.

Mathijs, E. & Sexton, J. *Cult cinema: an introduction*. (John Wiley & Sons Ltd, 2011).

107.

J. Hoberman & Jonathan Rosenbaum. *Midnight movies*. (Da Capo Press, 1991).

108.

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

109.

Mark Jancovich. 'A Real Shocker': Authenticity, genre and the struggle for distinction. *Continuum* **14**, 23–35 (2000).

110.

Jancovich, M. Cult fictions: Cult movies, subcultural capital and the production of cultural distinctions. *Cultural Studies* **16**, 306–322 (2002).

111.

Defining cult movies: the cultural politics of oppositional taste. vol. Inside popular film (Manchester University Press, 2003).

112.

The Cult film experience: beyond all reason. vol. Texas film studies series (University of Texas Press, 1991).

113.

Intensities: The Journal of Cult Media.

114.

B is for bad cinema: aesthetics, politics, and cultural value. vol. Horizons of Cinema (SUNY Press, 2014).

115.

Eric Schaefer. 'Bold! Daring! Shocking! True!': a history of exploitation films, 1919-1959. (Duke University Press, 1999).

116.

The cult film reader. (McGraw Hill/Open University Press, 2008).

117.

Cult film stardom: Offbeat attractions and processes of cultification. (Palgrave Macmillan, 2012).

118.

Geraghty, L. Popular media cultures: fans, audiences and paratexts. (Palgrave Macmillan, 2015).

119.

Trash aesthetics: popular culture and its audience. vol. Film/fiction (Pluto Press, 1997).

120.

Harry M. Benshoff. Blaxploitation Horror Films: Generic Reappropriation or Reinscription? *Cinema Journal* **39**, 31–50 (2000).

121.

Sleaze artists: cinema at the margins of taste, style, and politics. (Duke University Press, 2007).

122.

Davis, B. The battle for the Bs: 1950s Hollywood and the rebirth of low-budget cinema. (Rutgers University Press, 2012).

123.

Akira Mizuta Lippit et al. Round Table: Showgirls. *Film Quarterly* **56**, 32–46 (2003).

124.

Underground USA: filmmaking beyond the Hollywood canon. (Wallflower, 2002).

125.

Mendik, X. & Harper, G. Unruly pleasures: the cult film and its critics. (FAB Press, 2000).

126.

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

127.

Gary Hentzi. Little Cinema of Horrors. *Film Quarterly* **46**, 22–27 (1993).

128.

Weiner, R. G. & Barba, S. E. *In the peanut gallery with Mystery Science Theater 3000: essays on film, fandom, technology, and the culture of riffing.* (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.* (McFarland & Co, 2010).

131.

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

132.

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

133.

Cult Television. (University of Minnesota Press, 2004).

134.

Quality popular television: cult TV, the industry and fans. (British Film Institute, 2003).

135.

Ebooks Corporation Limited. The cult TV book. (I.B. Tauris, 2010).

136.

John Tulloch & Henry Jenkins. Science fiction audiences: watching Doctor Who and Star Trek. vol. Popular fiction series (Routledge, 1995).

137.

The essential cult TV reader. vol. Essential readers in contemporary media and culture (University Press of Kentucky, 2010).