

FTV4091: Cult Film and Television

View Online



1.

Elena Gorfinkel. Cult Film or Cinephilia by Any Other Name. *Cinéaste* [Internet]. 2008;34(1):33–8. Available from:
<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* [Internet]. 2008;34(1):43–50. Available from:
<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, editor. *The Cult film experience: beyond all reason* [Internet]. 1st ed. Austin: University of Texas Press; 1991. p. 122–37. Available from:
<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, editor. *The Cult film experience: beyond all reason*. 1st ed. Austin: University of Texas Press; 1991. p. 5–17.

6.

Jamie Sexton, Ernest Mathijs. Introduction. In: Cult Cinema [Internet]. Wiley-Blackwell; 1 edition; 22AD. p. 1-10. Available from:
<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, editors. The Television Studies Reader [Internet]. London: Routledge; 2003. p. 509-23. Available from:
<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, editors. Return to Twin Peaks: new approaches to materiality, theory, and genre on television [Internet]. New York: Palgrave Macmillan; 2016. Available from:
<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 [Internet]. Abbott S, editor. London: I.B. Tauris; 2010. Available from:
<https://ebookcentral.proquest.com/lib/gla/detail.action?docID=676361>

14.

Leon Hunt. Cult British TV comedy: from Reeves and Mortimer to Psychoville [Internet]. Manchester: Manchester University Press; 2013. Available from:
<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. Vol. Popular fiction series. 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. Vol. Essential readers in contemporary media and culture. 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 Mar;16(2):306-22.

21.

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

22.

Henry Jenkins. 'Get a Life!': Fans, Poachers, Nomads. In: *Textual Poachers: Television Fans and Participatory Culture* [Internet]. New York: Routledge; 1992. p. 9-49. Available from: <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* [Internet]. London: Routledge; 2002. Available from: <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, Andy Willis, editors. *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* [Internet]. 1990;(3). Available from: <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, editors. *Unruly Pleasures*. FAB Press; p. 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* [Internet]. 2011;8(2). Available from: <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* [Internet]. 1981 Jun 1;31(2):43–54. Available from: <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* [Internet]. Edinburgh: Edinburgh University Press; 2015. Available from: <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* [Internet]. Malden,

Massachusetts: John Wiley & Sons Ltd; 2011. p. 67–75. Available from:
<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, editors. Science fiction double feature: the science fiction film as cult text [Internet]. Liverpool: Liverpool University Press; 2016. p. 172–89. Available from:
<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 [Internet]. (2). Available from: <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 [Internet]. 1995;7(4):450–5. Available from:
<https://ezproxy.lib.gla.ac.uk/login?url=https://www.jstor.org/stable/3815384>

37.

Michael J Bowen. Doris Wishman meets the avant-garde. Xavier Mendik, Stephen Jay Schneider, editors. 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, editor. Sleaze artists: cinema at the margins of taste, style, and politics. Durham, NC: Duke University Press; 2007. p. 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* [Internet]. Weinstock JA, editor. Basingstoke, Hampshire: Palgrave Macmillan; 2013. Available from: <https://www.vlebooks.com/vleweb/product/openreader?id=GlasgowUni&isbn=9781137370839>

42.

Jeffrey Todd Adams. *The cinema of the Coen brothers: hard-boiled entertainments*. Vol. Directors' Cuts series. New York: Columbia University Press; 2015.

43.

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

44.

Jim Smith. *Tarantino*. Vol. Virgin film. 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* [Internet]. Basingstoke: Palgrave Macmillan; 2012. p. 21–36. Available from: <http://ezproxy.lib.gla.ac.uk/login?url=http://www.palgraveconnect.com/doi/10.1057/9>

781137291776

46.

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

47.

Kate Egan, Sarah Thomas, editors. *Cult film stardom: Offbeat attractions and processes of cultification* [Internet]. Basingstoke: Palgrave Macmillan; 2012. Available from: <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* [Internet]. p. 76–85. Available from: <http://GLA.ebib.com/patron/FullRecord.aspx?p=792632>

49.

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

50.

Rebecca Feasey. 'Sharon Stone, screen diva': Stardom, femininity and cult fandom. In: Mark Jancovich, Antonio Lazaro Rebol, Julian Stringer, Andy Willis, editors. *Defining cult movies: the cultural politics of oppositional taste*. Manchester: Manchester University Press; 2003. p. 172–84.

51.

Oppenheim P. *Grave expectations: Vampira and her audiences, 1954-1956*. *Intensities: The Journal of Cult Media* [Internet]. 2013;(6). Available from: <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, editors. *Unruly Pleasures*. FAB Press; p. 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 Aug;8(3):345–65.

54.

Wade Jennings. The star as cult icon: Judy Garland. In: *The Cult film experience: beyond all reason*. 1st ed. 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* [Internet]. London: Routledge & K. Paul; 1984. p. 1–7. Available from: <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* [Internet]. 2011;63(1):03–17. Available from: <https://ezproxy.lib.gla.ac.uk/login?url=https://www.jstor.org/stable/10.5406/jfilmvideo.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 [Internet]. University of Minnesota Press; 2000. p. 141-68. Available from: <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. Deborah Cartmell, I Q Hunter, Heidi Kaye, Imelda Whelehan, editors. 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. Mark Jancovich, Antonio Lazaro Reboll, Julian Stringer, Andy Willis, editors. 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. Xavier Mendik, Stephen Jay Schneider, editors. Underground USA: filmmaking beyond the Hollywood canon. 2002;204-20.

63.

Martin Barker, Jane Arthurs, Ramaswami Harindranath. The Crash controversy: Reviewing the press. Ernest Mathijs, Xavier Mendik, editors. 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 Jan 2;13(1):83-99.

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 Dec 1;36(4):371-93.

67.

Hunter IQ. Trash Horror and the Cult of the Bad Film. In: Benschhoff HM, editor. *A companion to the horror film* [Internet]. Chichester, West Sussex: Wiley Blackwell; 2014. p. 483-500. Available from:
<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* [Internet]. 2013;(6). Available from:
<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 Dec 1;46(4):451-72.

70.

J Hoberman. Bad Movies. *Film Comment* [Internet]. 1962;(July/August 1980):7-12. Available from:
<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* [Internet]. London: Penguin Classics; 2009. Available from:

<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*

[Internet]. New York: M. Boyars; 1994. p. 85-130. Available from:

<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 Reboll, Julian Stringer, Andy Willis, editors. *Defining cult movies: the cultural politics of oppositional taste*. Manchester: Manchester University Press; 2003. p. 14-34.

74.

Telotte JP. Robot Monster and the 'watchable... terrible' cult/SF film. In: Telotte JP, Duchovnay G, editors. *Science fiction double feature: the science fiction film as cult text* [Internet]. Liverpool: Liverpool University Press; 2016. p. 159-70. Available from: <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, editors. *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 Reboll, Julian Stringer, Andy Willis, editors. *Defining cult movies: the cultural politics of oppositional taste* [Internet]. Manchester: Manchester University Press; 2003. p. 35-53. Available from: <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* [Internet]. 2010 Oct 15;24(5):707–19. Available from: <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. Mark Jancovich, Antonio Lazaro Reboll, Julian Stringer, Andy Willis, editors. *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. Deborah Cartmell, I Q Hunter, Heidi Kaye, Imelda Whelehan, editors. *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. Deborah Cartmell, I Q Hunter, Heidi Kaye, Imelda Whelehan, editors. *Trash aesthetics: popular culture and its audience*. 1997;Film/fiction:48–65.

82.

Moya Lockett. Sexploitation as feminine territory: The films of Doris Wishman. In: Mark Jancovich, Antonio Lazaro Reboll, Julian Stringer, Andy Willis, editors. *Defining cult movies: the cultural politics of oppositional taste*. Manchester: Manchester University Press; 2003. p. 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, editor. The cult TV book [Internet]. London: I.B. Tauris; 2010. p. 107–13. Available from: <http://GLA.ebilib.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* [Internet]. 2000;53(2):14–29. Available from: <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 Jan 2;8(1):5–19.

88.

Jamie Sexton MH, editor. *Transnational Cinemas: Vol 8, No 1*. 2017; Available from: <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 Dec 1;46(4):451–72.

90.

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

91.

Peter Hutchings. The Argento effect. Mark Jancovich, Antonio Lazaro Reboll, Julian Stringer, Andy Willis, editors. *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, editor. *Sleaze artists: cinema at the margins of taste, style, and politics*. Durham, NC: Duke University Press; 2007. p. 144-66.

94.

Victoria Ruétalo, Dolores Tierney, editors. *Latsploitation, exploitation cinemas, and Latin America*. Vol. Routledge advances in film studies. 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, editors. *Science fiction double feature: the science fiction film as cult text* [Internet]. Liverpool: Liverpool University Press; 2016. Available from: <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* [Internet]. 2008;34(1):39-42. Available from: <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 Jan 2;13(1):1-11.

100.

Ernest Mathijs. Cult Survey [Internet]. Available from: <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, editors. *B Is for Bad Cinema* [Internet]. p. 129-48. Available from: <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 Feb 1;17(2):183-97.

103.

Jeffrey Sconce. Movies: A century of failure. In: Jeffrey Sconce, editor. *Sleaze artists: cinema at the margins of taste, style, and politics*. Durham, NC: Duke University Press; 2007. p. 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 Jan 2;13(1):100-21.

105.

Iain Robert Smith. *Bootleg Archives: Notes on BitTorrent Communities and Issues of Access*. *Flow TV* [Internet]. 2011;2(14). Available from: <http://www.flowjournal.org/2011/06/bootleg-archives/>

106.

Mathijs E, Sexton J. *Cult cinema: an introduction* [Internet]. Malden, Massachusetts: John Wiley & Sons Ltd; 2011. Available from: <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* [Internet]. University of Minnesota Press; 2000. Available from: <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 Apr;14(1):23-35.

110.

Jancovich M. *Cult fictions: Cult movies, subcultural capital and the production of cultural distinctions*. *Cultural Studies*. 2002 Mar;16(2):306-22.

111.

Mark Jancovich, Antonio Lazaro Rebol, Julian Stringer, Andy Willis, editors. *Defining cult*

movies: the cultural politics of oppositional taste [Internet]. Vol. Inside popular film. Manchester: Manchester University Press; 2003. Available from: <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 [Internet]. 1st ed. Vol. Texas film studies series. Austin: University of Texas Press; 1991. Available from: <https://contentstore.cla.co.uk//secure/link?id=71c63a39-cc40-e911-80cd-005056af4099>

113.

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

114.

Perkins C, Verevis C, editors. B is for bad cinema: aesthetics, politics, and cultural value [Internet]. Vol. Horizons of Cinema. Albany: SUNY Press; 2014. Available from: <https://ebookcentral.proquest.com/lib/gla/detail.action?docID=3408847>

115.

Eric Schaefer. 'Bold! Daring! Shocking! True!': a history of exploitation films, 1919-1959 [Internet]. Durham, NC: Duke University Press; 1999. Available from: <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 [Internet]. Basingstoke: Palgrave Macmillan; 2012. Available from: <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 [Internet]. Basingstoke: Palgrave Macmillan; 2015. Available from: <https://ezproxy.lib.gla.ac.uk/login?url=https://link.springer.com/book/10.1057/9781137350374>

119.

Deborah Cartmell, I Q Hunter, Heidi Kaye, Imelda Whelehan, editors. Trash aesthetics: popular culture and its audience. Vol. Film/fiction. London: Pluto Press; 1997.

120.

Harry M. Benshoff. Blaxploitation Horror Films: Generic Reappropriation or Reinscription? Cinema Journal [Internet]. 2000;39(2):31-50. Available from: <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 [Internet]. New Brunswick, N.J.: Rutgers University Press; 2012. Available from: <https://ebookcentral.proquest.com/lib/gla/detail.action?docID=894652>

123.

Akira Mizuta Lippit, Noel Burch, Chon Noriega, Ara Osterweil, Linda Williams, Eric Schaefer, et al. Round Table: Showgirls. Film Quarterly [Internet]. 2003;56(3):32-46. Available from: <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 [Internet]. 1993;46(3):22-7. Available from: <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 [Internet]. Available from: <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* [Internet]. Abbott S, editor. London: I.B. Tauris; 2010. Available from:
<https://ebookcentral.proquest.com/lib/gla/detail.action?docID=676361>

136.

John Tulloch, Henry Jenkins. *Science fiction audiences: watching Doctor Who and Star Trek*. Vol. Popular fiction series. London: Routledge; 1995.

137.

David Lavery, editor. *The essential cult TV reader*. Vol. Essential readers in contemporary media and culture. Lexington, KY: University Press of Kentucky; 2010.