

The Cult Film Reader

The Cult Film Reader 100 Cult Films 100 Cult Films: The Sequel Film Reader The Horror Film Reader Watching the Lord of the Rings Defining Cult Movies The Silent Cinema Reader Horror Zone Science Fiction Double Feature Cult Film as a Guide to Life The Post-Modern Reader Film Parody Side by Side Queer Images Encyclopedia of Religion Reader's Digest Oxford Complete Wordfinder Australian Movies and the American Dream Reading the Chest Radiograph Modern and Postmodern Cutting Edge Films *Mathijs, Ernest Ernest Mathijs Ernest Mathijs Alain Silver Ernest Mathijs Mark Jancovich Lee Grieveson Ian Conrich J. P. Telotte I.Q. Hunter Charles Jencks Dan Harries Harvey S. Wiener Harry M. Benshoff Glen Lewis Eric N. C. Milne Anthony David Hughes*

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an invaluable collection for anyone researching or teaching cult cinema the cult film reader is an authoritative text that should be of value to any student or researcher interested in challenging and transgressive cinema that pushes the boundaries of conventional cinema and film studies science fiction film and television a really impressive and comprehensive collection of the key writings in the field the editors have done a terrific job in drawing together the various traditions and providing a clear sense of this rich and rewarding scholarly terrain this collection is as wild and diverse as the films that it covers fascinating mark jancovich professor of film and television studies university of east anglia uk it's about time the lunatic fans and loyal theorists of cult movies were treated to a book they can call their own the effort and knowledge contained in the cult film reader will satisfy

even the most ravenous zombie s desire for detail and insight this book will gnaw scratch and infect you just like the cult films themselves brett sullivan director of ginger snaps unleashed and the chair the cult film reader is a great film text book and a fun read john landis director of the blues brothers an american werewolf in london and michael jackson s thriller excellent overview of the subject and a comprehensive collection of significant scholarship in the field of cult film very impressive and long overdue steven rawle york st john university uk whether defined by horror kung fu sci fi sexploitation kitsch musical or weird world cinema cult movies and their global followings are emerging as a distinct subject of film and media theory dedicated to dissecting the world s unruliest images this book is the world s first reader on cult film it brings together key works in the field on the structure form status and reception of cult cinema traditions including work from key established scholars in the field such as umberto eco janet staiger jeffrey sponce henry jenkins and barry keith grant as well as new perspectives on the gradually developing canon of cult cinema the book not only presents an overview of ways in which cult cinema can be approached it also re assesses the methods used to study the cult text and its audiences with editors introductions to the volume and to each section the book is divided into four clear thematic areas of study the conceptions of cult cult case studies national and international cults and cult consumption to provide an accessible overview of the topic it also contains an extensive bibliography for further related readings written in a lively and accessible style the cult film reader dissects some of biggest trends icons auteurs and periods of global cult film production films discussed include casablanca the rocky horror picture show eraserhead the texas chainsaw massacre showgirls and ginger snaps essays by jinsoo an jane arthurs bruce austin martin barker walter benjamin harry benshoff pierre bourdieu noel carroll steve chibnall umberto eco nezih erdogan welch everman john fiske barry keith grant joan hawkins gary hentzi matt hills ramaswami harindranath j hoberman leon hunt i q hunter mark jancovich henry jenkins anne jerslev siegfried kracauer gina marchetti tom mes gary needham sheila j nayar annalee newitz lawrence o toole harry allan potamkin jonathan rosenbaum andrew ross david sanjek eric schaefer steven jay schneider jeffrey sponce janet staiger j p telotte parker tyler jean vigo harmony wu

some films should never have been made they are too unsettling too dangerous too challenging too outrageous and even too badly made to be let loose on unsuspecting audiences yet these films from the shocking cannibal holocaust to the apocalyptic donnie darko from the destructive tetsuo to the awfully bad the room from the hilarious this is spinal tap to the campy showgirls from the asylum of das cabinet des dr caligari to the circus of freaks from the gangs of the warriors to the gangsters of in bruges and from the flamboyant rocky horror picture

show to the ultimate cool of the big lebowski have all garnered passionate fan followings cult cinema has made tragic misfits monsters and cyborgs such as edward scissorhands or blade runner s replicants heroes of our times 100 cult films explains why these figures continue to inspire fans around the globe cult film experts ernest mathijs and xavier mendik round up the most cultish of giallo blaxploitation anime sexploitation zombie vampire and werewolf films exploring both the cults that live hidden inside the underground nekromantik café flesh and the cult side of the mainstream dirty dancing the lord of the rings and even the sound of music 100 cult films is a true trip around the world providing a lively and illuminating guide to films from more than a dozen countries across nine decades representing a wide range of genres and key cult directors such as david cronenberg terry gilliam and david lynch drawing on exclusive interviews with some of the world s most iconic cult creators and performers including dario argento pupi avati alex cox ruggero deodato jesús franco lloyd kaufman harry kümel h g lewis christina lindberg takashi miike franco nero george a romero and brian yuzna and featuring a foreword by cult director joe dante 100 cult films is your ultimate ticket to the midnight movie show

in this follow up to their 100 cult films ernest mathijs and xavier mendik provide a guide to one hundred more incredible films from the history and present of cult cinema around the world from the 1911 italian silent dante s inferno to jordan peele s 2017 horror classic get out their richly illustrated guide addresses the work of filmmakers including stanley kubrick paul verhoeven julien temple ana lily amirpour lizzie borden rob reiner and john carpenter and movies from countries ranging from iran to peru south korea to sweden japan to the usa the films represent genres including sci fi romance horror vampire comedy and action and in their subject matter and through the debates and sometimes controversies that surrounds them raise issues about identity home belonging exoticism censorship and what it means to be weird by presenting 100 films that confirm and interrogate the notion of what makes a film a cult film 100 cult films redux reinvigorates the debate about cult cinema while affirming its foundations in today s volatile and vibrant cultural climate

this anthology of 20 essays features a mix of overview pieces studies of individual films or series genre perspectives and auteurist analyses the first nine essays are reprints from 1952 1975 there are numerous black and white movie stills no index is provided annotation copyrighted by book news inc portland or

how did audiences across the world respond to the films of the lord of the rings this book presents findings from the largest film audience project ever undertaken drawing from 25 000 questionnaire responses and a wide array

of other materials contributors use these materials to explore a series of widely speculated questions why is film fantasy important to different kinds of viewers through marketing previews and reviews debates and cultural chatter how are audiences prepared for a film like this how did fans of the book respond to its adaptation on screen how do people choose their favorite characters how was the films reception shaped by different national and cultural contexts the answers to these questions shed fresh light on the extraordinary popularity of the lord of the rings and provide important new insights into the global reception of cinema in the twenty first century

concentrates on the analysis of cult movies how they are defined who defines them and the cultural politics of these definitions raises issues about the perception of it as an oppositional form of cinema and of its strained relationships to mainstream cinema and the processes of institutionalisation and classification claims that the history of academic film studies and that of cult movie fandom are inextricably intertwined and raises fundamental questions about both cult movies themselves and film studies as a discipline updates work on cult movies at a time when cult films and tv have become a central part of contemporary culture ranges over the full and entertaining gamut of cult films from dario argento spanish horror and peter jackson s new zealand gorefests to sexploitation kung fu and sci fi flicks as well investigations of sharon stone underground and trivia

the silent cinema reader brings together key writings on cinema from the beginnings of film in 1894 to the advent of sound in 1927 addressing the development of film production and exhibition technologies methods of distribution film form and film culture during this critical period on film history thematic sections address film projection and variety shows storytelling and the nickelodeon cinema and reform feature films and cinema programs classical hollywood cinema and european national cinemas each section is introduced by the editors and contains suggestions for further readings and film viewings

leading international writers in horror take horror out into the world beyond cinema screens to explore the interconnections between the films and modern media and entertainment industries economies and production practices cultural and political forums spectators and fans

critical discussion of cult cinema has often noted its tendency to straddle or ignore boundaries to pull together different sets of conventions narrative formulas or character types for the almost surreal pleasure to be found in their sudden juxtapositions or narrative combination with its own boundary blurring nature as both science and

fiction reality and fantasy science fiction has played a key role in such cinematic cult formation this volume examines that largely unexplored relationship looking at how the sf film's own double nature neatly matches up with a persistent double vision common to the cult film it does so by bringing together an international array of scholars to address key questions about the intersections of sf and cult cinema how different genre elements directors and stars contribute to cult formation what role fan activities including con participation play in cult development and how the occulted or bad sf cult film works the volume pursues these questions by addressing a variety of such sf cult works including *Robot Monster* 1953 *Zardoz* 1974 *A Boy and His Dog* 1975 *Tetsuo* the iron man 1989 *Space Truckers* 1996 *Ghost in the Shell 2* 2004 and *Iron Sky* 2012 what these essays afford is a revealing vision of both the sf aspects of much cult film activity and the cultish aspects of the whole sf genre

cult film as a guide to life investigates the world and experience of cult films from well loved classics to the worst movies ever made including comprehensive studies of cult phenomena such as trash films exploitation versions cult adaptations and case studies of movies as different as *Showgirls* *Room 237* and *The Lord of the G Strings* this lively provocative and original book shows why cult films may just be the perfect guide to making sense of the contemporary world using his expertise in two fields i q hunter also explores the important overlap between cult film and adaptation studies he argues that adaptation studies could learn a great deal from cult and fan studies about the importance of audiences emotional investment not only in texts but also in the relationships between them and how such bonds of caring are structured over time the book's emergent theme is cult film as lived experience with reference mostly to american cinema hunter explores how cultists with their powerful emotional investment in films care for them over time and across numerous intertexts in relationships of memory nostalgia and anticipation

this anthology presents the synthesizing trend of post modernism in all its diversity

no marketing blurb

this thematically organized multicultural reader contains 66 fiction and nonfiction readings which have been carefully selected for a wide variety of perspectives and for suitability in supporting instruction in writing the selections are organized into six themes each of which highlights some facet of contemporary society apparatus for each reading includes specific questions on comprehension and vocabulary to help students with basic skills as

well as questions focusing on critical thinking and interpretation

queer images chronicles the representation of lesbian gay bisexual and queer sexualities over 100 years in american film this book explores not only the ever changing images of queer characters onscreen but also the work of queer filmmakers and the cultural histories of queer audiences

this book is thorough well organized and useful it establishes background on the australian understanding of the american dream australian photography image and subject matter and american influence on australian cinema brief chapters summarize film theory applicable mass communication theory and financial practices of the australian motion picture industry choice presents an examination of major movies made in australia in the late 1970s and early 1980s the author argues that part of the reason for the success of australian cinema in recent years may lie with america's identification with a simpler culture an almost wild west atmosphere to explore his thesis the author first offers a short history of the australian cinema and then a theory of film as mass communication booknotes lewis introduces australian films from the 1920s and 30s and then focuses on thirty films produced between 1975 and 1987 he suggests that part of the reason for australia's film success may lie in america's identification with a simpler culture and the portrayal of wild west type territory which is often found in australian films he also points out that various aspects of american culture have seeped into australian culture and now appear in their films making them more appealing to an american audience he concludes this insightful study with a projection analysis for the future of australian cinema with its up to date content and analytical approach this book will be valuable to anyone concerned with mass communication and society cinema studies media or u s australian relations

modern and postmodern cutting edge films closely examines a wide variety of major filmic texts that have established permanent iconic shifts in modern and postmodern us culture and filmic practices these films and their often visionary trend setting auteurs each introduced new manners of seeing that were imitated by later directors and ultimately absorbed by popular culture itself the primary rationale for writing this collection was quite simple it is new and different no anthology exists that examines the concept of the cutting edge film across such a remarkably wide variety of genres and with such a diversity of theoretical approaches and subject matter equally important all the contributors bring a unique voice and multi disciplinary perspective to their respective chapters this anthology will be of great interest to scholars from a variety of disciplines including film studies historical

studies and gender and genre studies as far as possible contributors have minimized a great deal of typical theoretical terminology so that lay readers who possess some familiarity with basic film analysis and theory can understand the text it can be used as a classroom text in both graduate and upper level undergraduate film classes modern and postmodern cutting edge films is an anthology that instructors of film theory and history can use for many years to come indeed we feel that this remarkable collection of essays will itself become an indispensable cutting edge text of film scholarship

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