

Contents

| | |
|---|------|
| <i>Contributors</i> | ix |
| <i>Foreword</i> | xvii |
| <i>Cult corner: acknowledgements</i> | xix |
| <i>Publisher's acknowledgements</i> | xxi |
| Editorial introduction: What is cult film? | 1 |
| Note on the organization of materials | 13 |
| | |
| SECTION 1 | |
| The concepts of cult | 15 |
| <i>Introduction</i> | 15 |
| 1.1 Harry Allan Potamkin: 'Film cults' | 25 |
| 1.2 Walter Benjamin: 'The work of art in the age of mechanical reproduction' | 29 |
| 1.3 Susan Sontag: 'Notes on "camp"' | 41 |
| 1.4 Andrew Ross: 'Uses of camp' | 53 |
| 1.5 Umberto Eco: ' <i>Casablanca</i> : Cult movies and intertextual collage' | 67 |
| 1.6 Barry K. Grant: 'Science fiction double feature: Ideology in the cult film' | 76 |
| 1.7 Anne Jerslev: 'Semiotics by instinct: "Cult film" as a signifying practice between film and audience' | 88 |
| 1.8 Jeffrey Sconce: '"Trashing" the academy: Taste, excess and an emerging politics of cinematic style' | 100 |
| 1.9 Joan Hawkins: 'Sleaze mania, Euro-trash and high art: The place of European art films in American low culture' | 119 |
| 1.10 Matt Hills: 'Media fandom, neoreligiosity and cult(ural) studies' | 133 |

- 1.11 **Mark Jancovich:** 'Cult fictions: Cult movies, subcultural capital and the production of cultural distinctions' 149

SECTION 2

Cult case studies 163

Introduction 163

- 2.1 **Jean Vigo:** '*Un chien andalou*' 173
- 2.2 **Joan Hawkins:** 'The anxiety of influence: Georges Franju and the medical horrorshows of Jess Franco' 176
- 2.3 **Eric Schaefer:** 'The obscene seen: Spectacle and transgression in postwar burlesque films' 186
- 2.4 **Parker Tyler:** 'Orson Welles and the big experimental film cult' 200
- 2.5 **Gary Hentzi:** 'Little cinema of horrors' 208
- 2.6 **Welch Everman:** 'What is a cult horror film?' 212
- 2.7 **Harry Benshoff:** 'Blaxploitation horror films: Generic reappropriation or reinscription?' 216
- 2.8 **Steve Chibnall:** '*Carter* in context' 226
- 2.9 **Noel Carroll:** 'The future of allusion: Hollywood in the seventies (and beyond)' 240
- 2.10 **Janet Staiger:** 'Hitchcock in Texas: Intertextuality in the face of blood and gore' 244
- 2.11 **Steven Jay Schneider:** 'The essential evil in/of *Eraserhead* (or, Lynch to the contrary)' 250
- 2.12 **Lawrence O'Toole:** 'The cult of horror' 257
- 2.13 **J.P. Telotte:** '*The Blair Witch Project*: Film and the internet' 263

SECTION 3

National and international cults 275

Introduction 275

- 3.1 **J. Hoberman and Jonathan Rosenbaum:** '*El Topo*: Through the wasteland of the counterculture' 284
- 3.2 **Gary Needham:** 'Playing with genre: An introduction to the Italian *giallo*' 294
- 3.3 **Leon Hunt:** 'Han's Island revisited: *Enter the Dragon* as transnational cult film' 301

| | | |
|-----|--|-----|
| 3.4 | Annalee Newitz: 'Magical girls and atomic bomb sperm: Japanese animation in America' | 309 |
| 3.5 | Jinsoo An: ' <i>The Killer</i> : Cult film and transcultural (mis)reading' | 320 |
| 3.6 | Harmony Wu: 'Trading in horror, cult and matricide: Peter Jackson's phenomenal bad taste and New Zealand fantasies of inter/national cinematic success' | 328 |
| 3.7 | Sheila J. Nayar: 'Invisible representation: The oral contours of a national popular cinema' | 339 |
| 3.8 | Nezih Erdoğan: 'Mute bodies, disembodied voices: Notes on sound in Turkish popular cinema' | 349 |
| 3.9 | Tom Mes: ' <i>Ichi the Killer</i> ' | 360 |

SECTION 4

| | | |
|------|--|-----|
| | Cult consumption | 369 |
| | <i>Introduction</i> | 369 |
| 4.1 | Siegfried Kracauer: 'Cult of distraction: On Berlin's picture palaces' | 381 |
| 4.2 | Pierre Bourdieu: 'Introduction to <i>Distinction</i> ' | 386 |
| 4.3 | Bruce A. Austin: 'Portrait of a cult film audience: <i>The Rocky Horror Picture Show</i> ' | 392 |
| 4.4 | Gina Marchetti: 'Subcultural studies and the film audience: Rethinking the film viewing context' | 403 |
| 4.5 | David Sanjek: 'Fans' notes: The horror film fanzine' | 419 |
| 4.6 | Henry Jenkins: '“Get a life!”: Fans, poachers, nomads' | 429 |
| 4.7 | John Fiske: 'The cultural economy of fandom' | 445 |
| 4.8 | Martin Barker, Jane Arthurs and Ramaswami Harindranath: 'The <i>Crash</i> controversy: Reviewing the press' | 456 |
| 4.9 | I.Q. Hunter: 'Beaver Las Vegas! A fan-boy's defence of <i>Showgirls</i> ' | 472 |
| 4.10 | Martin Barker, Ernest Mathijs and Xavier Mendik: 'Menstrual monsters: The reception of the <i>Ginger Snaps</i> cult horror franchise' | 482 |
| | <i>Cult bibliography</i> | 495 |
| | <i>Index of film titles</i> | 523 |
| | <i>General index</i> | 533 |