

Cult Film Stardom Offbeat Attractions And Processes Of Cultification

Cult Film Stardom **James Mason** **Cult Film Stardom** *Sessue Hayakawa* **Indian Film Stars** *Revisiting Star Studies* **Acting Indie** *Reframing Cult Westerns* *Stranger Than Paradise* *The Many Lives of The Evil Dead* **Stars and Silhouettes** **Fashioning Spanish Cinema** **Merchants of Menace** *Horror Film* *The Routledge Companion to Cult Cinema* **Immortal Films** *ReFocus: The Films of Amy Heckerling* *Indie Reframed* *Extreme Cinema* **Celebrity Cultures in Canada** *Transnational Cinema* *Tracing the Borders of Spanish Horror Cinema and Television* **Engaging Dialogue** *Grindhouse* *Cult Film as a Guide to Life* **The Woman's Film of the 1940s** *The Palgrave Handbook of Sound Design and Music in Screen Media* **Seeing into Screens** **David Bowie and the Moving Image** *Exploiting East Asian Cinemas* *Bloody Women A Companion to the Horror Film* **The Vampire in Folklore, History, Literature, Film and Television** *Hollywood Meme* *Mafia Movies* *The Hollywood Renaissance* **Selling the Splat Pack** **Re-Animator** **B Is for Bad Cinema** **The Cinema of Hal Hartley**

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Hollywood Meme Mar 01 2020

Acknowledgements; Introduction; 1: Tracing The Hollywood Meme: Towards a Comparative Model of Transnational Adaptation; 2: Hollywood and the Popular Cinema of Turkey; 3: Hollywood and the Popular Cinema of the Philippines; 4: Hollywood and the Popular Cinema of India; Conclusion; Bibliography; Index
Extreme Cinema Jun 15 2021 Received an

Honorable Mention for the 2017 British Association of Film, Television and Screen Studies (BAFTSS) Best Monograph Award From Shortbus to Shame and from Oldboy to Irreversible, film festival premieres regularly make international headlines for their shockingly graphic depictions of sex and violence. Film critics and scholars alike often regard these movies as the work of visionary auteurs, hailing directors like Michael Haneke and Lars von

Trier as heirs to a tradition of transgressive art. In this provocative new book, Mattias Frey offers a very different perspective on these films, exposing how they are also calculated products, designed to achieve global notoriety in a competitive marketplace. Paying close attention to the discourses employed by film critics, distributors, and filmmakers themselves, *Extreme Cinema* examines the various tightropes that must be walked when selling transgressive art films to discerning audiences, distinguishing them from generic horror, pornography, and Hollywood product while simultaneously hyping their salacious content. Deftly tracing the links between the local and the global, Frey also shows how the directors and distributors of extreme art house fare from both Europe and East Asia have significant incentives to exaggerate the exotic elements that would differentiate them from Anglo-American product. *Extreme Cinema* also includes original interviews with the

programmers of several leading international film festivals and with niche distributors and exhibitors, giving readers a revealing look at how these institutions enjoy a symbiotic relationship with the “taboo-breakers” of art house cinema. Frey also demonstrates how these apparently transgressive films actually operate within a strict set of codes and conventions, carefully calibrated to perpetuate a media industry that fuels itself on provocation. *The Hollywood Renaissance* Dec 30 2019 In December 1967, Time magazine put Bonnie and Clyde on its cover and proudly declared that Hollywood cinema was undergoing a 'renaissance'. For the next few years, a wide range of formally and thematically challenging films were produced at the very centre of the American film industry, often (but by no means always) combining success at the box office with huge critical acclaim, both then and later. This collection brings together acknowledged experts on American cinema to examine thirteen key

films from the years 1966 to 1974, starting with *Who's Afraid of Virginia Woolf?*, a major studio release which was in effect exempted from Hollywood's Production Code and thus helped to liberate American filmmaking from (self-)censorship. Long-standing taboos to do with sex, violence, race relations, drugs, politics, religion and much else could now be broken, often in conjunction with extensive stylistic experimentation. Whereas most previous scholarship has examined these developments through the prism of auteurism, with its tight focus on film directors and their oeuvres, the contributors to this collection also carefully examine production histories and processes. In doing so they pay particular attention to the economic underpinnings and collaborative nature of filmmaking, the influence of European art cinema as well as of exploitation, experimental and underground films, and the connections between cinema and other media (notably publishing, music and theatre). Several

chapters show how the innovations of the Hollywood Renaissance relate to further changes in American cinema from the mid-1970s onwards.

B Is for Bad Cinema Sep 26 2019 Considers films that lurk on the boundaries of acceptability in taste, style, and politics. *B Is for Bad Cinema* continues and extends, but does not limit itself to, the trends in film scholarship that have made cult and exploitation films and other “low” genres increasingly acceptable objects for critical analysis. Springing from discussions of taste and value in film, these original essays mark out the broad contours of “bad”—that is, aesthetically, morally, or commercially disreputable—cinema. While some of the essays share a kinship with recent discussions of B movies and cult films, they do not describe a single aesthetic category or represent a single methodology or critical agenda, but variously approach bad cinema in terms of aesthetics, politics, and cultural value. The volume covers a

range of issues, from the aesthetic and industrial mechanics of low-budget production through the terrain of audience responses and cinematic affect, and on to the broader moral and ethical implications of the material. As a result, *B Is for Bad Cinema* takes an interest in a variety of film examples—overblown Hollywood blockbusters, faux pornographic works, and European art house films—to consider those that lurk on the boundaries of acceptability. Claire Perkins is Lecturer in Film and Television Studies at Monash University in Melbourne, Australia. She is the author of *American Smart Cinema* and the coeditor (with Verevis) of *Film Trilogies: New Critical Approaches*. Constantine Verevis is Associate Professor in Film and Television Studies at Monash University. His previous books include *Australian Film Theory and Criticism, Volume 1: Critical Positions* (coauthored with Noel King and Deane Williams); *Second Takes: Critical Approaches to the Film Sequel* (coedited with Carolyn Jess-

Cooke), also published by SUNY Press; and *Film Remakes*.

Grindhouse Jan 11 2021 The pervasive image of New York's 42nd Street as a hub of sensational thrills, vice and excess, is from where “grindhouse cinema,” the focus of this volume, stemmed. It is, arguably, an image that has remained unchanged in the mind's eye of many exploitation film fans and academics alike. Whether in the pages of fanzines or scholarly works, it is often recounted how, should one have walked down this street between the 1960s and the 1980s, one would have undergone a kaleidoscopic encounter with an array of disparate “exploitation” films from all over the world that were being offered cheaply to urbanites by a swathe of vibrant movie theatres. The contributors to *Grindhouse: Cultural Exchange on 42nd Street*, and *Beyond* consider “grindhouse cinema” from a variety of cultural and methodological positions. Some seek to deconstruct the etymology of “grindhouse” itself,

add flesh to the bones of its cadaverous history, or examine the term's contemporary relevance in the context of both media production and consumerism. Others offer new inroads into hitherto unexamined examples of exploitation film history, presenting snapshots of cultural moments that many of us thought we already knew.

Revisiting Star Studies Jul 29 2022 Challenges traditional Hollywood-derived models of star studies Is classical Hollywood stardom the last word on film stars? How do film stars function in non-Hollywood contexts, such as Bollywood, East Asia and Latin America, and what new developments has screen stardom undergone in recent years, both in Hollywood and elsewhere? Gathering together the most important new research on star studies, with case studies of stars from many different cultures, this diverse and dynamic collection looks at film stardom from new angles, challenging the received wisdom on the subject and raising important

questions about image, performance, bodies, voices and fans in cultures across the globe. From Hollywood to Bollywood, from China to Italy, and from Poland to Mexico, this collection revisits the definitions and origins of star studies, and points the way forward to new ways of approaching the field. Key features Features cutting-edge research on stardom and fandom from a range of different cultures, contributed by a diverse and international range of scholars Generates new critical models that address non-Hollywood forms of stardom, as well as under-researched areas of stardom in Hollywood itself Revisits the definitions of stars and star studies that are previously defined by the study of Hollywood stardom, then points the way forward to new ways of approaching the field Looks at stars/stardom within a new local/translocal model, to overcome the Hollywood-centrism inherent to the existing national/transnational model Brings into light various types of previously unacknowledged star

textsEmploys a dynamic inter-disciplinary approachContributorsGuy Austin, Newcastle UniversityLinda Berkvens, University of Sussex Pam Cook, University of Southampton Elisabetta Girelli, University of St Andrews Sarah Harman, Brunel UniversityStella Hockenhull, University of WolverhamptonLeon Hunt, Brunel University Kiranmayi Indraganti, Srishti Institute of Art, Design and TechnologyJaap Kooijman, University of AmsterdamMichael Lawrence, University of SussexAnna Malinowska, University of SilesiaLisa Purse, University of ReadingClarissa Smith, University of SunderlandNiamh Thornton, University of Liverpool Yiman Wang, University of California-Santa CruzSabrina Qiong Yu, Newcastle UniversityYingjin Zhang, University of California-San Diego

ReFocus: The Films of Amy Heckerling Aug 18 2021 Refocus: The Films of Amy Heckerling is the first book-length study of the work of Amy Heckerling, the phenomenally popular director and screenwriter of *Clueless* and *Fast Times at*

Ridgemont High. As such, the book constitutes a significant intervention in Film Studies, prompting a reconsideration of the importance of Heckerling both in the development of Teen cinema, and as a figure in Hollywood comedy. As part of the Refocus series, the volume brings together outstanding original essays examining Heckerling's work from a variety of perspectives, including film, television and cultural studies and is destined to be used widely in undergraduate teaching.

Stranger Than Paradise Apr 25 2022 A low-budget breakout film that wowed critics and audiences on its initial release, *Stranger Than Paradise* would prove to be a seminal film in the new American independent cinema movement and establish its director, Jim Jarmusch, as a hip, cult auteur. Taking inspiration from 1960s underground filmmaking, international art cinema, genre cinema, and punk culture, Jarmusch's film provides a bridge between midnight movie features and a new mode of

quirky, offbeat independent filmmaking. This book probes the film's production history, initial reception, aesthetics, and legacy in order to understand its place within the cult film canon. In examining the film's cult pedigree, it explores a number of threads that fed into the film—including New York downtown culture of the early 1980s and Jarmusch's involvement in music—as well as reflecting on how the film's status has developed alongside Jarmusch's subsequent output and reputation.

Exploiting East Asian Cinemas Jul 05 2020 From the 1970s onward, “exploitation cinema” as a concept has circulated inside and outside of East Asian nations and cultures in terms of aesthetics and marketing. However, crucial questions about how global networks of production and circulation alter the identity of an East Asian film as “mainstream” or as “exploitation” have yet to be addressed in a comprehensive way. Exploiting East Asian Cinemas serves as the first authoritative guide to the various ways in which

contemporary cinema from and about East Asia has trafficked across the somewhat-elusive line between mainstream and exploitation. Focusing on networks of circulation, distribution, and reception, this collection treats the exploitation cinemas of East Asia as mobile texts produced, consumed, and in many ways re-appropriated across national (and hemispheric) boundaries. As the processes of globalization have decoupled products from their nations of origin, transnational taste cultures have declared certain works as “art” or “trash,” regardless of how those works are received within their native locales. By charting the routes of circulation of notable films from Japan, China, and South Korea, this anthology contributes to transnationally-accepted formulations of what constitutes “East Asian exploitation cinema.”

Selling the Splat Pack Nov 28 2019 The role of the DVD market in the growth of ultraviolent horror in the 2000s

Reframing Cult Westerns May 27 2022 Once one

of the most popular film genres and a key player in the birth of early narrative cinema, the Western has experienced a rebirth in the era of post-classical filmmaking with a small but noteworthy selection of Westerns being produced long after the genre's 1950s heyday. Thanks to regular repertory cinema and television screenings, home video releases and critical reappraisals by cultural gatekeepers such as Quentin Tarantino, an ever-increasing number of these Westerns have become cult films. Be they star-laden, stylish, violent, bizarre or simply little heard-of obscurities, Reframing Cult Westerns offers a multitude of new critical insights into a truly eclectic selection of cult Western films. These twelve essays present a wide-ranging methodological scope, from industrial histories to ecocritical approaches, auteurist analysis to queer and other ideological angles. With a thorough analysis of the genre from international perspectives, Reframing Cult Westerns offers fresh insight on the Western as

a global phenomenon.

The Woman's Film of the 1940s Nov 08 2020

This book explores the relationship among gender, desire, and narrative in 1940s woman's films which negotiate the terrain between public history and private experience. The woman's film and other form of cinematic melodrama have often been understood as positioning themselves outside history, and this book challenges and modifies that understanding, contextualizing the films it considers against the backdrop of World War II. In addition, in paying tribute to and departing from earlier feminist formulations about gendered spectatorship in cinema, McKee argues that such models emphasized a masculine-centered gaze at the inadvertent expense of understanding other possible modes of identification and gender expression in classical narrative cinema. She proposes ways of understanding gender and narrative based in part on literary narrative theory and ultimately works toward a notion of

an androgynous spectatorship and mode of interpretation in the 1940s woman's film.

Re-Animator Oct 27 2019 Since its release at the mid-point of the 1980s American horror boom, Stuart Gordon's *Re-Animator* (1985) has endured as one of the most beloved cult horror films of that era. Greeted by enthusiastic early reviews, *Re-Animator* has maintained a spot at the periphery of the classic horror film canon. While *Re-Animator* has not entirely gone without critical attention, it has often been overshadowed in horror studies by more familiar titles from the period. Eddie Falvey's book, which represents the first book-length study of *Re-Animator*, repositions it as one of the most significant American horror films of its era. For Falvey, *Re-Animator* sits at the intersection of various developments that were taking place within the context of 1980s American horror production. He uses *Re-Animator* to explore the rise and fall of Charles Band's Empire Pictures, the revival of the mad science sub-genre, the

emergent popularity of both gore aesthetics and horror-comedies, as well as a new appetite for the works of H.P. Lovecraft in adaptation. Falvey also tracks the film's legacies, observing not only how *Re-Animator*'s success gave rise to a new Lovecraftian cycle fronted by Stuart Gordon, but also how its cult status has continued to grow, marked by sequels, spin-offs, parodies and re-releases. As such, Falvey's book promises to be a book both about *Re-Animator* itself and about the various contexts that birthed it and continue to reflect its influence.

Cult Film Stardom Nov 01 2022 The term 'cult film star' has been employed in popular journalistic writing for the last 25 years, but what makes cult stars distinct from other film stars has rarely been addressed. This collection explores the processes through which film stars/actors become associated with the cult label, from Bill Murray to Ruth Gordon and Ingrid Pitt.

Immortal Films Sep 18 2021 *Casablanca* is one

of the most celebrated Hollywood films of all time, its iconic romance enshrined in collective memory across generations. Drawing from archival materials, industry trade journals, and cultural commentary, Barbara Klinger explores the history of *Casablanca*'s circulation in the United States from the early 1940s to the present by examining its exhibition via radio, repertory houses, television, and video. By resituating the film in the dynamically changing industrial, technological, and cultural circumstances that have defined its journey over eight decades, Klinger challenges our understanding of its meaning and reputation as both a Hollywood classic and a cult film. Through this single-film survey, *Immortal Films* proposes a new approach to the study of film history and aesthetics and, more broadly, to cinema itself as a medium in constant interface with other media as a necessary condition of its own public existence and endurance.

[Transnational Cinema](#) Apr 13 2021 This core

teaching text provides a thorough overview of the recently emerged field of transnational film studies. Covering a range of approaches to analysing films about migrant, cross-cultural and cross-border experience, Steven Rawle demonstrates how film production has moved beyond clear national boundaries to become a product of border crossing finance and creative personnel. This comprehensive introduction brings together the key concepts and theories of transnational cinema, including genre, remakes, diasporic and exilic cinema, and the limits of thinking about cinema as a particularly national cultural artefact. It is an excellent course companion for undergraduate students of film, cinema, media and cultural studies studying transnational and global cinema, and provides both students and lovers of film alike with a strong grounding in this timely field of film studies.

The Vampire in Folklore, History, Literature, Film and Television Apr 01 2020

This comprehensive bibliography covers writings about vampires and related creatures from the 19th century to the present. More than 6,000 entries document the vampire's penetration of Western culture, from scholarly discourse, to popular culture, politics and cook books.

Sections by topic list works covering various aspects, including general sources, folklore and history, vampires in literature, music and art, metaphorical vampires and the contemporary vampire community. Vampires from film and television--from Bela Lugosi's Dracula to Buffy the Vampire Slayer, True Blood and the Twilight Saga--are well represented.

Mafia Movies Jan 29 2020 The mafia has always fascinated filmmakers and television producers. Al Capone, Salvatore Giuliano, Lucky Luciano, Ciro Di Marzio, Roberto Saviano, Don Vito and Michael Corleone, and Tony Soprano are some of the historical and fictional figures that contribute to the myth of the Italian and Italian-American mafias perpetuated onscreen. This

collection looks at mafia movies and television over time and across cultures, from the early classics to the Godfather trilogy and contemporary Italian films and television series. The only comprehensive collection of its type, Mafia Movies treats over fifty films and TV shows created since 1906, while introducing Italian and Italian-American mafia history and culture. The second edition includes new original essays on essential films and TV shows that have emerged since the publication of the first edition, such as Boardwalk Empire and Mob Wives, as well as a new roundtable section on Italy's "other" mafias in film and television, written as a collaborative essay by more than ten scholars. The edition also introduces a new section called "Double Takes" that elaborates on some of the most popular mafia films and TV shows (e.g. The Godfather and The Sopranos) organized around themes such as adaptation, gender and politics, urban spaces, and performance and stardom.

Bloody Women Jun 03 2020 *Bloody Women: Women Directors of Horror* is the first book-length exploration of female creators at the cutting edge of contemporary horror, turning out some of its most inspired and twisted offerings.

Celebrity Cultures in Canada May 15 2021 *Celebrity Cultures in Canada* is an interdisciplinary collection that explores celebrity phenomena and the ways they have operated and developed in Canada over the last two centuries. The chapters address a variety of cultural venues—politics, sports, film, and literature—and examine the political, cultural, material, and affective conditions that shaped celebrity in Canada and its uses both at home and abroad. The scope of the book enables the authors to highlight the trends that characterize Canadian celebrity—such as transnationality and bureaucracy—and explore the regional, linguistic, administrative, and indigenous cultures and institutions that distinguish fame in

Canada from fame elsewhere. In historicizing and theorizing Canada's complicated cultures of celebrity, *Celebrity Cultures in Canada* rejects the argument that nations are irrelevant in today's global celebritiescapes or that Canada lacks a credible or adequate system for producing, distributing, and consuming celebrity. Nation and national identities continue to matter—to celebrities, to fans, and to institutions and industries that manage and profit from celebrity systems—and Canada, this collection argues, has a vibrant, powerful, and often complicated and controversial relationship to fame.

The Cinema of Hal Hartley Aug 25 2019 Over the course of nearly thirty years, Hal Hartley has cultivated a reputation as one of America's most steadfastly independent film directors. From his breakthrough films - *The Unbelievable Truth* (1989), *Trust* (1990), and *Simple Men* (1992) - to his recently completed 'Henry Fool' trilogy, Hartley has honed a rigorous, deadpan, and

instantly recognizable film style informed by both European modernism and playful revisions of Classical Hollywood genres. Featuring new essays on this important director and his films, this collection explores Hartley's work from a variety of aesthetic, cultural, and economic contexts, while also looking closely at his collaborations with actors, the contexts of his authorial reputation, his reworking of the romantic comedy and other genres, and the shifting economics of his filmmaking. This book, up-to-date through Hartley's latest film, *Ned Rifle* (2014), includes new scholarship on the director's early work as well as reflections on his cinema in connection with new theories and approaches to independent filmmaking. Covering the entire trajectory of his career, including both his features and short films, the book also includes new readings of several of Hartley's seminal films, including *Amateur* (1994), *Flirt* (1995), and *Henry Fool* (1997). *The Routledge Companion to Cult Cinema* Oct

20 2021 *The Routledge Companion to Cult Cinema* offers an overview of the field of cult cinema – films at the margin of popular culture and art that have received exceptional cultural visibility and status mostly because they break rules, offend, and challenge understandings of achievement (some are so bad they're good, others so good they remain inaccessible). Cult cinema is no longer only comprised of the midnight movie or the extreme genre film. Its range has widened and the issues it broaches have become battlegrounds in cultural debates that typify the first quarter of the twenty-first century. Sections are introduced with the major theoretical frameworks, philosophical inspirations, and methodologies for studying cult films, with individual chapters excavating the most salient criticism of how the field impacts cultural discourse at large. Case studies include the worst films ever; exploitation films; genre cinema; multiple media formats cult cinema is expressed through; issues of cultural, national,

and gender representations; elements of the production culture of cult cinema; and, throughout, aspects of the aesthetics of cult cinema - its genre, style, look, impact, and ability to yank viewers out of their comfort zones. The Routledge Companion to Cult Cinema goes beyond the traditional scope of Anglophone and North American cinema by including case studies of East and South Asia, continental Europe, the Middle East, and Latin America, making it an innovative and important resource for researchers and students alike.

Engaging Dialogue Feb 09 2021 O'Meara highlights how speech can be central to cinema without overshadowing its medium-specific components, and demonstrates how indie dialogue can instead hinge on an idea of cinematic verbalism.

James Mason Dec 02 2022 Sarah Thomas's study moves beyond the image of the brooding, destructive man at odds with employers and his own star status to explore the complexity of

Mason's career and star persona. Her analysis is structured around three strands central to understanding stardom: the star persona, industry and power, and screen performance. Thomas addresses the incredible range of Mason's star career - 1930s 'quota quickies'; 1940s Gainsborough melodramas; the desperate IRA man in Carol Reed's 'Odd Man Out' (1947); from the 1950s onwards, Hollywood classics including starring in Hitchcock's 'North by Northwest' (1959) and playing Humbert Humbert in Kubrick's 'Lolita' (1962). She also considers in depth his undervalued post-1962 career, off-screen celebrity status, non-film work, comic and vocal performances, and the star's own self-commentary. In doing so, she offers a new perspective on such subjects as power and powerlessness; public image and national identity, contextualizing Mason's career in wider histories of British, American and European transnational filmmaking.

Sessue Hayakawa Sep 30 2022 DIVCritical

biography of Sessue Hayakawa, a Japanese actor who became a popular silent film star in the U.S., that looks at how Hollywood treated issues of race and nationality in the early twentieth century./div

A Companion to the Horror Film May 03

2020 This cutting-edge collection features original essays by eminent scholars on one of cinema's most dynamic and enduringly popular genres, covering everything from the history of horror movies to the latest critical approaches. Contributors include many of the finest academics working in the field, as well as exciting younger scholars Varied and comprehensive coverage, from the history of horror to broader issues of censorship, gender, and sexuality Covers both English-language and non-English horror film traditions Key topics include horror film aesthetics, theoretical approaches, distribution, art house cinema, ethnographic surrealism, and horror's relation to documentary film practice A thorough treatment

of this dynamic film genre suited to scholars and enthusiasts alike

David Bowie and the Moving Image Aug 06

2020 The central image of David Bowie's "Life on Mars?" could have been ripped from his own experience: a child sits "hooked to the silver screen," reliving fantastical scenes played out on film. Throughout his life, Bowie was similarly transfixed by the power of film. From his first film role in *The Image* to his final music video before his death, "Lazarus," Bowie's musical output has long been intrinsically linked to images. Analyzing Bowie's music videos, planned film projects, acting roles, and depictions in film, *David Bowie and the Moving Image* provides a comprehensive view of Bowie's work with film and informs our understanding of all areas of his work, from music to fashion to visual art. It enters the debate about Bowie's artistic legacy by addressing Bowie as musician, actor, and auteur.

Cult Film as a Guide to Life Dec 10 2020 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.

Stars and Silhouettes Feb 21 2022 Stars and Silhouettes: The History of the Cameo Role in Hollywood traces the history of the cameo as it emerged in twentieth-century cinema. Although the cameo has existed in film culture for over a century, Joceline Andersen explains that this role cannot be strictly defined because it exists as a constellation of interactions between duration and recognition, dependent on who is watching and when. Even audiences of the twenty-first century who are inundated by the lives of movie stars and habituated to images of their personal friends on screens continue to find cameos surprising and engaging. Cameos reveal the links between our obsession with celebrity and our desire to participate in the powerful cultural industries within contemporary society. Chapter 1 begins with the

cameo's precedents in visual culture and the portrait in particular—from the Vitagraph executives in the 1910s to the emergence of actors as movie stars shortly after. Chapter 2 explores the fan-centric desire for behind-the-scenes visions of Hollywood that accounted for the success of cameo-laden, Hollywood-set films that autocratic studios used to make their glamorous line-up of stars as visible as possible. Chapter 3 traces the development of the cameo in comedy, where cameos began to show not only glimpses of celebrities at their best but also of celebrities at their worst. Chapter 4 examines how the television guest spot became an important way for stars and studios to market both their films and stars from other media in trades that reflected an increasingly integrated mediascape. In Chapter 5, Andersen examines auteur cameos and the cameo as a sign of authorship. Director cameos reaffirm the fan's interest in the film not just as a stage for actors but as a forum for the visibility of the director.

Cameos create a participatory space for viewers, where recognizing those singled out among extras and small roles allows fans to demonstrate their knowledge. Stars and Silhouettes belongs on the shelf of every scholar, student, and reader interested in film history and star studies.

Seeing into Screens Sep 06 2020 Seeing into Screens: Eye Tracking and the Moving Image is the first dedicated anthology that explores vision and perception as it materializes as viewers watch screen content. While nearly all moving image research either 'imagines' how its audience responds to the screen, or focuses upon external responses, this collection utilizes the data produced from eye tracking technology to assess seeing and knowing, gazing and perceiving. The editors divide their collection into the following four sections: eye tracking performance, which addresses the ways viewers respond to screen genre, actor and star, auteur, and cinematography; eye tracking aesthetics

which explores the way viewers gaze upon colour, light, movement, and space; eye tracking inscription, which examines the way the viewer responds to subtitles, translation, and written information found in the screen world; and eye tracking augmentation which examines the role of simulation, mediation, and technological intervention in the way viewers engage with screen content. At a time when the nature of viewing the screen is extending and diversifying across different platforms and exhibitions, *Seeing into Screens* is a timely exploration of how viewers watch the screen.

[The Palgrave Handbook of Sound Design and Music in Screen Media](#) Oct 08 2020 This book bridges the existing gap between film sound and film music studies by bringing together scholars from both disciplines who challenge the constraints of their subject areas by thinking about integrated approaches to the soundtrack. As the boundaries between scoring and sound design in contemporary cinema have become

increasingly blurred, both film music and film sound studies have responded by expanding their range of topics and the scope of their analysis beyond those traditionally addressed. The running theme of the book is the disintegration of boundaries, which permeates discussions about industry, labour, technology, aesthetics and audiovisual spectatorship. The collaborative nature of screen media is addressed not only in scholarly chapters but also through interviews with key practitioners that include sound recordists, sound designers, composers, orchestrators and music supervisors who honed their skills on films, TV programmes, video games, commercials and music videos. **Acting Indie** Jun 27 2022 This book illustrates the many ways that actors contribute to American independent cinema. Analyzing industrial developments, it examines the impact of actors as writers, directors, and producers, and as stars able to attract investment and bring visibility to small-scale productions. Exploring

cultural-aesthetic factors, the book identifies the various traditions that shape narrative designs, casting choices, and performance styles. The book offers a genealogy of industrial and aesthetic practices that connects independent filmmaking in the studio era and the 1960s and 1970s to American independent cinema in its independent, indie, indie wood, and late-indie wood forms. Chapters on actors' involvement in the evolution of American independent cinema as a sector alternate with chapters that show how traditions such as naturalism, modernism, postmodernism, and Third Cinema influence films and performances. *Indie Reframed* Jul 17 2021 Explores the films, practitioners, production and distribution contexts that currently represent American women's independent cinema. With the consolidation of indie culture in the 21st century, female filmmakers face an increasingly indifferent climate. Within this sector, women work across all aspects of writing, direction,

production, editing and design, yet the dominant narrative continues to construe an amaverick white male auteurs such as Quentin Tarantino or Wes Anderson as the face of indie discourse. Defying the formulaic myths of the mainstream chick flick and the ideological and experimental radicalism of feminist counter-cinema alike, women's indie filmmaking is neither ironic, popular nor political enough to be readily absorbed into pre-existing categories. This ground-breaking collection, the first sustained examination of the work of female practitioners within American independent cinema, reclaims the difference of female indie filmmaking. Through a variety of case studies of directors, writers and producers such as Ava DuVernay, Lena Dunham and Christine Vachon, contributors explore the innovation of a range of female practitioners by attending to the sensibilities, ideologies and industrial practices that distinguish their work while embracing the in-between space in which the narratives they

represent and embody can be revealed. Key Features Covers American women's independent cinema since the late 1970s. Analyses the work of acclaimed but critically overlooked female practitioners such as Kelly Reichardt, Christine Vachon, Miranda July, Kasi Lemmons, Nicole Holofcener, Mira Nair, Lisa Cholodenko, Megan Ellison, Lynn Shelton, Ava DuVernay, Mary Harron and Debra Granik. Distinguishes four different approaches to analysing women's independent cinema through: production and industry perspectives; genre and other classificatory modalities; political, cultural, social and professional identities; and collaborative and collectivist practices. Contributors: John Alberti, Northern Kentucky University; Linda Badley, Middle Tennessee State University; Cynthia Baron, Bowling Green State University; Shelley Cobb, University of Southampton; Corinn Columpar, University of Toronto; Chris Holmlund, University of Tennessee-Knoxville; Geoff King, Brunel

University, London; Christina Lane, University of Miami; James Lyons, University of Exeter; Kathleen A. McHugh, UCLA; Kent A. Ono, University of Utah; Lydia Papadimitriou, Liverpool John Moores University; Claudia Costa Pederson, Wichita State University; Claire Perkins, Monash University; Sarah Projansky, University of Utah; Maria San Filippo, Goucher College; Michele Schreiber, Emory University; Sarah E. S. Sinwell, University of Utah; Yannis Tzioumakis, University of Liverpool; Patricia White, Swarthmore College; Patricia R. Zimmermann, Ithaca College. **Merchants of Menace** Dec 22 2021 Even though horror has been a key component of media output for almost a century, the genre's industrial character remains under explored and poorly understood. *Merchants of Menace: The Business of Horror Cinema* responds to a major void in film history by shedding much-needed new light on the economic dimensions of one of the world's most enduring audiovisual forms. Given horror cuts across budgetary categories,

industry sectors, national film cultures, and media, Merchants of Menace also promises to expand understandings of the economics of cinema generally. Covering 1930-present, this groundbreaking collection boasts fourteen original chapters from world-leading experts taking as their focus such diverse topics as early zombie pictures, post-WWII chillers, Civil Rights-Era marketing, Hollywood literary adaptations, Australian exploitation, "torture-porn" Auteurs, and twenty-first-century remakes.

Indian Film Stars Aug 30 2022 Indian Film Stars offers original insights and important reappraisals of film stardom in India from the early talkie era of the 1930s to the contemporary period of global blockbusters. The collection represents a substantial intervention to our understanding of the development of film star cultures in India during the 20th and 21st centuries. The contributors seek to inspire and inform further inquiries into the histories of film stardom-the industrial construction and

promotion of star personalities, the actual labouring and imagined lifestyles of professional stars, the stars' relationship to specific aesthetic cinematic conventions (such as frontality and song-dance) and production technologies (such as the play-back system and post-synchronization), and audiences' investment in and devotion to specific star bodies-across the country's multiple centres of film production and across the overlapping (and increasingly international) zones of the films' distribution and reception. The star images, star bodies and star careers discussed are examined in relation to a wide range of issues, including the negotiation and contestation of tradition and modernity, the embodiment and articulation of both Indian and non-Indian values and vogues; the representation of gender and sexuality, of race and ethnicity, and of cosmopolitan mobility and transnational migration; innovations and conventions in performance style; the construction and transformation of public

persona; the star's association with film studios and the mainstream media; the star's relationship with historical, political and cultural change and memory; and the star's meaning and value for specific (including marginalised) sectors of the audience.

The Many Lives of The Evil Dead Mar 25 2022

One of the top-grossing independent films of all time, *The Evil Dead* (1981) sparked a worldwide cult following, resulting in sequels, remakes, musicals, comic books, conventions, video games and a television series. Examining the legacy of one of the all-time great horror films, this collection of new essays covers the franchise from a range of perspectives. Topics include *The Evil Dead* as punk rock cinema, the Deadites' (demon-possessed undead) place in the American zombie tradition, the powers and limitations of Deadites, evil as affect, and the films' satire of neoliberal individualism.

Cult Film Stardom Jan 03 2023 The term 'cult film star' has been employed in popular

journalistic writing for the last 25 years, but what makes cult stars distinct from other film stars has rarely been addressed. This collection explores the processes through which film stars/actors become associated with the cult label, from Bill Murray to Ruth Gordon and Ingrid Pitt.

Tracing the Borders of Spanish Horror Cinema and Television Mar 13 2021

This critical anthology sets out to explore the boom that horror cinema and TV productions have experienced in Spain in the past two decades. It uses a range of critical and theoretical perspectives to examine a broad variety of films and filmmakers, such as works by Alejandro Amenábar, Álex de la Iglesia, Pedro Almodóvar, Guillermo del Toro, Juan Antonio Bayona, and Jaume Balagueró and Paco Plaza. The volume revolves around a set of fundamental questions: What are the causes for this new Spanish horror-mania? What cultural anxieties and desires, ideological motives and practical interests may

be behind such boom? Is there anything specifically "Spanish" about the Spanish horror film and TV productions, any distinctive traits different from Hollywood and other European models that may be associated to the particular political, social, economic or cultural circumstances of contemporary Spain?

Fashioning Spanish Cinema Jan 23 2022

Fashioning Spanish Cinema provides a critical examination of the intersections between fashion, costume design, and Spanish cinema.

Horror Film Nov 20 2021 Throughout the history of cinema, horror has proven to be a genre of

consistent popularity, which adapts to different cultural contexts while retaining a recognizable core. Horror Film: A Critical Introduction, the newest in Bloomsbury's Film Genre series, balances the discussions of horror's history, theory, and aesthetics as no introductory book ever has. Featuring studies of films both obscure and famous, Horror Film is international in its scope and chronicles horror from its silent roots until today. As a straightforward and convenient critical introduction to the history and key academic approaches, this book is accessible to the beginner but still of interest to the expert.