



# THEY LIVE

D. Harlan Wilson



# They Live Cultographies

**Glyn Davis**



## **They Live Cultographies:**

**They Live** D. Harlan Wilson, 2014-12-16 Born out of the cultural flamboyance and anxiety of the 1980s *They Live* 1988 is a hallmark of John Carpenter's singular canon combining the aesthetics of multiple genres and leveling an attack against the politics of Reaganism and the Cold War The decision to cast the professional wrestler Rowdy Roddy Piper as his protagonist gave Carpenter the additional means to comment on the hypermasculine attitudes and codes indicative of the era This study traces the development of *They Live* from its comic book roots to its legacy as a cult masterpiece while evaluating the film in light of the paranoid postmodern theory that matured in the decidedly Big 80s Directed by a reluctant auteur the film is examined as a complex work of metafiction that calls attention to the nature of cinematic production and reception as well as the dynamics of the cult landscape

*Aliens in Popular Culture* Michael M. Levy, Farah Mendlesohn, 2019-03-22 An indispensable resource this book provides wide coverage on aliens in fiction and popular culture The wide impact that the imagined alien has had upon Western culture has not been surveyed before in many cases the essays in *Aliens in Popular Culture* are the first written on the topic The book is a compendium of short entries on notable uses of aliens in popular culture across different media and platforms by almost 90 researchers in the field It covers science fiction from the late nineteenth century into the twenty first century including books films television comics games and even advertisements Individual essays point to the ways in which the imagined alien can be seen as a reflection of different fears and tensions within society above all in the Anglo American world The book additionally provides an overview for context and suggestions for further reading All varieties of readers will find it to be a comprehensive reference about the extra terrestrial in popular culture

**J. G. Ballard** D. Harlan Wilson, 2017-11-10 Prophetic short stories and apocalyptic novels like *The Crystal World* made J G Ballard a foundational figure in the British New Wave Rejecting the science fiction of rockets and aliens he explored an inner space of humanity informed by psychiatry and biology and shaped by surrealism Later in his career Ballard's combustible plots and violent imagery spurred controversy even legal action while his autobiographical 1984 war novel *Empire of the Sun* brought him fame D Harlan Wilson offers the first career spanning analysis of an author who helped steer SF in new if startling directions Here was a writer committed to moral ambiguity one who drowned the world and erected a London high rise doomed to descend into savagery and coolly picked apart the characters trapped within each story Wilson also examines Ballard's methods his influence on cyberpunk and the ways his fiction operates within the sphere of our larger culture and within SF itself

*Cult Cinema* Ernest Mathijs, Jamie Sexton, 2012-03-30 *Cult Cinema* an Introduction presents the first in depth academic examination of all aspects of the field of cult cinema including audiences genres and theoretical perspectives Represents the first exhaustive introduction to cult cinema Offers a scholarly treatment of a hotly contested topic at the center of current academic debate Covers audience reactions aesthetics genres theories of cult cinema as well as historical insights into the topic

**Annual Bibliography of English Language and Literature** Modern Humanities

Research Association, 2007 Includes both books and articles

*Cult Film as a Guide to Life* I.Q. Hunter, 2016-09-08 *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

*Blade Runner* Matt Hills, 2011 More than just a box office flop which entered the midnight movie circuit Ridley Scott s *Blade Runner* has gone on to become a cult classic which continues to inspire and influence the latest cinema releases This book studies the legacy of the film

*The Pleasure and Pain of Cult Horror Films* Bartłomiej Paszyk, 2009-06-08 The horror genre harbors a number of films too bold or bizarre to succeed with mainstream audiences but offering unique startling and often groundbreaking qualities that have won them an enduring following Beginning with Victor Sjöström s *The Phantom Carriage* in 1921 this book tracks the evolution and influence of underground cult horror over the ensuing decades closing with William Winckler s *Frankenstein vs the Creature from Blood Cove* in 2005 It discusses the features that define a cult film trends and recurring symbols and changing iconography within the genre through insightful analysis of 88 movies Included are works by popular directors who got their start with cult horror films including Oliver Stone David Cronenberg and Peter Jackson

**Flaming Creatures** Constantine Verevis, 2019-11-26 Banned soon after its first midnight screenings the prints seized and the organizers arrested Jack Smith s incendiary *Flaming Creatures* 1963 quickly became a cause célèbre of the New York underground Championed and defended by Jonas Mekas and Susan Sontag among others the film wildly and gleefully transgresses nearly every norm of Hollywood morality and aesthetics In a surreal and visually dense series of episodes the titular creatures reenact scenes drawn from the collective cinematic unconscious playing on mainstream film culture s moral code in a way that is at once a love letter to classical Hollywood and a searing send up of its absurdities Tracing the film s production and reception history Constantine Verevis argues that it embodies a unique type of cinematic rewriting one that combines Smith s multifaceted artistic work with exotic fragments drawn from the cinematic past This study of Smith s magnum opus explores its status as a cult film that appropriates the visual texture erotic nuance and overt fabrication of old Hollywood exoticism

*Bring Me the Head of Alfredo Garcia* Ian Cooper, 2011 Upon its initial release *Bring Me The Head of Alfredo Garcia* was a critical commercial disaster But for many it is a demented

masterpiece a slice of violent hallucinatory autobiography This study looks at the making of this most divisive of films its initial reception subsequent reassessment      **The Evil Dead** Kate Egan,2011 Sam Raimi s The Evil Dead 1981 has been celebrated as a rollercoaster ride of terror and a classic horror hit a defining example of the tongue in cheek excessively gory horror films of the 1980s It is also the film that introduced the now iconic character of Ash played by Bruce Campbell This study considers the factors that have contributed to the film s evolving cult reputation It recounts its grueling production its journey from Cannes to video and DVD its playful recasting of the genre and its status for fans and critics alike as one of the grungiest gutsiest and most inventive horror films in movie history      The Routledge Companion to Cult Cinema Ernest Mathijs,Jamie Sexton,2019-11-22 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      **Donnie Darko** Geoff King,2007 With its gothic tale of a troubled teen haunted by visions of a figure in a Halloween rabbit suit Donnie Darko was among the first cult movie phenomena of the twenty first century making debut director Richard Kelly Hollywood hot property before he reached his thirtieth birthday This study narrates the film s journey from box office bemusement through word of mouth success to the recent director s cut of the film and also discusses fans reactions to the film s enigmatic conclusion explaining how Donnie Darko gripped the imagination of Generation X teenagers across the world      Frankenstein Robert Horton,2014-02-11 James Whale s Frankenstein 1931 spawned a phenomenon that has been rooted in world culture for decades This cinematic Prometheus has generated countless sequels remakes rip offs and parodies in every media and this granddaddy of cult movies constantly renews its followers in each generation Along with an in depth critical reading of the original 1931 film this book tracks Frankenstein the monster s heavy cultural tread from Mary Shelley s source novel to today s Internet chat rooms      **Quadrophenia** Stephen Glynn,2014-02-18 1964 Mods clash with Rockers in Brighton creating a

moral panic 1973 ex Mod band The Who release *Quadrophenia* a concept album following young Mod Jimmy Cooper to the Brighton riots and beyond 1979 Franc Roddam directs *Quadrophenia* a film based on Pete Townshend's album narrative its cult status is immediate 2013 almost fifty years on from Brighton this first academic study explores the lasting appeal of England's Rebel Without a Cause Investigating academic music press and fan based responses Glynn argues that the Modysey enacted in *Quadrophenia* intrigues because it opens a hermetic subculture to its social realist context it enriches because it is a cult film that dares to explore the dangers in being part of a cult it endures because of its emotional honesty showing Jimmy as failing with family job girl and group it excites because we all know that at some point in our lives I was there

**This is Spinal Tap** Ethan de Seife, 2007 Addressing general cinephiles and devoted Tapheads alike this study considers the film *This is Spinal Tap* within its contexts of cult cinema real and mock documentary Hollywood comedies and musicals and the history of rock music

Teenage Time Pamela Thurschwell, 2025-07-24 Adolescence has been codified as an unpredictable experimental and liminal time *Teenage Time* reads this phase as queer in its framing and disruption of developmental narratives of modernity showing that the identity of the teenager as it has been culturally perceived in different epochs developing since the 1940s has shaped the temporal imaginary of the 20th and 21st century From the conception of the teenager after the Second World War through notions of rebellion and consumption peaking in the 1980s and 1990s to representations of their precarious futures amidst the political social economic and environmental uncertainties of today Pamela Thurschwell exposes British and American representations of the adolescent as both destructive and recursive in their disturbance of narrative and teleology in literature film and sub cultural history Calling on theories of queer temporality time studies psychoanalysis and Marxist accounts of modernity this book traces how the teenager is out of time and time travelling commodified anarchic futureless precarious with an uneven distribution of time in relation to race and how they confront dystopias in Young Adult catastrophe literature Covering a wide range of works this book features contemporary and YA fiction such as *The Member of the Wedding* *American Pastoral* *Sula* *The Hate U Give* *The Fault in Our Stars* *How I Live Now* *Never Let Me Go* *The Hunger Games* and *They Both Die at the End* and films including *Donnie Darko* *The Breakfast Club* *Back to the Future* *Say Anything* and *Ghost World* Original and conceptually sophisticated Thurschwell demonstrates how adolescence is formed in dialogue with a crisis in and of historical time revealing the promise and destruction of the modern teenager

**Superstar** Glyn Davis, 2008 Banned by the Carpenter Estate Todd Haynes experimental biopic *Superstar* The Karen Carpenter Story which uses dolls to narrate the tragic life of the American singer has attained significant cult status due to its illegality and lack of availability This study details the film's fascinating history its production and initial reception the journey through the courts and the subsequent bootleg circulation amongst fans *Superstar*'s rich provocative and moving content is also explored with attention focused on the film's aesthetics generic form and its cultural position as a hybrid text

Back cover **Sight and Sound**, 2007 **Bad Taste** Jim Barratt, 2008 *Bad Taste*

is a steady earning cult classic that launched the career of the world's highest paid filmmaker Peter Jackson. This book recounts the story of the film's unconventional homemade production and its unexpected success at the Cannes Film Festival.

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