

STRUCTURAL TEMPLATE

The book series will have a very coherent structural template, which we will expect all authors to follow. Within this structure, authors may wish to adopt a variety of different 'interpretive' strategies, but they must nevertheless always keep in mind that analysis of the film text, as well as its cultural circulation and reception, are the major concerns. So, whilst we encourage different methodological approaches, we will not countenance an author using the text as an excuse to test out the efficacy of a particular methodological approach.

The structural template for the books will be as follows:

Personal Involvement (3-5000 words): The first section will involve a personal account by the author of what the film actually means to them, how they first encountered it (and perhaps including subsequent encounters), how it fitted into their life, and why they value the film. This personal account, we think, will serve as an important introductory section because of the fact that cult films have a reputation for the strong attachments that they often give rise to. Therefore, this section will provide a space for the author to produce a passionate engagement with the film, before they move on to discuss issues of a more academic nature.

Production, Promotion, Initial Reception (approx 5000): This section will detail the number of production details, particularly highlighting those that may have had a crucial role in contributing to the 'cult' status (an example being alternative versions of a film, or intriguing 'behind the scene' events). It will then consider how the film was initially distributed, marketed and promoted, and how such activities may have fed into the text. Finally, it will look at box office as well as initial critical reception.

Audiences and subsequent reception (approx 5000): Which will analyse how the film has been received by audiences. This may involve looking at how rituals around the film have emerged (either at screenings or at annual events, for example); at fanzines and ezines that have been published; and also through Internet discussion, such as Usenet groups and bulletin boards. This section will also note, where possible, critical revaluations of the film by looking at magazines and newspapers, in order to trace modulations and transformations in reception and to account for these.

Film Analysis (12-15000) A careful analysis - through use of differing methodological tools - of the film text and how it generates particular meanings. This should, at some point, firmly place the film in the socio-historical context within which it was made. Other textual elements to be analysed can include: narrative and structure; representation; aesthetics and style; generic and institutional status; artistic influences.

The Place of the Film (approx 5000) Should summarise and evaluate why the film is important; why it has gained its reputation; how it sits within a 'canon', or how it is counterpoised against such a canon; how the film's take up relates to broader debates about subcultural negotiation and other wider debates about the cult film (how, for example, it may be considered as fitting in with some debates and negating others, and what this may say about the wider direction of cult film studies)

Bibliography; endnotes; index

A separate style sheet for notes, bibliography, captions, and index will be sent out.

WORD LENGTH

No less than 30,000 words and no more than 35,000 words.

ILLUSTRATIONS

The discussion of a single film in such detail necessitates the inclusion of quite a number of illustrations to accompany specific discussion of a film text, or to demonstrate the textual quality of ancillary materials (posters, web sites, for example). We think that around 8-12 illustrations per book will be required. In each case the author of the book will be responsible for the selection, quality, and permission of use of the images, aided by the editors of the series.