

Bibliotekarstudentens nettleksikon om litteratur og medier

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Selvtilegnelsesadaptasjon

(_adaptasjon) “Selvtilegnelsesadaptasjon” dekker det at historier fra kjent litteratur, fra filmer og andre medieprodukter overtas av vanlige brukere som spinner videre på og omformer historiene, f.eks. til parodier. Mediebrukene/fans driver med ulike grader av “playgicism” (Bolz, Kittler og Tholen 1994 s. 286). En type skapende resepsjon, en aktiv “selvbemektigelse” og “empowerment” (Göttlich, Mikos og Winter 2001 s. 107 og 175) der mediebrukerne “diversify and democratize” (David Dowling i <http://www.digitalhumanities.org/dhq/vol/8/2/000180/000180.html>; lesedato 10.02.17).

Kan også kalles konsumentadaptasjon og selvbekreftelsesadaptasjon.

Lynn Gelfand skiller mellom “(1) genre adaptation (i.e. transferring older folkloric genres like folk tale, myth, and fairy tale into newer popular culture genres like “magical girl” and “battle team” tales); (2) media adaptation (i.e. transferring a comic book series into an animated series and a live action television show), and; (3) consumer adaptation (i.e. transferring producer-oriented materials into consumer-created products e.g. fan fiction, fan music videos, etc.).” (<http://scan.net.au/scan/journal/>; lesedato 11.10.12)

Det dreier seg om “cultural production that includes genres such as fan fiction, fan videos, fan art, machinima, game mods, and costume play. [...] personalizations [...] [people] reclaim the commodities that are so persistently sold to them as the source texts for their own creative interpretations and elaborations.” (Abigail De Kosnik, Laurent El Ghaoui m.fl. i <http://journals.sagepub.com/doi/abs/10.1177/1354856514560313>; lesedato 19.01.18)

Bruken av en film eller et annet verk er ofte både skapende (kreativ), selvstendig (selvbekreftende) og sosial (formidlende og med ønske om tilbakemelding og kontakt).

Filmproduksjonsutstyr kan fungere som “tool kit of self-creation” (Peltzer 2011 s. 40). Det som filmes kan være basert på f.eks. en annen film, men transformeres til noe personlig, eget.

Medieforskeren John Fiske kaller det “excorporation” når “subordinates make their own culture out of the resources and commodities provided by the dominant system” (sitert fra Schenk, Tröhler og Zimmermann 2010 s. 292). “The people constantly scan the repertoire produced by the cultural industries to find resources that they can use for their own cultural purposes. The industry similarly constantly scans the tastes and interests of the people to discover ones that it can commodify and turn to its own profit. The industry always tries to incorporate the culture of the people and the people always try to expropriate the products of the industry – the to and fro between incorporation and expropriation, or between appropriation and expropriation, is a constant feature of the relations between mass and popular culture, and the boundary between the two is always on the move, never fixed in analytical certainty. While popular culture is never mass culture, it is always closely bound up with it.” (<http://faculty.washington.edu/cbehler/teaching/coursenotes/Texts/fiskepopcult.html>; lesedato 29.01.16)

En belgisk mann med fornavnet Hendrik (født i 1941) fortalte om sin barndom, da kino var en viktig inspirasjon til lek: “And the next day we would fight QUO VADIS on the streets! Romans against Romans, and we made wooden swords. And you should know how many times Winnetou [en indianer skapt av Karl May] passed down our street, cowboys and Indians, oh yes. And all that from watching the movies.” (sitert fra Schenk, Tröhler og Zimmermann 2010 s. 328). “Regarding the pre-war period, many respondents [i en medieundersøkelse] told stories about replaying scenes they had just seen in a movie.” (Schenk, Tröhler og Zimmermann 2010 s. 329).

“Selv har jeg bare diffuse minner om enkeltfilmer fra min egen barndom, men klare og sterke inntrykk fra selve fenomenet å gå på kino. Som 7-8 åring var det ukentlige kinobesøket felles for hele ungeflokkene. Dagen etter spilte vi selv ut det vi hadde opplevet på lerretet. Vi var helter og skurker, indianere og cowboys og skjønnere kvinner i nød blant hjembygds fjellknauser og skogholt. Pilene suste og kulene smalt, og vi *var* personene som levde for oss i kinomørket. Identifikasjonen var total.” (Laila Mikkelsen i *Film og kino* nr. 2 i 1985 s. 83)

En person er en fan “not by being a regular viewer of a particular program but by translating that viewing into some type of cultural activity” (Henry Jenkins sitert fra Staiger 2005 s. 95), f.eks. produksjon av machinima (“machine” + “cinema”), dvs. digitale kortfilmer lagd av kreative spillfans basert på materiale fra dataspill. Å lage machinima kan kreve tilgang til et eller flere spills programmeringskoder. “Players, for their part, have created tens of thousands of their own videos, ranging from saved replays and remixed screen captures of competitive games to story-based machinima pieces” (Harrigan og Wardrip-Fruin 2009 s. 410). Filmene lages med bilder, figurer og andre komponenter fra dataspill, der figurene opptrer som skuespillere (Wirsig 2003 s. 285). En machinima kan ligne en musikkvideo.

Brukerne lager sine egne produkter, slik som fanfiksjon (fan fiction), amatørfilmer og selvlagde tegneserier. De nye historiene er ikke kommersielle, men spres gratis, særlig på Internett. Historiene har dermed unnslettet de profesjonelle forfatternes kontroll, og får ofte en mer kritisk og (u)moralsk dimensjon (jf. Ridderstrøm 2007).

“[F]ans create their own paratexts, writing fan fiction, making fan songs and films, and, as [Henry] Jenkins notes, even staging fully costumed reenactments of scenes from *The Matrix* and other media texts in certain Japanese parks.” (Gray 2010 s. 41)

Betegnelsen “historical reenactment” brukes om å kle seg i historisk (mest mulig korrekte) kostymer og spille roller fra en historisk periode. “It is a truth universally acknowledged that a *Pride and Prejudice* celebration must include quill pens, period costumes, country dances and an inordinate amount of TV. “We have a blast,” Karen Millyard, the founder of Jane Austen Dancing, says with glee. “It really is a great way to make history come to life.” Jane Austen Dancing and the York Regency Society together form a Jane Austen re-enactment community that boasts a membership of about 40. On Monday, they’ll be hosting their seventh *Pride and Prejudice* celebration. [...] Millyard also regularly hosts Austen-inspired candlelight dinners, Regency fashion events, tea lectures and masquerade balls. As a dance historian and instructor with a degree in literature, Millyard sees her re-enactments as a way of combining her loves of books, history, music and cutting 19th century rugs. While the crowds at her events skew female (gentlemen, take note), Millyard says they are becoming increasingly diverse, with participants ranging from paperback-wielding teenage girls to upright and chivalrous elderly men. [...] The crowds, Millyard says, are also growing. “Our world is increasingly chaotic,” Millyard says, waxing philosophical. “The rules seem to get broken all the time and there are fewer of them. There might be something in our psyches that actually craves a little bit more order and a little bit more courtesy.” ” (<http://www.thestar.com/entertainment/2015/04/02/pride-and-prejudice-re-enactment-community-celebrates-on-monday.html>; lesedato 22.06.15)

“The water pistols, lace handkerchiefs, and bottles of soap-bubble solution were distributed first, before the plastic wrap was ceremoniously removed from a brand-new set of videotapes of the 1995 adaptation of *Pride and Prejudice* (Colin Firth version). Then the founding members of the still-fledgling Republic of Pemberley, soon to become the Internet’s largest Jane Austen fan community, settled into their hotel room for a marathon interactive viewing of the five-hour adaptation that had brought them all together, first in cyberspace and now in Las Vegas. “It was the first *Rocky Horror Pride and Prejudice*-watching,” says Amy Bellinger, the creator of the electronic bulletin board that evolved into Pemberley. The women followed an audience-participation script that one of them had prepared ahead of time, chiming in with the actors on such favorite Austen lines as “I am all astonishment!” and “Are the shades of Pemberley to be thus polluted?” as well as some Austenesque lines invented by the screenwriter. When Elizabeth Bennet’s

overwrought mother got the vapors, they fluttered their lace handkerchiefs. When Darcy took a bath, they blew bubbles. When he got wet, they deployed their water pistols. By the end of the day, someone had complained to hotel security about the noise.” (Yaffe 2013 s. 182)

Fight Club (1999; regissert av David Fincher) er en film basert på romanen *Fight Club* (1996) av amerikaneren Chuck Palahniuk. I filmen slåss menn fordi de har et eksistensielt behov for det. I 2010 lagde en gruppe amerikanske kvinner (og et par menn) en kort video som fungerer både som en parodi på Austens bøker (med heltinner fra flere av hennes romaner) og Palahniuks roman. Emily Janice Card har sagt om prosjektet: “Last year I was just joking around with a friend of mine and we were listing those iconic rules of *Fight Club* [...] And I started doing it in the voice of a proper, well-bred young English lady. I didn’t know exactly what to do with it, but it stayed in the back of my mind, and then over the course of the year, I came up with other things that might be funny in Jane Austen’s world, like ‘Why don’t you hit me as hard as you can at the Regency Ball?’”. “Card filmed her nihilistic, nose-bloodying comedy of manners at a friend’s house with 11 of her pals. The prospect of fight scenes didn’t put anyone off.” (<https://ew.com/article/2010/07/30/jane-austens-fight-club/>; lesedato 10.12.24) “For a non-professional production the quality is very good [...] As absurd as the entire idea sounds you come away desperately wishing that someone would make this movie. Our heroines’ bored life becoming “an endless surrender to propriety” (lots of sewing and waiting for the right man, with the right breeding and a suitable inheritance, to come along), decide to shake things up and express some of their repressed tension in the form of a fight club. Lines from the movie (or book, if you prefer) *Fight Club* are quoted, which, out of context of the original, are hilarious and yet still manage to be apt for the scenes in which they appear. Fight club, meanwhile, invigorates the women, who find a new lease on life and a new sense of self purpose, freedom, and inner strength. We are always told that violence is not the answer but in this case it could very well lead to a societal shakeup and a feminist revolution. (Yes, with blood.)” (Mandy J. Watson i <https://www.brainwavez.org/screen/shorts/reviews/2010/20100728001-01.html>; lesedato 10.12.24)

Fans egenproduserte videoer kan koble “surface images with music that speaks from an emotional depth, putting into words what characters feel and cannot say” (Jenkins 1992 s. 236). “The artist’s contribution involves linking illustrative images in such a way as to express the commonplaces of fan speculation. If many academic accounts envision a postmodern spectator for the commercial videos, for whom all images have ceased to bear meaning, the fan spectator is drawn to images already saturated with meaning, hoping for the artist to focus attention on a narrower range of associations relevant in the present context. The same images, the same shots resurface in video after video, achieving different yet related meanings in each new context; the fascination is in seeing how different artists assign their own meanings to the raw materials they share. The music video presents a cognitive puzzle, asking the viewer to decide what meanings are relevant to each image as it

flows past at a remarkably high speed. [...] part of the pleasure for such a fan would reside in the challenge of quickly identifying the shots and recalling their original contexts.” (Jenkins 1992 s. 238)

“Sweded Films are amateur recreations of famous films using limited resources and technology. The films are typically much shorter in length than their originals and use shoe-string budget props to mimic the source material. The term “sweded” comes from the 2008 Michel Gondry comedy film *Be Kind Rewind* starring Jack Black and Mos Def. The film takes place in Passaic, New Jersey, where the declining “Be Kind Rewind” VHS rental store loses its entire video collection after being inadvertently magnetized. Mike (played by Mos Def) and Jerry (played by Jack Black) attempt to replace the store’s video collection by recreating the films and claiming they are special editions versions from Sweden. Prior to the film’s release, the “BeKindMovie” promotional YouTube channel was created on December 10th, 2007. The first video on the channel was a sweded version of the 1991 film *Boyz in the Hood*. On December 22nd, 2007, the BeKindMovie YouTube channel uploaded a video titled “How to Swede” [...] with clips from the film accompanied by commentary about how to produce a sweded film. [...] The domain for the site SwededFilms.com, which serves as a database for sweded movies, was registered the next day. On February 24th, the sweded film blog Sweded Cinema was launched and included rules for creating sweded videos:

1. Must be based on an already produced film
2. Range 2-8 minutes in length
3. Must not contain computer generated graphics
4. Based on films less than 35 years old
5. Special effects must be limited to camera tricks and arts ’n crafts
6. Sound effects created by human means
7. Hilarious.

The practice of producing low-budget versions of famous films existed for years prior to the invention of the term. A fan adaptation of the 1981 action-adventure film *Raiders of the Lost Ark* premiered at the Alamo Drafthouse cinema on May 31st, 2003. The shot-by-shot remake of the film, which took 7 years to shoot, was produced by Chris Strompolos, Eric Zala and Jason Lab. [...] Throughout 2008, sweded versions of various popular movies were uploaded to YouTube including *Bladerunner*, *The Matrix*, *Titanic* and *Fight Club*.” (<http://knowyourmeme.com/memes/sweded-films>; lesedato 24.09.12)

“*Star Wars Uncut* is a crowdsourced fan film remake of the 1977 science-fiction film *Star Wars Episode IV: A New Hope* by Casey Pugh, Annelise Pruitt, Chad Pugh and Jamie Wilkinson. The site StarWarsUncut.com was registered on February 28th, 2009 and allowed fans to sign up to recreate 15 second scenes from the film. Many scenes submitted for the film were performed in a sweded-style, although others were created with various animation techniques. The full film was

released through a special playback method with Vimeo on August 18th, 2010. The film received a Creative Arts Emmy Award for Outstanding Achievement in Interactive Media on August 21st. The director's cut was uploaded to YouTube on January 18th, 2012.” (<http://knowyourmeme.com/memes/sweded-films>; lesedato 24.09.12) Filmen har ungdommer som skuespillere i noen av de korte scenene, andre scener spilles med dukker, plastfigurer, samt korte kutt fra andre filmer med nye stemmer lagt til.

Barbara Klingers artikkel “Re-enactment: Fans Performing Movie Scenes from the Stage to YouTube” (2011) handler om fans’ filmer. Det kan dreie seg om “a low-quality, homemade shot-for-shot remake of an *existing* hit movie [...] the 473 *Star Wars Uncut* contributors does seem to be a remarkable array of creativity [...] DIY re-enactments [DIY = “do it yourself”] [...] at the level of composition it was stitched together as ‘a continuous sequence of the highest-rated versions of each tiny scene’ (Meikle and Young 2012:120), ranked and voted on by visitors to the *starwarsuncut.com* site. [...] following the success of *A New Hope Uncut*, *starwarsuncut.com* is now hosting *The Empire Strikes Back Uncut*.” (<http://www.participations.org/Volume%2010/Issue%201/9%20Hills%2010.1.pdf>; lesedato 04.06.15)

“Star Wars Uncut is a crazy fan mashup remake of the original Star Wars movies. It is the brainchild of Casey Pugh, a developer dedicated to creating interactive experiences on the web. In 2009, Casey was inspired to use the Internet and an ever-ready pool of passionate Star Wars fans to crowdsource the classic film *Star Wars IV: A New Hope*. This pet project turned into a labor of love and creativity on a large scale. Nearly a thousand fans came together to participate and the resulting movie is equal parts fun, kooky, and dearly nostalgic. Star Wars Uncut has been featured in documentaries, news features, and conferences around the world for its unique appeal – we thank everyone for making it such a special project. StarWarsUncut.com won a 2010 Primetime Emmy for Outstanding Creative Achievement In Interactive Media – Fiction. We wanted to keep expanding the Uncut universe for *The Empire Strikes Back Uncut*, which launched in 2012 – and boy did the Jedis show up. We received almost 2,000 of the most creative fan submissions we’d ever seen. A team of 20 judges assembled to select their favorites, and the Director’s Cut was edited to premiere on the official Star Wars site.” (<http://www.starwarsuncut.com/about>; lesedato 11.06.15)

En gruppe amerikanske ungdommer spilte i 1982-87 inn *Raiders of the Lost Ark: The Adaptation*, som var en amatørinnspilling scene-for-scene av Steven Spielbergs film *Raiders of the Lost Ark* (1981), som handler om arkeologen India Jones’ eventyr. “Eric Zala, Jayson Lamb, and Chris Strompolos actually did it – making a 100-minute shot-for-shot recreation of the classic Indiana Jones flick with little more than a few friends, some borrowed equipment, and sheer will. “As kids, we weren’t sophisticated enough when we started to track how much allowance we spent on production expenses over those seven years remaking *Raiders*,” says Zala,

who served as *Raiders of the Lost Ark: The Adaptation*'s director. "Our best guess is \$5,000. Birthdays and Christmases became prop- and costume-acquiring opportunities [...]" It took the Mississippi natives seven summers to film most of the movie, then 25 additional years to actually finish it. (They launched a Kickstarter in 2014 to fund the filming of the scene where Indy fights a hulking Nazi near an airplane's whirling propellers.) But their efforts didn't go unnoticed. Their story appeared in WIRED and *Vanity Fair*, they were invited to tour Spielberg's Amblin Entertainment studio, and are now the subjects of a documentary – *Raiders!: The Story of the Greatest Fan Film Ever Made* [...] share the sketches and storyboards they used to create the ultimate fan film." (<https://www.wired.com/2016/06/raiders-of-the-lost-ark-remake-gallery/>; lesedato 13.07.17)

I 1975 kom Jim Sharmans film *The Rocky Horror Picture Show* på kinoer i USA. Filmen ble populær og musikken utgitt på LP. På noen amerikanske kinoer gikk filmen i årevis på grunn av tilskuernes selvtilegnelsesadaptasjoner. Noen besøkende tok med seg platespillere og spilte musikken før filmen begynte, som en slags oppvarming for publikum – et publikum der mange så filmen på nytt og på nytt, uke etter uke i år etter år. I kinosalen Waverley Theater på Manhattan i New York startet trender som spredte seg til andre amerikanske byer, blant annet å skrike replikker og kommentarer under framvisningen ("counterpoint dialogue"). Noen faste kinogjengere kom til forestillingene utkleddt som personer fra filmen. Publikummere begynte med "lip-sync"-synging av sanger fra filmen foran resten av publikum, oppe foran lerretet (noe som snart trakk ytterligere publikum til filmen). Filmen ble i stadig høyere grad adaptert til skuespill i løpet av kinovisningen. Publikummere stod utkleddt foran det store lerretet og viste scener fra filmen – slik at tilskuerne så filmen i bakgrunnen og en adaptasjon av levende "skuespillere" samtidig (personene dekket omtrent den nederste tredjedelen av lerretet; kalt "live floor show").

Det sittende publikum som så *The Rocky Horror Picture Show*, ropte bestemte replikker på faste steder i filmen, replikker funnet på at entusiastiske beundrere av filmen (f.eks. replikken "And God said, "Let there be lips!" " helt i begynnelsen av filmen, mens det vises et stort nærbilde av et par lepper). Kulten rundt filmen nådde sitt høydepunkt i 1977. Publikum kastet konfetti under en bryllupsscene i filmen, tok aviser over hodet når det regnet i filmen (mens noen sprutet med vannpistoler for å simulere regn), danset mellom seteradene (såkalt "Time Warp") synkront med personene på lerretet, tente levende lys når "Light in the Frankenstein Place" ble vist (senere forbudt av brannvesenet) og lignende "audience antics". Det ble kastet ris og brukt vannpistoler (Winter 2010 s. 142). Den såkalte "Time Warp" ble danset til filmhandlingen både i kinogangene og foran lerretet (Hahn og Jansen 1985 s. 240).

Å se *Rocky Horror Picture Show* ble et ritual der tilskuerne oppførte seg både lekende og som deltakere i en seremoni (Esquenazi 2009 s. 92). Som i andre

ritualer skapte det tilhørighet og gruppeidentitet hos de som deltok. Det hadde en bekreftende funksjon (Esquenazi 2009 s. 92)

The Rocky Horror Picture Shows “audience participation was first accepted and then ritualized until it became at least as much an attraction as the film itself” (Barry K. Grant i Mathijs og Mendik 2008 s. 79-80). Tilskuerne kastet blant annet ris og toalettpapir, skålte når personene i filmen skålte, og skjøt med vannpistoler når det regnet i filmen (Mathijs og Mendik 2008 s. 82 og 91). Et annet av ritualene var det kollektive ropet “Close-up!” (“Nærbilde!”) på et bestemt sted i filmen der det er et filmkutt fra et totalbilde til nærbilde – og ropet ble delt slik at første stavelse kom før kuttet og andre stavelse etter kuttet (Hahn og Jansen 1985 s. 242). “The textual discourse is put into play by means of the spectators pretending to be directors of and actors in the film at the same time.” (Anne Jerslev i Mathijs og Mendik 2008 s. 92)

På en *Rocky Horror*-framvisning i en kino i Berlin ble det kastet konfetti, blåst såpebobler, skutt med vannpistoler og kastet vann fra ei bøtte over en tilskuer (Hahn og Jansen 1985 s. 243).

“Here is a basic list of props and instructions for their use in participation to RHPS [= *Rocky Horror Picture Show*]. This list may vary according to theater policy or local customs.

- Rice: At the beginning of the film is the wedding of Ralph Hapschatt and Betty Munroe. As the newlyweds exit the church, you should throw the rice along with the on-screen wedding guests.
- Newspapers: When Brad and Janet are caught in the storm, Janet covers her head with a newspaper The “Plain Dealer”. At this point, you should likewise cover your head.
- Water pistols: These are used by members of the audience to simulate the rainstorm that Brad and Janet are caught in. (Now do you see why you should use the newspapers?)
- Candles, flashlights: During the “There’s a light” verse of “Over at the Frankenstein Place,” you should light up the theater with candles, flashlights, lighters, etc. (Be careful to respect the theater’s policy about open flames – remember you are wearing newspapers on your head!)
- Rubber gloves: During and after the creation speech, Frank snaps his rubber gloves three times. Later, Magenta pulls these gloves off his hands. You should snap your gloves in sync each time to create a fantastic sound effect.

- Noisemakers: At the end of the creation speech, the Transylvanians respond with applause and noisemakers. You should do the same.
- Confetti: At the end of the “Charles Atlas Song” reprise, the Transylvanians throw confetti as Rocky and Frank head toward the bedroom. You should do the same.
- Toilet paper: When Dr. Scott enters the lab, Brad cries out “Great Scott!” At this point, you should hurl rolls of toilet paper into the air (preferably Scotts).
- Toast: When Frank proposes a toast at dinner, members of the audience throw toast into the air (preferably unbuttered... things could get sticky).
- Party hat: At the dinner table, when Frank puts on a party hat, you should do the same.
- Bell: During the song “Planet Schmanet Janet,” ring the bell when Frank sings “Did you hear a bell ring?”
- Cards: During the song “I’m Going Home,” Frank sings “Cards for sorrow, cards for pain”. At this point you should shower the theater with cards.
- Hot dogs and prunes: It has happened on occasion, that fans will throw hot dogs and prunes at their appropriate mention in the film. This should not be encouraged because it attracts rodents and leaves stains on the screen.”
(<http://www.rockyhorror.com/participation/proplist.php>; lesedato 06.01.16)

“Audience participation should always be complementary to the show, never just shouting out lines for the hell of it. [...] There are hundreds of talk-back lines that have been used over the years, and more are created by the audience at every show.” (<http://www.leestreet.org/2015/09/09/the-rocky-horror-show/>; lesedato 11.01.16)

“The TV show, Mystery Science Theater 3000 (in which 3 characters sat in front of a B-movie and threw out entertaining commentary on the films) has spawned live versions, like the Mr. Sinus Theater 3000, where 3 people with mikes get up and comment on movies in the theatre itself and encourage the audience to chime in as well. And then there is the Rocky Horror Picture Show phenomenon. Here, audiences show up in costumes fitting in with the movie as a group.” (Davidson 2008 s. 19) For å markere sin tilhørighet var det nok å sitere en replikk fra filmen, vise en gest eller bruke et klesplagg. Mange “kultfilmer” gir slike markeringsmuligheter (Winter 2010 s. 142). *The Rocky Horror Picture Show* fikk sitt mest iherdige publikum i den homoseksuelle subkulturen i New York (Winter 2010 s. 142). Kinokøene før *Rocky Horror*-forestillingene “appeared to be less of a wait

and more of an opportunity to meet one another, talk with friends, and re-establish acquaintances.” (Bruce A. Austin i Mathijs og Mendik 2008 s. 402)

Mange publikummere kom til kinoforestillingene utkledd som karakteren Frank N. Furter (Hahn og Jansen 1985 s. 240). “And the cult event itself, the performance in the cinema, consists of an endless chain of signifiers: a famous New York ‘regular’ plays the actor Tim Curry, who plays Frank-n-Furter. After a few years of screenings another ‘regular’ played the famous first ‘regular’, who plays Tim Curry, who plays Frank-n-Furter, and so on. And when Tim Curry announced his presence at a show in one New York cinema, he was, according to Rosenbaum, refused admission with the admission with the explanation that he was the third Tim Curry to arrive that day. Finally, *The Rocky Horror Picture Show* performance appears in other films around 1980: in a sequence in Alan Parker’s film *Fame*, two of the characters join a screening of *The Rocky Horror Picture Show* (Parker had Sal Piro, one of the famous ‘regulars’, as a consultant on the sequence). And thus the chain of signifiers continued as an audience watching *Fame* in a cinema in Florida rose to their feet and performed a *Rocky Horror* dance (‘time-warped’) that the cult audience in the represented film *Fame* dance in front of the screen together with the fictive characters of *The Rocky Horror Picture Show*!” (Anne Jerslev i Mathijs og Mendik 2008 s. 96)

De 200 kinofilmkopiene lagd for det amerikanske markedet var nesten konstant i bruk fra 1976 fram til midten av 80-tallet (Hahn og Jansen 1985 s. 240-241). Det ble feiret “jubileer” i kinosalen når noen kunne bevise at de hadde sett filmen hundre, to hundre eller tre hundre ganger (Hahn og Jansen 1985 s. 240).

“*Rocky Horror* became the queen of the midnight movie circuit, with its own ritualized audience subculture.” (Andrew Ross i Mathijs og Mendik 2008 s. 59) Umberto Eco skriver om den samme filmen at den “becomes a sort of textual syllabus, a living example of living textuality” (i Mathijs og Mendik 2008 s. 68).

“*Rocky Horror* “officially broke into the midnight circuit at the Waverly Theater in New York City on April 1, 1976.” Around Halloween of the same year, “an anonymous group of people, largely unknown to each other, began to dress up” when they went to the midnight screenings. In 1977 a National Rocky Horror Fan Club was formed and is merging with the International Fan Club, which will have combined membership of 5000. A national newspaper, *The Transylvanian*, is published on a semi-regular basis by the national fan club and many locales issue their own 8½ X 14" newsheets (e.g., the weekly *Rochester* [N.Y.] *Rocky Regular*) which feature personals, *Rocky Horror* trivia, and assorted *Rocky*-related news items. Other publications include an irregularly issued *Rocky Horror Official Poster Book* and the annual *Rocky Horror Picture Show Official Magazine*. In November 1979 the Third Annual *Rocky* Convention was held in New York City.” (Bruce A. Austin i Mathijs og Mendik 2008 s. 395)

Under noen av framvisningene av *Rocky Horror Picture Show* dukket det opp homo-fiendtlige demonstranter som blandet seg med det ordinære publikummet og kom med fornærmende kommentarer. Det kom “hele busslaster” med slike provokatører, som blant annet brøt ut i jubel når karakteren Frank N. Furter døde i filmen (Hahn og Jansen 1985 s. 242).

Amerikaneren Tommy Wiseau regisserte lavbudsjettfilmen *The Room* (2003), der han selv spiller en av hovedrollene. Den har blitt en kultfilm. En gruppe “*Room devotees has been kind enough to put together this thorough (but by no means definitive) guide to its communal rituals.* [...]”

YELLS

- “Spoon!”

Nearly all of the artwork in the film features spoons. Whenever one of the works appears on screen, you yell “Spoon!” and hurl plastic picnic spoons at the screen. Fourth row from the screen essentially makes the whole project self-replenishing, because most spoons land there. You literally throw a handful and another handful falls in your lap. [...]

The film is constantly going in and out of focus. (“Damn you Todd Barron!” He’s the director of photography, and that’s what you shout when his credit pops up) Whenever the film goes out of focus, people shout “Focus!” Of course, when it does come back into focus during a sex scene, it is necessary to shout “Oh God. Unfocus!”

- “Shoot her!”

Yelled during Lisa’s protracted neck-twitch scene. (It’s a reference to the opening of Jurassic Park.) Also appropriate: “Quaid, get to the reactor!”

- Yelling “ ‘Cause you’re a woman!” after pretty much anything that regards a female character. Started off as a dig at the film’s casual misogyny (there are half a dozen places where it works and is hilarious), but quickly spiraled into a non sequitur that can be dumped after anything. [...]

- When the characters throw the football back and forth, you do the same thing with your friend(s). Since you are drunk and in a darkened movie theater, this usually goes awry. One of my friends accidentally beamed Tommy this way. Another time, someone hit the screen and the theater ownership got pissed. [...]

- One of my favorite moments was back in ‘06. Two guys dressed up and acted out the Denny vs. Chris R. scene at the front of the theater while the scene happened onscreen. [...]

- Singing along to “You Are My Rose” and lifting one’s phone/lighter. [...]

- Humming the Mission: Impossible theme when Tommy is hooking the tape deck up to the answering machine. Mind you, this movie was made in 2003 and Tommy (Johnny) was still fucking around with a tape deck” (anonyme House of Qwesi i 2009; <http://www.avclub.com/article/a-viewers-guide-to-the-room-25721>; lesedato 01.02.16).

Med *The Room* “har det vokst frem en tradisjon rundt kinovisningene, der publikum kler seg ut og gjør opplevelsen til et levende teater. Det oppfordres til å snakke og interagere med karakterene på lerretet, og hver gang filmen viser et bilde av en skje (noe den gjør overraskende ofte) er det vanlig å kaste plastskjeer utover kinosalen. Denne skikken har blitt såpass ikonisk, at det fikk en egen dokumentar med tittelen *Room Full of Spoons*. Wiseau selv er derimot ikke så begeistret over denne produksjonen, og har forsøkt å stoppe den via advokater. Han produserte også flere Youtube-videoer hvor han sprenger plakaten til *Room Full of Spoons*.” (Torgeir Blok i *Cinema* nr. 6 i 2017 s. 38)

“Movieoke” er “one of the few public instances to date of cinema’s performative allure for amateurs. Called ‘karaoke for movie lovers’, Movieoke was developed in 2003 by independent filmmaker Anastasia Fite and is held in New York City’s ‘Den of Cin’, a pizzeria and video store. Here, would-be thespians stand before a movie screen where a film is projected and, reading from activated DVD subtitles, perform a scene in front of audiences. [...] Movieoke is a public extension of private fan practices more common than we might otherwise think (a possibility further suggested by the number of reenactments of movie scenes posted on Youtube.com). [...] [filmfans] watch ‘searching for scenes, searching for themselves in the movie, more literally than ever before’. Hence, amateur movie reenactments appear to enhance the processes of identification and personalization that occur as movies are viewed and reviewed, memorized and performed.” (Barbara Klinger i http://www.participations.org/Volume%205/Issue%202/5_02_klinger.htm; lesedato 27.02.18)

“*Wizard People, Dear Reader* was released by Arkansas comedian, musician, animator, and comic artist Brad Neely in 2004. It’s ostensibly a DVD commentary – by way of audiobook – of the first *Harry Potter* film. In his nasally way, Neely talks/squawks [...] addressing the “dear reader” directly with his wild misinterpretations of the Harry Potter mythos, the action onscreen, and its intent. His tangents are absurdist, surreal, and darkly hilarious – by the end you are left with a bizarro Harry Potter universe that irrevocably alters how you think of Harry, “Ronny The Bear,” and “Haggar The Horrible.” [...] For me, Harry Potter will forever be as much Neely as Rowling. It’s refreshing to let genuine weirdness into the wizarding world.” (Patrick Marlborough i https://www.vice.com/en_nz/article/j5qxq7/wizard-people-dear-reader-is-the-true-masterpiece; lesedato 02.10.20)
“Brad Neely [...] bestemte seg for å lage et lydspor som kunne spilles over [Harry] Potter-filmene (som han er en stor fan av). [...] Ryktet om Neelys verk spredte seg

gradvis fra hjembyen Austin til New York. En filmfestival der inviterte Neely til å holde en visning av filmen, med hans lydspor.” (*Aftenposten* 22. mars 2008 s. 6)

Britten Fabien Riggall etablerte i 2007 organisasjonen Secret Cinema, som lager arrangementer tilknyttet kinofilmer, f.eks. utkledningspartyer, eventer m.m. “[W]ith special event screenings like Secret Cinema [...] audiences have to make specific preparations before they arrive. This might involve downloading an app, registering to an online site for access to relevant enhanced content or dressing up to play a part in a recreated fantasy world.” (James Blake i <http://www.participations.org/Volume%2014/Issue%202/27.pdf>; lesedato 08.02.18)

Den tyske fanklubben *Violent Shitters* bestod av skrekkfilmentusiaster. Klubben har lagd egne skrekkfilmer med mange spesialeffekter, filmer som har blitt vist på fantreff (conventions) og filmfestivaler, og har vært til salgs ved slike anledninger. Deres filmer er såkalte “no budget features”, dvs. filmer som ikke krever nevneverdig budsjett for å produseres og der alle deltakere gjør sin arbeidsinnsats gratis. Klubbens første film het *Violent Shit* (1989), derav deres gruppenavn (Winter 2010 s. 270). Deres filmer er tydelig påvirket av profesjonelle regissørers skrekkfilmer.

Innhold fra romaner kan adapteres til sanger for ikke-profesjonelle sangere. Det fantes utover på 00-tallet “Wizard rock groups such as Harry and the Potters. Wizard rock refers to a form of fan-generated music where artists often adopt identities and themes from Rowling’s fictional universe; more than 200 such groups perform around the country [i USA], gaining visibility through cagey deployment of social networking and music sharing sites. Wizard rock groups such as The Hermione Crookshanks Experience, The Whomping Willows, Draco and the Malfoys, DJ Luna Lovegood, and the Parselmouths, worked together to create and market a CD, *Wizards and Muggles Rock for Social Justice*” (Jenkins 2008 s. 207).

“As a child, I made my own Godzilla movies, and wrote a story starring Winnie-the-Pooh. When I became obsessed with ancient Greece, my friends and I hosted an Olympics (with cardboard box chariots), and put on a play of Heracles’s labours (I was the Hydra). Most of all, I loved to tell my favourite myths over and over, to everyone I knew: my long-suffering mother, my friends, my little brother.” (Madeline Miller i <http://www.telegraph.co.uk/culture/books/9302769/Madeline-Miller-an-epic-conclusion-to-my-Homeric-odyssey.html>; lesedato 24.09.12)

En emoji er et ideogram (et tegn for et helt begrep), inklusjon smilefjes (smileys/emotikons). Fred Benenson og en lang rekke andre står bak et prosjekt der den amerikanske forfatteren Herman Melvilles svært lange roman *Moby Dick* (1851) ble “oversatt” til emoji. “Emoji Dick is a crowd sourced and crowd funded translation of Herman Melville’s *Moby Dick* into Japanese emoticons called emoji. [...] In total, over eight hundred people spent approximately

3,795,980 seconds working to create this book.” (<http://www.emojidick.com/>; lesedato 14.05.19) *Emoji Dick* (2010) “is a social game, yes, but perhaps more importantly, it is a snapshot of the mutable, yet collective response of thousands.” (<http://www.czyborra.com/unicode/emojidick.pdf>; lesedato 14.05.19)

Litteraturliste (for hele leksikonet): <https://www.litteraturogmedieleksikon.no/gallery/litteraturliste.pdf>

Alle artiklene i leksikonet er tilgjengelig på <https://www.litteraturogmedieleksikon.no>