

Film and Television Studies



2010 CATALOG

WAYNE STATE UNIVERSITY PRESS



FILM AND TELEVISION STUDIES 2010 CATALOG

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BOOK SERIES

CONTEMPORARY APPROACHES TO FILM AND TELEVISION SERIES

The *Contemporary Approaches to Film and Television* series has as its focus original areas of film research and innovative critical approaches to film, television, and new media. The series publishes works that open further avenues for research and debate for both the scholar and the general reader. The titles are suitable for classroom use at the undergraduate and graduate levels. Topics are chosen to correlate with subjects being taught and to those areas in which adequate texts are lacking.

Editor: Barry Keith Grant (Brock University)
Advisory Editors: Patricia B. Erens (School of the Art Institute of Chicago), Lucy Fischer (University of Pittsburgh), Caren J. Deming (University of Arizona), Robert J. Burgoyne (University of St. Andrews), Tom Gunning (University of Chicago), Anna McCarthy (New York University), Peter X. Feng (University of Delaware), Lisa Parks (University of California–Santa Barbara), Frances Gateward (Ursinus College), Walter Metz (Montana State University), Thomas Leitch (University of Delaware)

TV MILESTONES SERIES

TV Milestones is a distinct series of short monographs in Wayne State University Press's *Contemporary Approaches to Film and Television* series. Volumes in the *TV Milestones* series are written in a critical but accessible and lively manner, and are intended for scholars, students, and general readers alike. Each book offers a comprehensive account of a particular television show, placing that show in the context of the history of television and broader cultural history and discussing representative episodes of the show in detail.

Editors: Barry Keith Grant (Brock University) and Jeannette Sloniowski (Brock University)

On cover: Iconic images from *Miami Vice*, *I Love Lucy*, and *The Honeymooners*.



Miami Vice

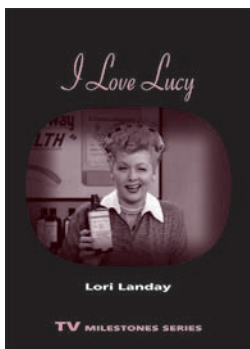
Steven Sanders

There may be no more iconic image of mid-1980s network television than Sonny Crockett and Ricardo Tubbs speeding down Biscayne Boulevard in Crockett's sleek black Ferrari on *Miami Vice*. With its unprecedented \$1.3 million-per-episode budget and executive producer Michael Mann at the helm, *Miami Vice* brought feature film production values to prime time and redefined the television police drama. In *Miami Vice* author Steven Sanders argues that the show's themes, narratives, visual realization, and sound design created a new standard of crime television that has its roots in classic film noir.

In chapter 1 Sanders describes the social, political, and cultural background that led Anthony Yerkovich, creator of *Miami Vice*, and Mann to use Miami and its beaches not merely as a backdrop but as a character in its own right. Along with the show's visual aspects, Sanders identifies themes of suspicion, conflict, skepticism, and irony that came to define the distinctive "TV noir" style of *Miami Vice*. In chapter 2, Sanders discusses four key episodes to examine the existentialist and postmodern themes that can be found in their story lines and visual style. In chapter 3, Sanders considers questions of authenticity, redemption, and politics in *Miami Vice*, with reference to episodes in the second, third, and fifth seasons that demonstrate the show's attention to the political corruption and intrigue surrounding the war on drugs.

Steven Sanders is emeritus professor of philosophy at the Massachusetts State College at Bridgewater. He is the editor of *The Philosophy of Science Fiction Film* and a contributor to *Film Noir: The Encyclopedia and Blackwell's Companion to Film Noir*.

SEPT 2010 / 5 X 7 / 144 PAGES / 23 ILLUSTRATIONS / ISBN 978-0-8143-3419-5 / \$14.95s PAPER
TV Milestones Series



I Love Lucy

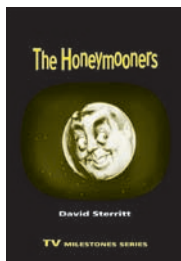
Lori Landay

I Love Lucy aired for six seasons between 1951 and 1957 as a top-rated weekly sitcom, and its characters appeared in thirteen hour-long specials between 1958 and 1960. In *I Love Lucy*, author Lori Landay investigates the groundbreaking series and its highly charismatic stars, Lucille Ball and Desi Arnaz, to consider the program's impact on the conventions of the sitcom, television culture, and wider postwar culture.

In chapters that proceed chronologically through the life of the series, Landay takes an interdisciplinary cultural studies approach to understanding the wider phenomenon of *I Love Lucy*, with an emphasis on a variety of issues as they arise from different phases of the show. She examines the program's efficient production system, compelling narrative formula, hilarious writing, and the technical genius behind the scenes that put it onto film. Landay also considers the show's clever plots within a familiar situation, magnificent comic performance, and the remarkable chemistry of its actors. In addition, she studies the end of the series and its continued place in popular culture.

Lori Landay is associate professor of cultural studies at Berklee College of Music, teaching visual culture. She is a new media artist and author of *Madcaps*, *Screwballs*, and *Con Women: The Female Trickster in American Culture* as well as articles on digital narrative, virtual worlds, silent film, and other topics in American culture.

2010 / 5 X 7 / 136 PAGES / 13 ILLUSTRATIONS / ISBN 978-0-8143-3261-0 / \$14.95s PAPER
TV Milestones Series



The Honeymooners

David Sterritt

"Sharp, concise, and brilliantly written. . . . Sterritt adroitly takes us through the creation, production, and reception of this groundbreaking show and makes

The Honeymooners come alive for a whole new generation."

—Wheeler Winston Dixon, editor of *Quarterly Review of Film and Video*

2009 / 5 X 7 / 120 PAGES / 12 ILLUSTRATIONS
ISBN 978-0-8143-3396-9 / \$14.95s PAPER



Doctor Who

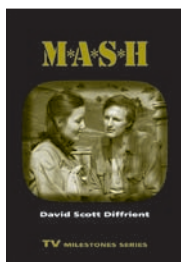
Jim Leach

"A highly perceptive and insightful reading of the wonderful world of *Doctor Who* that will please fans and scholars alike. Written with flair and evident enthusiasm, but without ever losing sight of the role of a

critic. An essential addition to the shelf of every true Whovian."

—James Chapman, author of *Inside the Tardis: The Worlds of Doctor Who—A Cultural History*

2009 / 5 X 7 / 120 PAGES / 17 ILLUSTRATIONS
ISBN 978-0-8143-3308-2 / \$14.95s PAPER



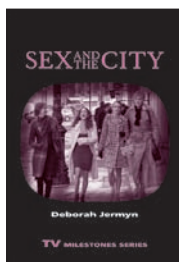
M*A*S*H

David Scott Diffrient

"Diffrient offers a well-researched and historically grounded assessment of a show whose influence on the larger popular culture is beyond dispute. This volume belongs in the reference library of all serious scholars of American cultural history."

—Darrell Y. Hamamoto, author of *Monitored Peril: Asian Americans and the Politics of TV Representation*

2009 / 5 X 7 / 168 PAGES / 16 ILLUSTRATIONS
ISBN 978-0-8143-3347-1 / \$14.95s PAPER



Sex and the City

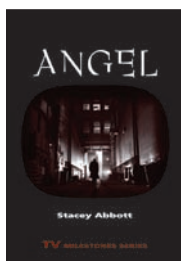
Deborah Jermyn

"Offers fascinating background detail about the program's production and reception and a strong argument for *Sex and the City's* significance, not only to

its female audiences but also as 'quality' television."

—Jane Arthurs, author of *Sex and the City and Consumer Culture: Remediating Postfeminist Drama and Television and Sexuality: Regulation and the Politics of Taste*

2009 / 5 X 7 / 126 PAGES / 13 ILLUSTRATIONS
ISBN 978-0-8143-3288-7 / \$14.95s PAPER



Angel

Stacey Abbott

"An enjoyable and engaging read, touching on the most significant features of the series while linking *Angel* to a number of other relevant cultural texts."

—Elana Levine, assistant professor of media and cultural studies at the University of Wisconsin–Milwaukee

2009 / 5 X 7 / 136 PAGES / 14 ILLUSTRATIONS
ISBN 978-0-8143-3319-8 / \$14.95s PAPER

TV Milestones Series

Editors: Barry Keith Grant and
Jeannette Sloniowski

TV Milestones is a distinct series of short monographs written in a critical but accessible and lively manner. Each book offers a comprehensive account of a particular television show, placing it in the context of the history of television and broader cultural history and discussing representative episodes in detail.



The Flip Wilson Show

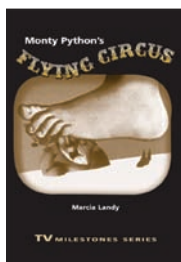
Meghan Sutherland

"Sutherland's original analysis examines the intersections of social identity formation, black performance, and television culture. . . . Sutherland's book convincingly breaks open the histo-

ricity of black performance in relation to televisual discourse."

—Daphne A. Brooks, author of *Bodies in Dissent: Spectacular Performances of Race and Freedom, 1850–1910* and *Jeff Buckley's Grace*

2008 / 5 X 7 / 160 PAGES / 16 ILLUSTRATIONS
ISBN 978-0-8143-3252-8 / \$14.95s PAPER



Monty Python's Flying Circus

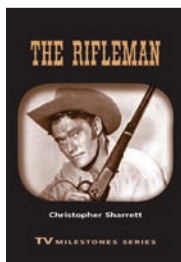
Marcia Landy

"And now for something completely different: a highly readable, thoroughly researched, critically sophisticated look at one of

television's most influential comic troupes. The book is a must read for those interested in comic theory, British culture, and television studies."

—David Desser, University of Illinois

2005 / 5 X 7 / 120 PAGES / 25 ILLUSTRATIONS
ISBN 978-0-8143-3103-3 / \$14.95s PAPER



The Rifleman

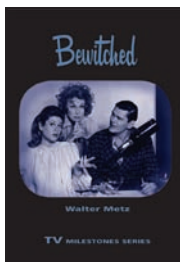
Christopher Sharrett

"Even if you never saw *The Rifleman* when it originally aired, this book is bursting with intriguing and well-structured commentary, as Sharrett examines the series with effortless competence, as it amazingly apt at distill-

ing the show's themes and placing it in context, both then and now."

—*Quarterly Review of Film & Video*

2005 / 5 X 7 / 144 PAGES / 14 ILLUSTRATIONS
ISBN 978-0-8143-3082-1 / \$14.95s PAPER



Bewitched

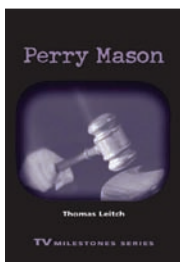
Walter Metz

"Walter Metz carefully places *Bewitched* in a range of contexts—personal, industrial, aesthetic, gendered, historical. In doing so he demonstrates how a single popular program distills, intensifies, and somehow

'magically' examines our most significant cultural questions."

—Horace Newcomb, editor of *The Museum of Broadcast Communications Encyclopedia of Television and Television: The Critical View*, 7th edition

2007 / 5 X 7 / 160 PAGES / 12 ILLUSTRATIONS
ISBN 978-0-8143-3231-3 / \$14.95s PAPER



Perry Mason

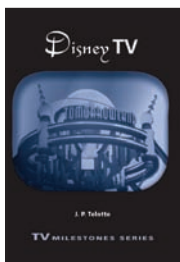
Thomas Leitch

"Leitch casts light on everything from popular notions of justice to the hero's distinctive vocal patterns and the amazingly fixed formulas his television series invariably followed. It's more engrossing than any

dozen episodes of the show itself."

—David Sterritt, author of *The Honeymooners* (Wayne State University Press, 2009)

2005 / 5 X 7 / 144 PAGES / 18 ILLUSTRATIONS
ISBN 978-0-8143-3121-7 / \$14.95s PAPER



Disney TV

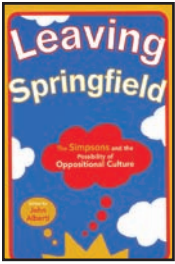
J. P. Telotte

"Within one short volume, [Telotte] confronts economics, themes, and the larger world of Disney. . . . Thanks to Telotte, Disney proves an excellent test case for the study of television history and television's impact on

other forms, including advertising campaigns and theme parks."

—Richard Neupert, University of Georgia

2004 / 5 X 7 / 136 PAGES / 13 ILLUSTRATIONS
ISBN 978-0-8143-3084-5 / \$14.95s PAPER



Leaving Springfield

The Simpsons and the Possibility of Oppositional Culture

Edited by John Alberti

"Framed more coherently than most collections of television criticism, this volume makes a persuasive case for the series as an act of cultural resistance. Accessible language and detailed textual analysis lend the volume strong student appeal. Devotees will appreciate the close scrutiny of key episodes and intimate knowledge of the series that characterizes these essays."

—Caren Deming, University of Arizona

Leaving Springfield addresses the success of *The Simpsons* as a corporate-manufactured show that openly and self-reflexively parodies the very consumer capitalism it simultaneously promotes. By exploring such topics as the impact of the show's satire on its diverse viewing public and the position of *The Simpsons* in sitcom and television animation history, the commentators develop insights into the ways parody intermixes with mass media to critique post modern society.

2004 / 6 X 9 / 352 PAGES / ISBN 978-0-8143-2849-1 / \$25.95s PAPER



Full of Secrets

Critical Approaches to Twin Peaks

Edited by David Lavery

"Anyone who thinks this book is meant only for television cultists is badly mistaken. This is surely one of the most intelligent, exciting, and wide-ranging looks at the post-modern mediascape yet written. Essential reading for anyone interested in the aesthetics, history, and politics of American popular culture."

—Allison Graham, University of Memphis

Full of Secrets contains virtually everything you need to know about *Twin Peaks*. This fascinating collection of essays considers David Lynch's politics, the enigmatic musical score, and the show's cult status, treatment of family violence, obsession with doubling, and silencing of women. Also included are a director and writer list, a cast list, a *Twin Peaks* calendar, a complete scene breakdown for the entire series, and a comprehensive bibliography.

1994 / 6 X 9 / 292 PAGES / ISBN 978-0-8143-2506-3 / \$26.95s PAPER



Imitations of Life

A Reader on Film and Television Melodrama

Edited by Marcia Landy

"Significant texts on film and television melodrama from a variety of perspectives—chronological, theoretical, international, and feminist—and their societal significance."

—*Back Stage/Shoot*

This collection of thirty-seven essays examines melodrama from a variety of perspectives. Essays focus on the family melodrama of the 1950s, the role of Hollywood directors and the stars in the development of the genre, and melodrama in the silent films and on television. The book concludes with an exploration of the use of melodrama in European and Latin American cinema, both silent and sound.

1991 / 6 X 9 / 620 PAGES / ISBN 978-0-8143-2065-5 / \$35.95s PAPER

Shadows of Doubt

Negotiations of Masculinity in American Genre Films

Barry Keith Grant

In *Shadows of Doubt: Negotiations of Masculinity in American Genre Films*, Barry Keith Grant argues against the idea that Hollywood tends to reflect crises in one particular dominant image of masculinity. He delves into genre films—including comedies, musicals, horror, science fiction, westerns, teen movies, and action film—to emphasize instead the mythic function that they offer audiences in an ongoing dialogue on questions of gender.

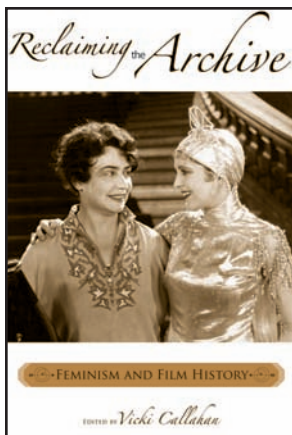


Arranged chronologically according to the films discussed, Grant's ten chapters cover a wide historical range and several genres. In a series of close analyses, Grant considers films such as *Broken Blossoms*, *The Fatal Glass of Beer*, *Red River*, *The Hurt Locker*, *2001: A Space Odyssey*, *Night of the Living Dead*, and *Point Break* to demonstrate that representations of masculinity involve a continuous process of ideological testing and negotiation. Moreover, he argues that issues of gender and sexuality are linked to such concerns as national identity and citizenship, economic anxiety and class difference, and foreign policy and world affairs. While some of the films considered offer important challenges to dominant representations of masculinity, others reveal an acceptance or capitulation to them.

Always attentive to the details of individual film texts, Grant also places the genre films he discusses within the broader contexts and traditions of popular culture that inform them, including literature, theater, and music. Scholars of film and television studies as well as readers interested in gender studies will appreciate *Shadows of Doubt*.

Barry Keith Grant is a professor in the Department of Communications, Popular Culture, and Film at Brock University in Ontario, Canada. He is the author or editor of many books, including *Film Genre: From Iconography to Ideology*, *100 Documentary Films* (with Jim Hillier) and *Documenting the Documentary: Close Readings of Documentary Film and Video* (Wayne State University Press, 1998) and has served as editor-in-chief of the four-volume *Schirmer Encyclopedia of Film*.

NOV 2010 / 6 X 9 / 240 PAGES / 32 ILLUSTRATIONS / ISBN 978-0-8143-3457-7 / \$29.95s PAPER
Contemporary Approaches to Film and Television Series



Reclaiming the Archive Feminism and Film History

Edited by Vicki Callahan

"*Reclaiming the Archive* is a landmark book that does a great deal to unify the large and disparate set of investigations in film history and feminist theory. This rich collection of cross-generational scholarship well reflects the diversity of questions and approaches that characterize feminist film studies."

—Diane Negra, professor of film studies and screen culture at University College Dublin

Reclaiming the Archive: Feminism and Film History brings together a diverse group of international feminist scholars to examine the intersections of feminism, history, and feminist theory in film. Editor Vicki Callahan has assembled essays that reflect a range of methodological approaches—including archival work, visual culture, reception

studies, biography, ethno-historical studies, historiography, and textual analysis—by a diverse group of film and media studies scholars to prove that feminist theory, film history, and social practice are inevitably and productively intertwined.

Essays in *Reclaiming the Archive* investigate the different models available in feminist film history and how those feminist strategies might serve as paradigmatic for other sites of feminist intervention. Chapters have an international focus and range chronologically from early cinema to post-feminist texts, organized around the key areas of reception, stars, and authorship. A final section examines the very definitions of feminism (post-feminism), cinema (transmedia), and archives (virtual and online) in place today.

The essays in *Reclaiming the Archive* prove that a significant heritage of film studies lies in the study of feminism in film and feminist film theory. Scholars of film history and feminist studies will appreciate the breadth of work in this volume.

Vicki Callahan is associate professor at the Peck School of the Arts at the University of Wisconsin–Milwaukee and visiting faculty at the Institute for Multimedia Literacy at the University of Southern California. She is the author of *Zones of Anxiety: Movement, Musidora, and the Crime Serials of Louis Feuillade* (Wayne State University Press, 2004).

Contributors: Vicki Callahan, Victoria Duckett, Anna Everett, Sandy Flitterman-Lewis, Terri Simone Francis, Joanne Hershfield, Sumiko Higashi, Soyoung Kim, Annette Kuhn, Suzanne Leonard, Laura Mulvey, Giuliana Muscio, Ayako Saito, Michele Schreiber, Geneviève Sellier, Amy Shore, Janet Staiger, Shelley Stamp, Yvonne Tasker, Patricia White

2010 / 6 X 9 / 472 PAGES / 19 ILLUSTRATIONS / ISBN 978-0-8143-3300-6 / \$29.95s PAPER

Contemporary Approaches to Film and Television Series

Virgin Territory

Representing Sexual Inexperience in Film

Edited by Tamar Jeffers MacDonald

"*Virgin Territory* is essential reading for scholars and students working in the area of cinema, gender, and sexuality. This volume explores how films reflect patterns of sexual expectations and behaviors from a new and exciting perspective."

—Hilary Radner, foundation professor of film and media studies in the Department of Media, Film & Communication Studies at the University of Otago and co-editor of *Jane Campion: Cinema, Nation, Identity* (Wayne State University Press, 2009)

In *Virgin Territory* contributors consider virginity as it is produced and marketed in film. With chapters that span a range of periods, genres, and performances, this collection proves that although it seems like an obvious quality at first glance, virginity in film is anything but simple. The essays in *Virgin Territory* destabilize assumptions about virginity and connect moments of virginity in film to their larger social significance.

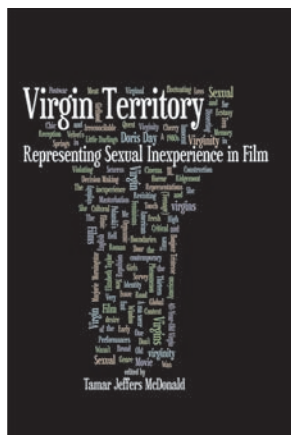
Editor Tamar Jeffers McDonald has assembled a range of contributions by noted film scholars to consider virginity from numerous perspectives, including both the male and female quest to lose virginity, the role of virginity in horror film, issues of sexual agency and desire in both historic and contemporary depictions of virginity, and the complications of self-pleasure and masturbation. Films considered include classics of the Production Code era, like *Marjorie Morningstar*, *Pillow Talk*, and *Bonjour Tristesse*, as well as more recent films like *Porky's*, *Losin' It*, *Fast Times at Ridgemont High*, *American Pie*, *The 40-Year-Old Virgin*, and *Scary Movie*. Contributors also consider particular stars like Elizabeth Taylor and Doris Day to investigate the positioning of virginity on an actor's physical body.

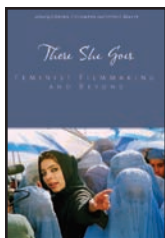
Across different eras and genres, different films have different methods of representing virginity, relying on costume, mise-en-scène, and performance to convey the virgin status, while some film stars are associated with the quality to both the furtherance, and the frustration, of their careers. *Virgin Territory* explores the contrasts and continuities in films' attempts at representing this internal state to fascinating effect. Scholars of film and television history as well as cultural studies will enjoy this significant volume.

Tamar Jeffers McDonald is lecturer in film at Kent University, UK. Her most recent published works include the monographs *Romantic Comedy: Boy Meets Girl Meets Genre* and the forthcoming *Hollywood Catwalk: Costume and Transformation in American Film*.

Contributors: Alisia G. Chase, Shelley Cobb, Celestino Deleyto, Lisa M. Dresner, Pete Falconer, Tamar Jeffers McDonald, Nina Martin, Ilana Nash, Andrea Sabbadini, Timothy Shary, Carol Siegel, Gaylyn Studlar, Rebecca Sullivan, Greg Tuck

2010 / 6 X 9 / 304 PAGES / 14 ILLUSTRATIONS / ISBN 978-0-8143-3318-1 / \$27.95s PAPER
Contemporary Approaches to Film and Television Series





There She Goes Feminist Filmmaking and Beyond

Edited by Corinn Columpar and Sophie Mayer

"This book gives us many reasons to admire and appreciate feminist experiments anew. It is an inspiring testament to the ongoing creativity of feminist cinema seen broadly in its expansive movements across artistic media, into the depth of the archive, in collaboration, and in organizing, fund-raising, programming, and activism."

—Laura Marks, writer, curator of artists' media, and Dena Wosk University Professor

in Art and Culture Studies at Simon Fraser University

Contributors: Kay Armatage, Melinda Barlow, Virginia Bonner, Michelle Citron, Corinn Columpar, Teresa L. Geller, Alison Hoffman, Chloé Hope Johnson, Hoday King, Sophie Mayer, Michelle Meagher, SF Said, Elizabeth Watkins.

2009 / 6 X 9 / 240 PAGES / 20 ILLUSTRATIONS / ISBN 978-0-8143-3390-7 / \$29.95s PAPER



Running Scared Masculinity and the Representation of the Male Body New Edition

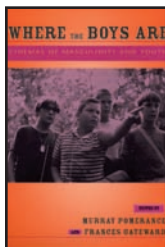
Peter Lehman

"What a welcome return to print! Peter Lehman's *Running Scared* was an instant classic when it appeared fifteen years ago. Everything he observed first has been increasingly well studied; every trend he predicted has come to pass. Now readers can see it for themselves!"

—Michael Kimmel, editor of *Men and Masculinities: A Social, Cultural, and*

Historical Encyclopedia

2007 / 6 X 9 / 304 PAGES / 30 ILLUSTRATIONS / ISBN 978-0-8143-3339-6 / \$34.95s PAPER



Where the Boys Are Cinemas of Masculinity and Youth

Edited by Murray Pomerance and Frances Gateward

"By exploring screen representations of boys, this ambitious collection addresses a little-researched area in gender studies. Given cinema's fascination with boyhood, what does the coming-of-age narrative reveal about the process of becoming a man? The anthology approaches this question in an admirably multifaceted way, analyzing films from different historical eras and nations with attention to the issues of race, ethnicity, and sexuality that make portraits of boyhood so complex

and so important to studies of masculinity."

—Barbara Klinger, Indiana University

2005 / 6 X 9 / 400 PAGES / 37 ILLUSTRATIONS / ISBN 978-0-8143-3115-6 / \$28.95s PAPER



Sugar, Spice, and Everything Nice Cinemas of Girlhood

Edited by Frances Gateward and Murray Pomerance

"Of all the blind spots that exist in film scholarship, the lack of serious analyses of young women in the cinema has been one of the most glaring. Gateward and Pomerance have done an extraordinary job of bringing together diverse perspectives on girls in film from Dorothy in the *Wizard of Oz* to Sadie Benning's Pixelvision experimental autobiographies."

—Gina Marchetti, Ithaca College

2002 / 6 X 9 / 392 PAGES / 18 ILLUSTRATIONS / ISBN 978-0-8143-2917-7 / \$49.95s CLOTH / ISBN 978-0-8143-2918-4 / \$27.95s PAPER

The Collapse of the Conventional German Cinema and Its Politics at the Turn of the Twenty-First Century

Edited by Jaimey Fisher and Brad Prager

While difficult questions of history, culture, and politics figured less prominently in the lighter cinematic fare of the 1980s and 1990s, German filmmakers have recaptured the world's attention since the turn of the millennium with vital, dynamic, and engaged works. In fact, today's filmmakers have turned back to many themes that were important in the 1960s and 1970s, when a movement of young filmmakers proclaimed the collapse of existing filmmaking conventions. In *The Collapse of the Conventional: German Cinema and Its Politics at the Turn of the Twenty-First Century*, editors Jaimey Fisher and Brad Prager present contributions from prominent German film studies scholars to examine the current politically charged and provocative moment in German filmmaking historically, ideologically, and formally as another break with cinematic convention.

Fisher and Prager introduce the volume with a look back at the history of German film to define New German Cinema and identify the themes and motives that characterize its films and filmmakers. In the first section, essays explore the cinematic treatment of German national identity in historical films, including those that confront Germany's Nazi past, such as *Downfall*, *The Miracle of Bern*, and the TV-film *Dresden*. The second section takes on German cinema's examination of life in East Germany and the consequences of reunification by analyzing the films *Good Bye, Lenin* and *The Lives of Others*. *The Collapse of the Conventional* also examines new groundbreaking work by filmmakers such as Christian Petzold, Fatih Akin, and Christoph Hochhäusler to investigate how German film critically approaches globalization and the end of the cold war. This collection shows that today's German filmmakers are inquiring into new modes of cinematic production in a global context.

With an impressive array of contributions, *The Collapse of the Conventional* is a dynamic intervention in German and European film studies. Students, scholars of film, and anyone interested in German and cultural studies will appreciate this volume.

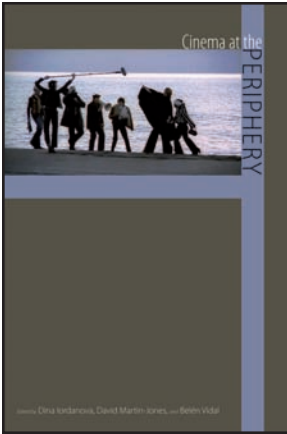
Jaimey Fisher is associate professor of German at the University of California–Davis. He is the author of *Disciplining Germany: Youth, Reeducation, and Reconstruction after the Second World War* (Wayne State University Press, 2007) and co-editor (with Peter Uwe Hohendahl) of *Critical Theory: Current State and Future Prospects*.

Brad Prager is associate professor of German and film studies at the University of Missouri–Columbia. He is the author of *Aesthetic Vision and German Romanticism: Writing Images* and *The Cinema of Werner Herzog: Aesthetic Ecstasy and Truth*.

Contributors: Marco Abel, Roger F. Cook, John Davidson, Jaimey Fisher, Jennifer M. Kapczynski, Lutz Koepnick, Kristin Kopp, Elisabeth Krimmer, Barbara Mennel, Johannes von Moltke, Anna Parkinson, Brad Prager, Michael D. Richardson, Wilfried Wilms,

OCT 2010 / 6 X 9 / 448 PAGES / 36 ILLUSTRATIONS / ISBN 978-0-8143-3377-8 / \$39.95s PAPER
Contemporary Approaches to Film and Television Series





Cinema at the Periphery

Edited by Dina Iordanova, David Martin-Jones,
and Belén Vidal

"*Cinema at the Periphery* offers a timely and useful collection of reflections that challenge conventional definitions of national film cultures. This engaging volume is a valuable addition to the growing canon of scholarship in the field of transnational cinemas."

—B. Ruby Rich, professor of film studies at University of California–Santa Cruz

From Iceland to Iran, from Singapore to Scotland, a growing intellectual and cultural wave of production is taking cinema beyond the borders of its place of origin—exploring faraway places, interacting with barely known peoples, and making new localities imaginable. In these films, previously entrenched spatial divisions no longer function as firmly fixed grid coordinates, the hierarchical position of place as "center" is subverted, and new forms of representation

become possible. In *Cinema at the Periphery*, editors Dina Iordanova, David Martin-Jones, and Belén Vidal assemble criticism that explores issues of the periphery, including questions of transnationality, place, space, passage, and migration.

Cinema at the Periphery examines the periphery in terms of locations, practices, methods, and themes. It includes geographic case studies of small national cinemas located at the global margins, like New Zealand and Scotland, but also of filmmaking that comes from peripheral cultures, like Palestinian "stateless" cinema, Australian Aboriginal films, and cinema from Quebec. Therefore, the volume is divided into two key areas: industries and markets on the one hand, and identities and histories on the other. Yet as a whole, the contributors illustrate that the concept of "periphery" is not fixed but is always changing according to patterns of industry, ideology, and taste.

Cinema at the Periphery highlights the inextricable interrelationship that exists between production modes and circulation channels and the emerging narratives of histories and identities they enable. In the present era of globalization, this timely examination of the periphery will interest teachers and students of film and media studies.

Dina Iordanova is professor of film studies and director of the Centre for Film Studies at the University of St. Andrews, Scotland. She is the author of *Cinema of Flames: Balkan Film, Culture, and the Media*, *Emir Kusturica*, and *Cinema of the Other Europe*. She is the editor of BFI's *Companion to Russian and Eastern European Cinema* and *Cinema of the Balkans*.

David Martin-Jones is senior lecturer in film studies at the University of St. Andrews, Scotland. He is the author of *Deleuze, Cinema and National Identity*, *Deleuze Reframed*, *Scotland: Global Cinema* and the forthcoming *Deleuze and World Cinemas*.

Belén Vidal is lecturer in film studies at King's College London. She has published on the period film in the journals *Screen* and *Journal of European Studies* and on contemporary Spanish cinema.

Contributors: Kay Dickinson, Faye Ginsburg, Mette Hjort, Dina Iordanova, Sheldon H. Lu, Laura U. Marks, Bill Marshall, David Martin-Jones, Lúcia Nagib, Duncan Petrie, Patricia Pisters, Belén Vidal

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Italian Neorealism and Global Cinema

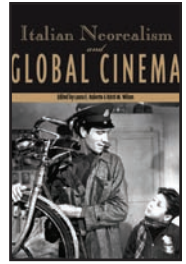
Edited by Kristi M. Wilson and Laura E. Ruberto

"Scriptwriters, directors, critics, and film scholars around the world are indebted to the remarkable moment that was Italian neorealism. In this valuable book, some of the most astonishing homages to the period are chronicled. As we step back from 6 to 60 years, we find that the past is here in our present, an extraordinary testament to the ongoing influence of leftist realism and everyday life."

—Toby Miller, professor of English, sociology, and women's studies at University of California, Riverside and author of *Cultural Citizenship: Cosmopolitanism, Consumerism, and Television in a Neoliberal Age*

This collection examines the impact of Italian neorealism beyond the period of 1945–52, the years conventionally connected to the movement, and beyond the postwar Italian film industry where the movement originated.

2007 / 6 X 9 / 360 PAGES / 23 ILLUSTRATIONS / ISBN 978-0-8143-3324-2 / \$28.95s PAPER



Horror International

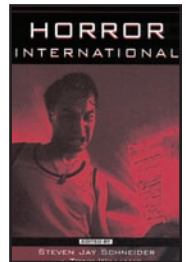
Edited by Steven Jay Schneider and Tony Williams

"An important contribution to the field, *Horror International* fills a very real need for scholarly work that reaches beyond American horror and engages international production. The book is particularly strong in its scope—not only gialli, Hong Kong cinema, and Spanish horror, but Thai cinema, Egyptian films, [and] Dutch and Romanian horror are covered here. In addition to providing excellent analyses of individual films, national cinemas, and international trends, the book engages important theoretical debates and discusses the impact of new technology. This will be a great book for classroom use as well as for individual scholarship."

—Joan Hawkins, Indiana University

This groundbreaking collection of eighteen original essays examine a myriad of films, showing how each draws from Hollywood horror conventions and also local cinematic traditions, local folklore, and national historical and cultural concerns.

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South Korean Golden Age Melodrama Gender, Genre, and National Cinema

Edited by Kathleen McHugh and Nancy Abelmann

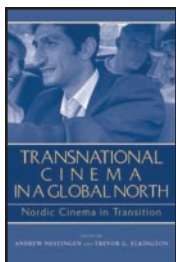
"Just when South Korean cinema has grabbed the global spotlight as the most successful non-Hollywood cinema, *South Korean Golden Age Melodrama* opens our eyes to its history. And when melodrama itself is being rethought as a historically and culturally varied mode, this volume 'gets us out of the USA,' as one critic puts it, and enables us to understand melodrama as transnationally produced but always already locally specific."

—Chris Berry, Goldsmiths College, University of London

Immediately following the Korean War, South Korea's film industry flourished with vibrant local production of high-quality melodramatic films. *South Korean Golden Age Melodrama* is the first English-language book to examine this era of remarkable activity, covering the specifics of the Golden Age as well as the influences it has had on contemporary South Korean film and television.

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Transnational Cinema in a Global North Nordic Cinema in Transition

Edited by Andrew Nestingen and Trevor G. Elkington

"This book contributes admirably to a revision of the notion of Nordic countries cinema. It presents a comparative outlook on the histories of the different cinema cultures, interrogating the effects of the escalating interaction within the European Union. In addition, by a series of remarkable analyses it introduces recent aesthetic and thematic modes in the Nordic film production."

—Tytti Soila, Stockholm University

Transnational Cinema in a Global North is the first collection to focus on the globalization of Nordic film, particularly its trend toward transnational production procedures, themes, and actors. Wide in breadth, Nestingen and Elkington's book addresses the comparative cinematic histories of the Nordic countries, the factors that contributed to increased flexibility of national cinematic borders, and the effects of aesthetic and economic trends on the films themselves.

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Edited by Randall Halle and Margaret McCarthy

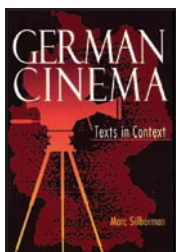
"German filmmaking has always been interesting, sometimes difficult and sometimes innovative. This collection demonstrates that history and tradition and illustrates how it goes on today. The range of voices reflects the range of perspectives German cinema offers, while the depth of scholarship should satisfy the most critical connoisseur. Yet this is not just a collection for specialists."

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"There was no one quite like Marlene Dietrich, and no book I've seen has done a more fascinating job in covering her in such exquisite, well-rounded, and sober but enthusiastic detail. It's going to please, entertain, and educate everyone who reads it."

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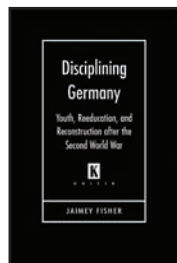
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A Painted Turtle book

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Jaimey Fisher

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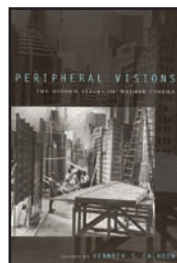
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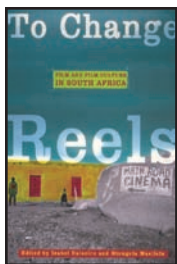
Edited by Kenneth S. Calhoun

"The first anthology on Weimar cinema in this country, *Peripheral Visions* presents original and creative approaches to German cinema's most fascinating period. Probing, sensitive, and demanding, the essays in this volume provide dynamic readings of genres such as the mountain film and the Kammerspiel, the mega-production *Metropolis*, the transition from silent to sound film, as well as new approaches to Siegfried Kracauer, the period's most influential film critic. An excellent source for scholars and students of German cinema and cultural history."

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To Change Reels

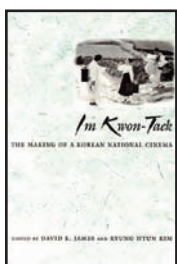
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Im Kwon-Taek

The Making of a Korean National Cinema

Edited by David James and Kyung Hyun Kim

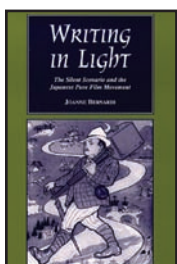
"This anthology is truly groundbreaking work, for not only does it introduce one of the towering giants of the modern cinema, but it does so by placing him into the context of Korean cinema, itself almost unknown to the West."

—Chris Berry, Goldsmiths College, University of London

"This work is a true achievement: the most sustained and sophisticated English language book on Korean film to date. The life's work of South Korea's preeminent living senior film director, *Im Kwon-Taek*, offers a rich window on a remarkable range of issues, including Korean Buddhism, nationalism, historical memory, and women. This volume will help bring Korean cinema the long-awaited international recognition it so deserves."

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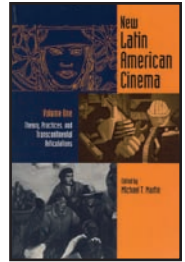
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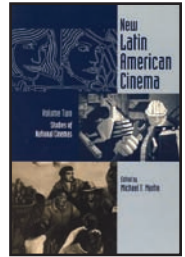
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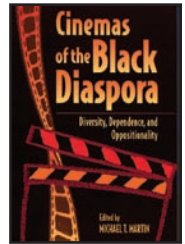
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"[P]erhaps the best book so far to come out of the new interest in the rapidly expanding . . . diasporic cinemas in the late 1980s and early 1990s. Martin has brought together within the confines of one compact, reasonably priced volume a compendium of excellent reviews, essays, interviews, and other cultural documents that highlights the richness and variance of African cinema throughout the world."

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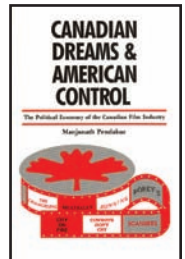
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Hollywood Goes Oriental

CaucAsian Performance in American Film

Karla Rae Fuller

With a Foreword by Tom Gunning

In the “classical” Hollywood studio era of the 1930s to the 1960s, many iconic Asian roles were filled by non-Asian actors and some—like Fu Manchu or Charlie Chan—are still familiar today. In *Hollywood Goes Oriental: CaucAsian Performance in American Film*, Karla Rae Fuller tracks specific cosmetic devices, physical gestures, dramatic cues, and narrative conventions to argue that representations of Oriental identity by Caucasian actors in the studio era offer an archetypal standard. Through this standard, Fuller sheds light on the artificial foundations of Hollywood’s depictions of race and larger issues of ethnicity and performance.

Fuller begins by investigating a range of Hollywood productions, including animated images, B films, and blockbusters, to identify the elaborate make-up practices and distinct performance styles that characterize Hollywood’s Oriental. In chapter 2, Fuller focuses on the most well known Oriental archetype, the detective, who incorporates both heroic qualities and darker elements into a complex persona. Moving into the World War II era, Fuller examines Oriental character as political enemy and cultural outsider in chapter 3, drawing a distinction between the “good” Chinese and the “sinister” Japanese character. In chapter 4, she traces a shift back to a seemingly more benign, erotic, and often comedic depiction of Oriental characters after the war.

While *Hollywood Goes Oriental* primarily focuses on representations of Oriental characters by Caucasian actors, Fuller includes examples of performances by non-Caucasian actors as well. She also delves into the origination, connotations, and repercussions of the loaded term “yellowface,” which has been appropriated for many causes. Students, scholars of film, and anyone interested in Asian and cultural studies will appreciate this insightful study.

Karla Rae Fuller is associate professor in the film and video department at Columbia College, Chicago, and the editor of the forthcoming *Interviews with Ang Lee*.

SEPT 2010 / 6 X 9 / 312 PAGES / 26 ILLUSTRATIONS / ISBN 978-0-8143-3467-6 / \$29.95s PAPER
Contemporary Approaches to Film and Television Series

Epics, Spectacles, and Blockbusters

A Hollywood History

Sheldon Hall and Steve Neale

"This is the book many of us have been waiting for: a comprehensive and systematic new account of American film history which puts its costliest productions and biggest hits first. Accessibly written and extremely well researched, this study forces us to revise our understanding of Hollywood's past and present."

—Peter Krämer, senior lecturer in film studies, University of East Anglia, author of *The New Hollywood: From Bonnie and Clyde to Star Wars*

The pantheon of big-budget, commercially successful films encompasses a range of genres, including biblical films, war films, romances, comic-book adaptations, animated features, and historical epics. In *Epics, Spectacles, and Blockbusters: A Hollywood History* authors Sheldon Hall and Steve Neale discuss the characteristics, history, and modes of distribution and exhibition that unite big-budget pictures, from their beginnings in the late nineteenth century to the present. Moving chronologically, the authors examine the roots of today's blockbuster in the "feature," "special," "superspecial," "roadshow," "epic," and "spectacle" of earlier eras, with special attention to the characteristics of each type of picture.

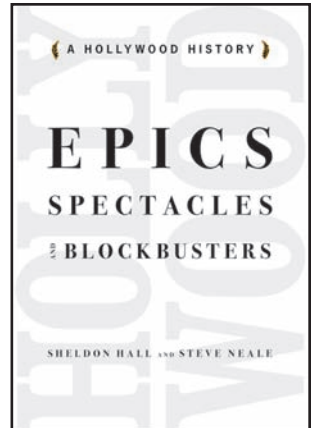
In the first section, Hall and Neale consider the beginnings of features, specials, and superspecials in American cinema, as the terms came to define not the length of a film but its marketable stars or larger budget. The second section investigates roadshowing as a means of distributing specials and the changes to the roadshow that resulted from the introduction of synchronized sound in the 1920s. In the third section, the authors examine the phenomenon of epics and spectacles that arose from films like *Gone with the Wind*, *Samson and Delilah*, and *Spartacus* and continues to evolve today in films like *Spider-Man* and *Pearl Harbor*. In this section, Hall and Neale consider advances in visual and sound technology and the effects and costs they introduced to the industry.

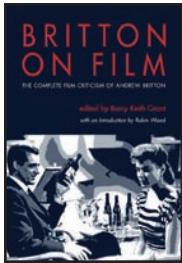
Scholars of film and television studies as well as readers interested in the history of American movie-making will enjoy *Epics, Spectacles, and Blockbusters*.

Sheldon Hall is a senior lecturer in stage and screen studies at Sheffield Hallam University and author of *Zulu: With Some Guts Behind It—The Making of the Epic Film* and co-editor (with John Belton and Steve Neale) of *Widescreen Worldwide*.

Steve Neale is professor of English at the University of Exeter and author and editor of several books, most recently, *Genre and Contemporary Hollywood*.

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Britton on Film

The Complete Film Criticism of Andrew Britton

Edited by Barry Keith Grant

With an Introduction by Robin Wood

“Andrew Britton is a critic on fire. His ire is ablaze throughout these essays, particularly at the abstract, arcane, and illogical follies of theorizing away from the palpable grain of the text. Formalists and Marxists alike get taken to the woodshed, their flaws set aglow from the bite of Britton’s lashings. Britton’s own readings of specific films detail the ways in which sex and politics, desire and authority intertwine in concrete, historically situated ways. This collection is a treasure house of insights by a critic of formidable power.”

—Bill Nichols, professor of cinema at San Francisco State University and author of *Introduction to Documentary* and *Representing Reality*

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“One of the best books written about a horror film and one of the best contributions to film reception studies. I don’t know of a book that brings these two areas together more richly than *Tracking King Kong*. Erb combines dazzling historical research with a clear and engaging prose style to make her book refreshing for the academic reader and a pleasure for every sort of reader. The most ardent

lover of the original *King Kong* will learn new things about the film’s enduring impact and its myriad cultural manifestations.”

—Robert Spadoni, author of *Uncanny Bodies: The Coming of Sound Film and the Origins of the Horror Genre*

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Script Culture and the American Screenplay

Kevin Alexander Boon

“*Script Culture and the American Screenplay* undertakes a worthwhile endeavor in arguing the literary value of quality screenplays while recognizing all the problems associated with locating and identifying actual shooting scripts as opposed to earlier draft versions, much less film transcriptions.”

—Jack Boozer, professor of communication at Georgia State University

Though the history of the screenplay is as long and rich as the history of film itself, critics and scholars have neglected it as a topic of serious research. *Script Culture and the American Screenplay* treats the screenplay as a literary work in its own right, presenting analyses of screenplays from a variety of frameworks, including feminism, Marxism, structuralism, philosophy, and psychology.

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Contact Zones

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Sheila J. Petty

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—Rinaldo Walcott, associate professor of cultural studies at the University of Toronto and editor of *New Dawn: The Journal of Black Canadian Studies*

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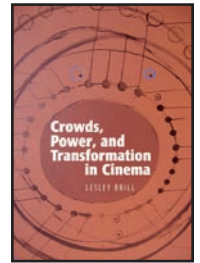
Crowds, Power, and Transformation in Cinema

Lesley Brill

"At last, a gifted critic has applied the ideas in Elias Canetti's *Crowds and Power* to the study of cinema. Writers on modernity have long associated movies with crowds, but thanks to Lesley Brill we have a full and sophisticated analysis of that relationship. This book is valuable not only as an original commentary on famous films but also as an intelligent introduction to Canetti's unusual and important work."

—James Naremore, Chancellors' Professor of English, Communication, and Culture at Indiana University, author of *More Than Night: Film Noir in Its Contexts*

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Representing the Rural

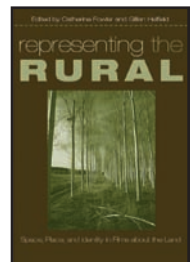
Space, Place, and Identity in Films about the Land

Edited by Gillian Helfield and Catherine Fowler

"The necessary refusal to consume films as merely character-driven narratives means that we must learn to see all the layers of visual storytelling, including and especially the places and spaces that make stories resonate with the complex rhythms of history. Fowler and Helfield's anthology, *Representing the Rural*, gives film and cultural studies a genuinely comparative dimension by addressing the urban-rural dialectic in a wide variety of national-regional cinemas. Their book opens up a long-awaited, new perspective on and in film studies."

—Paul Willems, professor of media studies, University of Ulster and co-editor of *Theorising National Cinema*

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Nothing That Is

Millennial Cinema and the *Blair Witch* Controversies

Edited by Sarah L. Higley and Jeffrey Andrew Weinstock

"*Nothing That Is* masterfully combines diverse voices to explore one of the most significant films at the turn of the millennia. *The Blair Witch Project* and all of its accompanying ancillary texts heralds a marked change in how spectators understand narrative storytelling, and signals the evolution of web-based marketing as crucial to reaching a more savvy, ironic, postmodern audience. This anthology conveys that same enthusiastic fervor for all things *Blair Witch*, compelling the

reader to re-examine the film in order to understand a complex moment in cinematic and cultural history. With great intellectual depth, the book will certainly appeal to film and cultural scholars, as well as *Blair Witch* cult followers and lovers of horror cinema."

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"George Toles is simply one of the best critics of film working today; he is also one of the best writers who have ever been drawn to reflect on film. His thinking is fully informed and completely original—a rarity in film scholarship."

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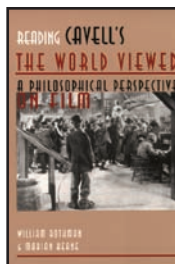
Reading Cavell's *The World Viewed* A Philosophical Perspective on Film

William Rothman and Marian Keane

"Stanley Cavell's *The World Viewed* is a masterpiece of philosophical reflection on the ontology and phenomenology of film, but, almost 30 years from its publication, it has proven difficult for some readers and for the field of film studies to assimilate. Now William Rothman and Marian Keane's commentary should make it possible for Cavell's book to take its appropriate place in our intellectual life. Their book is beautifully written, and not only corrects mistaken response to Cavell but goes beyond exposition to interpretive commentary—this is a superb addition to the growing literature on Cavell's work."

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"This theoretically sophisticated collection of critical essays . . . treats the issue of violence in cinema on an international scale . . . [and] will be immediately useful to both students and scholars of such wide-ranging phenomenon as the American slasher subgenre, the Hollywood epic, science fiction, postcolonial cinema, and the Hong Kong action film."

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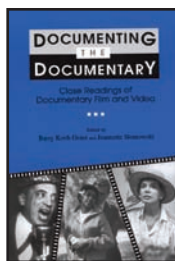
Edited by Barry Keith Grant and Jeannette Sloniowski

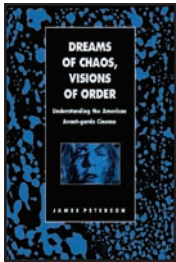
Foreword by Bill Nichols

"A very fine collection, representing the best current scholarly writing on documentary. Since the anthology covers the full breadth of documentary films from *Nanook of the North* to *Paris Is Burning*, it constitutes a kind of critical history as well . . . a gold mine for teachers and students and in many disciplines—as both reference and text book."

—John Hess, University of Maryland

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Dreams of Chaos, Visions of Order Understanding the American Avant-garde Cinema

James Peterson

In spite of the difficulty of most American avant-garde films, one can read volumes and find almost no mention of how to view these films. Peterson addresses precisely this question: how—and to what extent—can viewers make sense of American avant-garde films? It is a controversial book that examines the implicit assumptions of other scholars, advocates an alternative to dominant approaches to the avant-garde cinema, and questions some long-standing clichés about the history of the avant-garde.

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Sex in the Head Visions of Femininity and Film in D. H. Lawrence

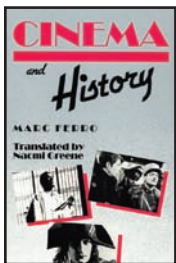
Linda Ruth Williams

"Sex in the Head . . . offer[s] a thought-provoking contribution to the debate on gender and spectatorship in feminist film theory."
—*Film Criticism*

In *Sex in the Head*, Linda Ruth Williams uses psychoanalysis and feminist film theory to analyze a network of ideas which link looking with sexuality and difference, in the work of a writer who disavowed, yet covertly enjoyed, the pleasures and power of vision. This book is a departure from the long history of feminist readings of Lawrence, in that it discusses his engagement with theories of the gaze and its cultural forms—cinema, painting, and the visual dynamics and metaphors of literary texts—as a way of thinking through gender.

1993 / 6 X 9 / 192 PAGES / ISBN 978-0-8143-2507-0 / \$39.95s CLOTH

Co-published with Harvester-Wheatsheaf



Cinema and History

Marc Ferro

Translated by Naomi Greene

"A comprehensive survey of the conceptual interrelations between cinema and history. . . . Ferro develops a form of ideological analysis that should be of practical use to historians and theorists alike."
—Richard Abel, Drake University

First published in France, *Cinema and History* quickly became a classic text in film studies. For this first English edition, Marc Ferro, one of France's leading historians, has revised and expanded his material. In this collection of essays, Ferro provides ways in which historians can use film as a source for historical documentation and evidence. Ferro discusses how film reveals the conscious values of its creators, the dominant ideology of the society in which the film was created, and also unconscious or subverted meanings and values.

1988 / 6 X 9 / 176 PAGES / 32 ILLUSTRATIONS / ISBN 978-0-8143-1905-5 / \$21.95s PAPER

Hitchcock's British Films

Second Edition

Maurice Yacowar

With a Foreword by Barry Keith Grant

Originally published in 1977 and long out of print, Maurice Yacowar's *Hitchcock's British Films* was the first volume devoted solely to the twenty-three films directed by Alfred Hitchcock in his native England before he came to the United States. As such, it was the first book to challenge the assumption that Hitchcock's "mature" period in Hollywood, from the late 1940s to the early 1960s, represented the director's best work. In this traditional auteurist examination of Hitchcock's early work, author Maurice Yacowar considers Hitchcock's British films in chronological order, reads the composition of individual shots and scenes in each, and pays special attention to the films' verbal effects.

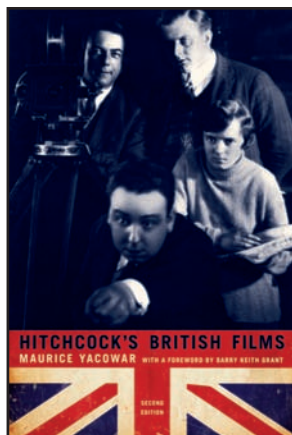
Yacowar's readings remain compelling more than thirty years after they were written, and some—on *Downhill*, *Champagne*, and *Waltzes from Vienna*—are among the few extended interpretations of these films that exist. Alongside important works such as *Murder!*, the first *The Man Who Knew Too Much*, *Secret Agent*, *The Lady Vanishes*, and *Blackmail*, readers will appreciate Yacowar's equal attention to lesser-known films like *The Pleasure Garden*, *The Ring*, and *The Manxman*. Yacowar dissects Hitchcock's precise staging and technical production to draw out ethical themes and metaphysical meanings of each film, while keeping a close eye on the source material, such as novels and plays, that Hitchcock used as the inspiration for many of his screenplays. Yacowar concludes with an overview of Hitchcock as auteur and an appendix identifying the director's appearances in these films.

A foreword by Barry Keith Grant and a preface to the second edition from Yacowar complete this comprehensive volume. Anyone interested in Hitchcock, classic British cinema, or the history of film will appreciate Yacowar's accessible and often witty exploration of the director's early work.

Maurice Yacowar is Professor Emeritus of English and Film Studies at the University of Calgary. He published studies of the films of Tennessee Williams, Woody Allen, Mel Brooks, and Paul Morrissey, as well as a novel, *The Bold Testament*. His most recent books are *The Sopranos Season Seven* and the biography *The Great Bratby*.

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Contemporary Approaches to Film and Television Series





On Michael Haneke

Edited by Brian Price and John David Rhodes

"Michael Haneke is one of the most important film directors working today. This collection offers a full spectrum of responses to his work, ranging from detailed formal analyses of his films to broad considerations of the philosophical and political issues that these films raise. *On Michael Haneke* is indispensable, both as a guide to the filmmaker's artistry and as a commentary on the malaise in Western civilization that his films reveal."

—Steven Shaviro, DeRoy Professor of English at Wayne State University

Austrian director Michael Haneke is recognized for films that explore the most pressing social questions of our time while simultaneously pushing the boundaries of style with innovative visual and sonic practices. *On Michael Haneke* is one of the very first and most extensive considerations of Haneke's work. Editors Brian Price and John David Rhodes have gathered contributors whose own work

combines critical inquiry and close formal analysis to explore the philosophical, historical, and stylistic complexity of Haneke's films.

This volume is divided into three parts, beginning with "Violence and Play," in which contributors explore the relation in Haneke's films between violence and playfulness that complicates questions of media, representation, and morality. Essays in part 2, "Style and Medium," investigate Haneke's stylistic innovation and the ways in which he can be seen as indebted to previous traditions and filmmakers, including the Italian neorealists, Alfred Hitchcock, Antonioni, and Robert Bresson. Part 3 addresses questions of "Culture and Conflict" by looking at the cultural and historical problems suggested by Haneke's films and exploring the relation between culture and film style.

On Michael Haneke is both an introduction to the work of a major figure in world cinema and a model for modern media criticism. Scholars of film and television studies, cinephiles, and anyone interested in contemporary film culture will enjoy *On Michael Haneke*.

Brian Price is assistant professor of screen studies at Oklahoma State University and author of *Neither God Nor Master: Robert Bresson and the Modalities of Revolt* and co-editor of *Color, the Film Reader*.

John David Rhodes is senior lecturer in literature and visual culture at the University of Sussex and author of *Stupendous, Miserable City: Pasolini's Rome* and co-editor of *The Place of the Moving Image*. Price and Rhodes are both founding co-editors of the journal *World Picture*.

Contributors: Patrick Crowley, Scott Durham, Mattias Frey, Rosalind Galt, Christophe Koné, Tarja Laine, Michael Lawrence, Hugh S. Manon, Fatima Naqvi, Brigitte Peucker, Brian Price, Bert Rebhandl, John David Rhodes, Christopher Sharrett, Meghan Sutherland

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Contemporary Approaches to Film and Television Series

The Films of Hal Ashby

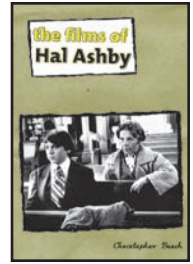
Christopher Beach

"Christopher Beach's study of the rise and fall of Hal Ashby not only enlightens us about the inner workings of the director's films but about the decade of the 1970s when he did his best work. This is an important addition to our understanding of the 'new Hollywood' and the changes in filmmaking of which Ashby's films were so much a part."

—Robert Kolker, author of *A Cinema of Loneliness*

In this volume, Christopher Beach argues that Hal Ashby was an exceptionally versatile and unusually creative director. Beach focuses primarily on Ashby's first seven films—*The Landlord*, *Harold and Maude*, *The Last Detail*, *Shampoo*, *Bound for Glory*, *Coming Home*, and *Being There*—to analyze Ashby's contributions to filmmaking culture in the 1970s.

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Jane Campion Cinema, Nation, Identity

Edited by Hilary Radner, Alistair Fox, and Irène Bessièrè

"Arguably the preeminent female auteur currently active on the international film scene, Jane Campion continues to attract the interest of top scholars from around the world. This wide-ranging, well-conceived collection of new essays by some of Campion's most insightful critics makes a major contribution to our understanding of her achievement."

—Virginia Wright Wexman, professor emerita of English and art history at the University of Illinois at Chicago and the editor of *Jane Campion: Interviews*

Contributors: Muriel Andrin, Irène Bessièrè, Jean Bessièrè, Annabel Cooper, Alistair Fox, Sue Gillett, Ann Hardy, Chris Holmlund, Lawrence Jones, Harriet Margolis, Kathleen McHugh, Raphaëlle Moine, Hilary Radner, Simon Slegley, Rochelle Simmons

2009 / 6 X 9 / 352 PAGES / 37 ILLUSTRATIONS / ISBN 978-0-8143-3432-4 / \$34.95s PAPER



Vincente Minnelli The Art of Entertainment

Edited by Joe McElhaney

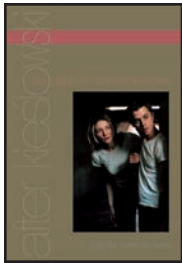
"*Vincente Minnelli: The Art of Entertainment* is a major step forward in Minnelli scholarship that also adds immensely to our understanding of classical Hollywood cinema, genre film, and the studio system. A stellar gathering of contributors representing a wide variety of perspectives and areas of expertise deliver insight after insight in a highly readable collection that is a true intervention in the study of one of America's most underappreciated master directors."

—Gaylyn Studlar, Rudolf Arnheim Collegiate Professor of Film Studies, University of Michigan

Contributors: Raymond Bellour, Jean-Loup Bourget, Andrew Britton, Scott Bukatman, Emmanuel Burdeau, Serge Daney, Jean Douchet, Thomas Elsaesser, Edward Gallafent, Beth Genné, David A. Gerstner, Bill Krohn, Carlos Losilla, Joe McElhaney, Adrian Martin, James Naremore, Geoffrey Nowell-Smith, Dana Polan, Murray Pomerance, Jacques Rancière, Robin Wood

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After Kieślowski

The Legacy of Krzysztof Kieślowski

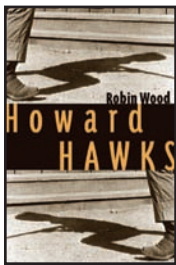
Edited by Steven Woodward

"This distinguished book brings together an international group of scholars and critics to consider Kieślowski's wide influence on contemporary world cinema. Each essay makes a distinctive contribution to this investigation, whether considering Kieślowski's legacy in the context of national cinemas, his effect on other directors such as Godard, Haneke, or Kiarostami, and his 'global' legacy—including surveys of his influence on such unexpected media as postmodern Hollywood narrative and American television."

—James Morrison, associate professor of literature and film at Claremont McKenna College

Contributors: John Caruana, Paul Coates, Sarah Cooper, Charles Eidsvik, Georgina Evans, Marek Haltof, Joseph G. Kickasola, Renata Murawska, Sean O'Sullivan, Emma Wilson, Steven Woodward

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Howard Hawks

New Edition

Robin Wood

Prolific director Howard Hawks made films in nearly every genre, from gangster movies like *Scarface* to comedies like *Bringing Up Baby* and *Monkey Business* and westerns like *Rio Bravo*. In this new edition of a classic text, author Robin Wood explores the ways in which Hawks pushed the boundaries of each genre and transformed the traditional forms in new, interesting, and creative ways. This edition also contains an exciting new introduction by Wood, which shows how

his thinking about Hawks has deepened over time without fundamentally changing.

Since its original publication in 1972, Wood's *Howard Hawks* has set the terms for virtually all subsequent discussions of the director. The provocative chapters demonstrate the ways in which Hawks's films were affected by the director's personality and way of looking at and feeling things, and by his celebration of instinct, self-respect, group responsibility, and male camaraderie.

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Personal Views

Explorations in Film

Revised Edition

Robin Wood

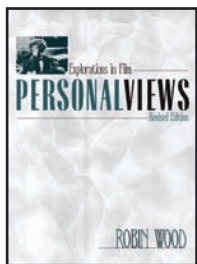
"Wood is one of the truly individual critics of our time, and *Personal Views* remains among his greatest accomplishments."

—*Film International*

"Few serious thinkers about cinema have been untouched by Robin Wood's singular insights. These strikingly varied, richly rewarding essays demonstrate the ongoing importance of his deeply felt yet rigorously argued views, reaffirming and revitalizing his commitment to film criticism as an exacting, eclectic, and ultimately indispensable art."

—David Sterritt, author of *Guiltless Pleasures* and *The Honeymooners* (Wayne State University Press, 2009) and chairman of the National Society of Film Critics

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New Zealand Filmmakers

Edited by Ian Conrich and Stuart Murray

"New Zealand filmmaking is in the spotlight, in the wake of the global successes of *The Lord of the Rings* and *King Kong*. This very timely book will enlighten readers about the 'other' New Zealand cinema, with fascinating insights into the creative output of this South Pacific nation."

—Geoff Lealand, Associate Professor of Screen and Media Studies at the University of Waikato, New Zealand

With twenty in-depth studies of directors, producers, actors, and cinematographers, *New Zealand Filmmakers* outlines and examines three major constituent groups who are responsible for the New Zealand film industry as it appears today: those involved in pioneering film in New Zealand, those associated with the New Wave of the 1970s and 1980s, and those post mid-1980s visionaries and fantasists who have produced striking individual productions.

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Sayles Talk

New Perspectives on Independent Filmmaker John Sayles

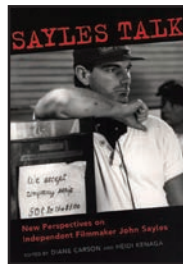
Edited by Diane Carson and Heidi Kenaga

"The variety of essays in *Sayles Talk* ably fills a long-standing need in film literature for a sound critical introduction to the values and working methods of one of America's most respected and successful independent filmmakers."

—Marshall Deutelbaum, Purdue University

This collection offers unprecedented coverage of Sayles's craft and content, as it employs a rich variety of critical methods to explore the full scope of his work. *Sayles Talk* includes discussions of Sayles's films together with a comprehensive introduction to his film practice, an annotated list of existing literature on Sayles, and information on resources for further inquiry into his fiction, film, and television work.

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Zones of Anxiety

Movement, Musidora, and the Crime Serials of Louis Feuillade

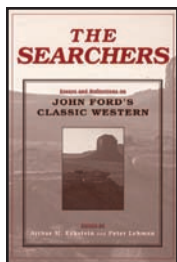
Vicki Callahan

"*Zones of Anxiety* is a wonderful analysis of Louis Feuillade's cinematic serials, which have been an inspiration to filmmakers and other artists throughout the twentieth century. Vicki Callahan gives us a fresh approach to Feuillade's work, not only situating it within the context of early French film history, but also within feminist theory and feminist film history. Indeed, Callahan's book demonstrates why feminist questions of spectatorship, stardom, and film form are central to the writing (and rewriting) of film history."

—Judith Mayne, Ohio State University

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The Searchers

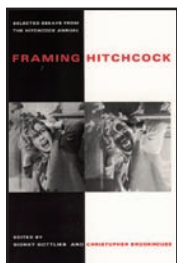
Essays and Reflections on John Ford's Classic Western

Edited by Arthur M. Eckstein and Peter Lehman

"The Searchers: *Essays and Reflections on John Ford's Classic Western* goes beyond auteur issues with striking formulations of the historical, social, and even geographical context surrounding the film. . . . The result is the best kind of auteur and genre criticism, deepening our appreciation of a film classic, providing new information on its production, [and] intelligent treatment of its thematic richness and connection to American history and culture."

—Stephen Prince, Virginia Tech

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Framing Hitchcock

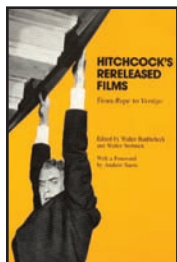
Selected Essays from *The Hitchcock Annual*

Edited by Sidney Gottlieb and Christopher Brookhouse

In its ten-year history, the *Hitchcock Annual* has established itself as a key source of historical information and critical commentary on one of the central figures in film history and arguably one of the most important artists of the twentieth century. Fans of Alfred Hitchcock—both scholars and general readers alike—will be entertained and informed by this selection of writings, which offers an overview of the current thinking on the filmmaker and his work. The articles span his career and cover a wide range of topics from investigations uncovering

new details about his methods and working conditions to incisive analyses of the films themselves. Interviews with Jay Presson Allen and Evan Hunter illuminate Hitchcock's working relationship with screenwriters, actors, and actresses.

2002 / 6 X 9 / 432 PAGES / 40 ILLUSTRATIONS / ISBN 978-0-8143-3061-6 / \$27.95s PAPER



Hitchcock's Rereleased Films

From *Rope* to *Vertigo*

Edited by Walter Raubicheck and Walter Srebniak

"Brilliant essays turn state-of-the-art critical theory on Hitchcock's five rereleased wonders—*Rear Window*, *Vertigo*, *The Man Who Knew Too Much*, *Rope*, and *The Trouble With Harry*."

—*Choice*

Five of Hitchcock's most significant films were unavailable to the public for as long as two decades before their release in 1983–84. This highly readable volume collects the most important essays written about Hitchcock and the rereleased films since that time. Covering the entire range of contemporary film criticism and theory, these studies demonstrate Hitchcock's centrality to an understanding of how culture shapes film and how film shapes, and even creates culture.

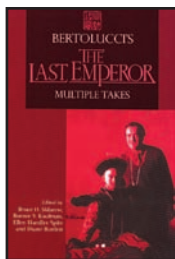
1991 / 6 X 9 / 304 PAGES / 10 ILLUSTRATIONS / ISBN 978-0-8143-2326-7 / \$22.95s PAPER

Bertolucci's *The Last Emperor* Multiple Takes

Edited by Bruce H. Sklarew, Bonnie S. Kaufman,
Ellen Handler Spitz, and Diane Borden

In this anthology, filmmakers, psychoanalysts, film scholars, and cultural historians use a psychoanalytical approach to examine Bernardo Bertolucci's epic film *The Last Emperor* (1988). Evolving out of a conference on Bertolucci's work, the essays interweave psychological, political, and cinematic themes in *The Last Emperor* as well as in much of Bertolucci's other works. This volume includes and foreword by Bernardo Bertolucci and is organized in four parts or "takes," including Filmcraft, Psychoanalysis, Film Scholarship, and Cultural History.

1998 / 6 X 9 / 280 PAGES / 25 ILLUSTRATIONS / ISBN 978-0-8143-2700-5 / \$24.95s PAPER



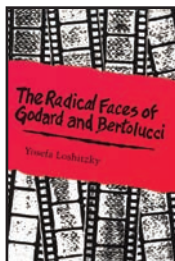
The Radical Faces of Godard and Bertolucci

Yosefa Loshitzky

"Strong readings of strong films propel us beyond the auteurism within which these filmmakers have been so comfortably ensconced. [Loshitzky's] chapters ricochet from one director to the other, and from France to Italy, until they usher out onto a global feminist perspective that is uncomfortable and disquieting."

—Dudley Andrew, University of Iowa

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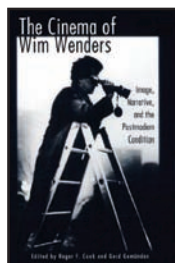
The Cinema of Wim Wenders Image, Narrative, and the Postmodern Condition

Edited by Roger Cook and Gerd Gemünden

"A welcome addition to the growing and enthusiastic reception of Wenders' films in North America. The editors have struck a judicious balance between background material—including some first-time publications and translations of texts by and interviews with Wenders, a complete filmography, bibliography—and substantial essays covering the filmmaker's entire career by American and European film scholars."

—Marc Silberman, University of Wisconsin

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The Journal of Cinema and Media

Drake Stutesman, Editor

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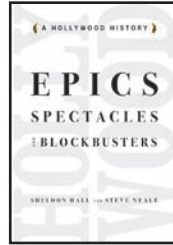
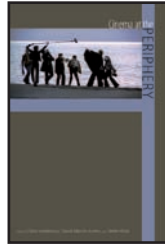
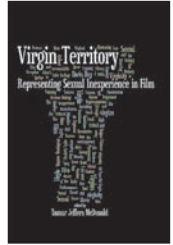
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