



The University Press Group

Film Studies & Media Studies

University of California Press

Columbia University Press

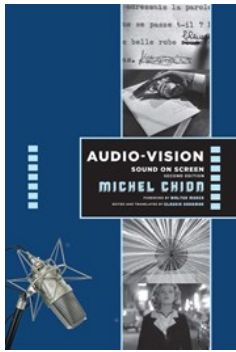
Princeton University Press

New and Best of Backlist

Autumn 2023



CALIFORNIA
COLUMBIA
PRINCETON
THE UNIVERSITY PRESS GROUP



Audio-Vision: Sound on Screen

Michel Chion

9780231185899

£25.00 • \$30.00

Trade Paperback

Performing Arts / Film / History & Criticism

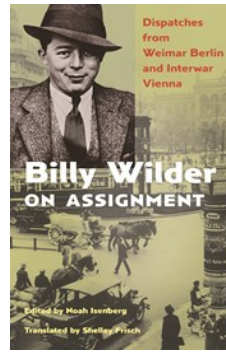
April 2019

Columbia University Press

Michel Chion's landmark *Audio-Vision* has exerted significant influence on our understanding of sound-image relations since its original publication in 1994. Chion argues that sound film qualitatively produces a new form of perception. Sound in audiovisual media does not merely complement images. Instead, the two channels together engage audio-vision, a special mode of perception that transforms both seeing and hearing. We don't see images and hear sounds separately—we audio-view a trans-sensory whole.

In this updated and expanded edition, Chion considers many additional examples from recent world cinema and formulates new questions for the contemporary media environment. He takes into account the evolving role of audio-vision in different theatrical environments, considering its significance for music videos, video art, commercial television, and the internet, as well as conventional cinema. Chion explores how multitrack digital sound enables astonishing detail, extending the space of the action and changing practices of scene construction. He demonstrates that speech is central to film and television and shows why "audio-logo-visual" is a more accurate term than "audiovisual." *Audio-Vision* shows us that sound is driving the creation of a sensory cinema.

This edition includes a glossary of terms, a chronology of several hundred significant films, and the original foreword by sound designer, editor, and Oscar honoree Walter Murch.



Billy Wilder on Assignment

Noah Isenberg

9780691241838

£15.99 • \$18.95

Trade Paperback

Performing Arts / Film

October 2022

Princeton University Press

A Times Literary Supplement Book of the Year, chosen by Tom Stoppard

"A revelation."—Marc Weingarten, Washington Post

Acclaimed film director Billy Wilder's early writings—brilliantly translated into English for the first time

Before Billy Wilder became the screenwriter and director of iconic films like *Sunset Boulevard* and *Some Like It Hot*, he worked as a freelance reporter, first in Vienna and then in Weimar Berlin. *Billy Wilder on Assignment* brings together more than fifty articles, translated into English for the first time, that Wilder (then known as "Billie") published in magazines and newspapers between September 1925 and November 1930. From a humorous account of Wilder's stint as a hired dancing companion in a posh Berlin hotel and his dispatches from the international film scene, to his astute profiles of writers, performers, and political figures, the collection offers fresh insights into the creative mind of one of Hollywood's most revered writer-directors.

Wilder's early writings—a heady mix of cultural essays, interviews, and reviews—contain the same sparkling wit and intelligence as his later Hollywood screenplays, while also casting light into the dark corners of Vienna and Berlin between the wars. Wilder covered everything: big-city sensations, jazz performances, film and theater openings, dance, photography, and all manner of mass entertainment. And he wrote about the most colorful figures of the day, including Charlie Chaplin, Cornelius Vanderbilt, the Prince of Wales, actor Adolphe Menjou, director Erich von Stroheim, and the Tiller Girls dance troupe. Film historian Noah Isenberg's introduction and commentary place Wilder's pieces—brilliantly translated by Shelley Frisch—in historical and biographical context, and rare photos capture Wilder and his circle during these formative years.



Breaking the Social Media Prism

Chris Bail

9780691241401

£15.99 • \$18.95

Trade Paperback

Social Science / Media Studies

September 2022

Princeton University Press

A revealing look at how user behavior is powering deep social divisions online—and how we might yet defeat political tribalism on social media

In an era of increasing social isolation, platforms like Facebook and Twitter are among the most important tools we have to understand each other. We use social media as a mirror to decipher our place in society but, as Chris Bail explains, it functions more like a prism that distorts our identities, empowers status-seeking extremists, and renders moderates all but invisible. *Breaking the Social Media Prism* challenges common myths about echo chambers, foreign misinformation campaigns, and radicalizing algorithms, revealing that the solution to political tribalism lies deep inside ourselves.

Drawing on innovative online experiments and in-depth interviews with social media users from across the political spectrum, this book explains why stepping outside of our echo chambers can make us more polarized, not less. Bail takes you inside the minds of online extremists through vivid narratives that trace their lives on the platforms and off—detailing how they dominate public discourse at the expense of the moderate majority. Wherever you stand on the spectrum of user behavior and political opinion, he offers fresh solutions to counter political tribalism from the bottom up and the top down. He introduces new apps and bots to help readers avoid misperceptions and engage in better conversations with the other side. Finally, he explores what the virtual public square might look like if we could hit "reset" and redesign social media from scratch through a first-of-its-kind experiment on a new social media platform built for scientific research.

Providing data-driven recommendations for strengthening our social media connections, *Breaking the Social Media Prism* shows how to combat online polarization without deleting our accounts.



Celluloid Democracy

Hieyoon Kim

9780520394377

£30.00 • \$34.95

Trade Paperback

Performing Arts / Film

September 2023

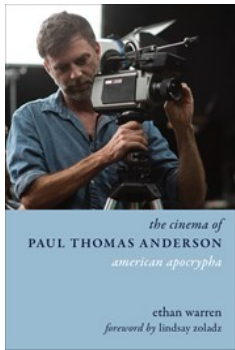
University of California Press

A free ebook version of this title is available through Luminos, University of California Press's Open Access publishing program. Visit www.luminosoa.org to learn more.

Celluloid Democracy tells the story of the Korean filmmakers, distributors, and exhibitors who reshaped cinema in radically empowering ways through the decades of authoritarian rule that followed Korea's liberation from Japanese occupation. Employing tactics that ranged from representing the dispossessed on the screen to redistributing state-controlled resources through bootlegging, these film workers explored ideas and practices that simultaneously challenged repressive rule and pushed the limits of the cinematic medium. Drawing on archival research, film analysis, and interviews, Hieyoon Kim examines how their work foregrounds a utopian vision of democracy where the ruled represent themselves and access resources free from state suppression. The first book to offer a history of film activism in post-1945 South Korea, *Celluloid Democracy* shows how Korean film workers during the Cold War reclaimed cinema as an ecology in which democratic discourses and practices could flourish.



CALIFORNIA
COLUMBIA
PRINCETON
THE UNIVERSITY PRESS GROUP



The Cinema of Paul Thomas Anderson

Ethan Warren

9780231204590

£25.00 • \$30.00

Trade Paperback

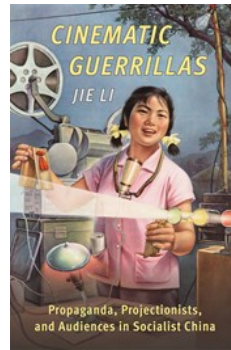
Performing Arts / Film / History & Criticism

April 2023

Wallflower Press

Paul Thomas Anderson's evolution from a brash, self-anointed "Indiewood" auteur to one of his generation's most distinctive voices has been one of the most remarkable career trajectories in recent film history. From early efforts to emulate his cinematic heroes to his increasingly singular late films, Anderson has created a body of work that balances the familiar and the strange, history and myth: viewers feel perpetually off balance, unsure of whether to expect a pitch-black joke or a moment of piercing emotional resonance.

This book provides the most complete account of Anderson's career to date, encompassing his varied side projects and unproduced material; his personal and professional relationships with directors such as Jonathan Demme, Robert Altman, and Robert Downey Sr.; and his work as a director of music videos for Fiona Apple, Joanna Newsom, and Haim. Ethan Warren explores Anderson's recurring thematic preoccupations—the fraught dynamics of gender and religious faith, biological and found families, and his native San Fernando Valley—as well as his screenwriting methods and his relationship to his influences. Warren argues that Anderson's films conjure up an alternate American history that exaggerates and elides verifiable facts in search of a heightened truth marked by a deeper level of emotional hyperrealism. This book is at once an unconventional primer on Anderson's films and a provocative reframing of what makes his work so essential.



Cinematic Guerrillas

Jie Li

9780231206273

£30.00 • \$35.00

Trade Paperback

Performing Arts / Film / History & Criticism

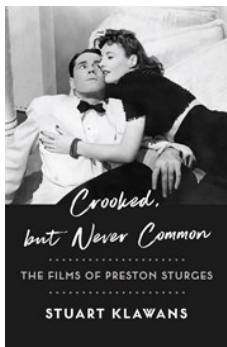
November 2023

Columbia University Press

How might cinema make revolution and mobilize the masses? In socialist China, the film exhibition network expanded from fewer than six hundred movie theaters to more than a hundred thousand mobile film projectionist teams. Holding screenings in improvised open-air spaces in rural areas lacking electricity, these roving projectionists brought not only films but also power generators, loudspeakers, slideshows, posters, live performances, and mass ritual participation, amplifying the era's utopian dreams and violent upheavals.

Cinematic Guerrillas is a media history of Chinese film exhibition and reception that offers fresh insights into the powers and limits of propaganda. Drawing on a wealth of archives, memoirs, interviews, and ethnographic fieldwork, Jie Li examines the media networks and environments, discourses and practices, experiences and memories of film projectionists and their grassroots audiences from the 1940s to the 1980s. She considers the ideology and practice of "cinematic guerrillas"—at once denoting onscreen militants, off-the-grid movie teams, and unruly moviegoers—bridging Maoist iconography, the experiences of projectionists, and popular participation and resistance. Li reconceptualizes socialist media practices as "revolutionary spirit mediumship" that aimed to turn audiences into congregations, contribute to the Mao cult, convert skeptics of revolutionary miracles, and exorcize class enemies.

Cinematic Guerrillas considers cinema's meanings for revolution and nation building; successive generations of projectionists; workers, peasants, and soldiers; women and ethnic minorities; and national leaders, local cadres, and cultural censors. By reading diverse, vivid, and often surprising accounts of moviegoing, Li excavates Chinese media theories that provide a critical new perspective on world cinema.



Crooked, but Never Common

Stuart Klawans

9780231207294

£22.00 • \$28.00

Trade Paperback

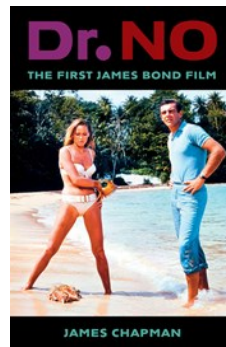
Performing Arts / Film / Direction & Production

January 2023

Columbia University Press

In a burst of creativity unmatched in Hollywood history, Preston Sturges directed a string of all-time classic comedies from 1939 through 1948—*The Great McGinty*, *The Lady Eve*, *Sullivan's Travels*, *The Palm Beach Story*, and *The Miracle of Morgan's Creek* among them—all from screenplays he alone had written. Cynical and sophisticated, romantic and sexually frank, crazily breakneck and endlessly witty, his movies continue to influence filmmakers and remain popular to this day. Yet despite this acclaim, Sturges's achievements remain underappreciated: he is too often categorized as a dialogue writer and plot engineer more than a director, or belittled as an irresponsible spinner of laughs.

In *Crooked, but Never Common*, Stuart Klawans combines a critic's insight and a fan's enthusiasm to offer deeper ways to think about and enjoy Sturges's work. He provides an in-depth appreciation of all ten of the writer-director's major movies, presenting Sturges as a filmmaker whose work balanced slapstick and social critique, American and European traditions, and cynicism and affection for his characters. Tugging at loose threads—discontinuities, puzzles, and allusions that have dangled in plain sight—and putting the films into a broader cultural context, Klawans reveals structures, motives, and meanings underlying the uproarious pleasures of Sturges's movies. In this new light, Sturges emerges at last as one of the truly great filmmakers—and funnier than ever.



Dr. No

James Chapman

9780231204934

£22.00 • \$28.00

Trade Paperback

Performing Arts / Film / History & Criticism

November 2022

Wallflower Press

When *Dr. No* premiered at the London Pavilion on October 5, 1962, no one predicted that it would launch the longest-running series in cinema history. It introduced the James Bond formula that has been a box-office fixture ever since: sensational plots, colorful locations, beautiful women, diabolical villains, thrilling action set pieces, and a tongue-in-cheek tone. An explosive cocktail of action, spectacle, and sex, *Dr. No* transformed popular cinema.

James Chapman provides a lively and comprehensive study of *Dr. No*, marshaling a wealth of archival research to place the film in its historical moment. He demonstrates that, contrary to many fan myths, the film was the product of a carefully considered transnational production process. Chapman explores the British super-spy's origins in Ian Fleming's snobbery-with-violence thrillers, examining the process of adaptation from page to screen. He considers *Dr. No* in the contexts of the UK and Hollywood film industries as well as the film's place in relation to the changing social and cultural landscape of the 1960s, particularly Cold War anxieties and the decline of the British Empire. The book also analyzes the film's problematic politics of gender and race and considers its cultural legacy.

This thorough and insightful account of *Dr. No* will appeal to film historians and Bond fans alike.



CALIFORNIA
COLUMBIA
PRINCETON
THE UNIVERSITY PRESS GROUP



Film Manifestos and Global Cinema Cultures

Scott MacKenzie

9780520377479

£42.00 • \$49.95

Trade Paperback

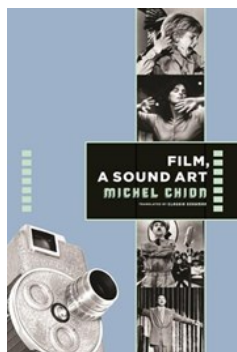
Performing Arts / Film

January 2021

University of California Press

Film Manifestos and Global Cinema Cultures is the first book to collect manifestoes from the global history of cinema, providing the first historical and theoretical account of the role played by film manifestos in filmmaking and film culture. Focusing equally on political and aesthetic manifestoes, Scott MacKenzie uncovers a neglected, yet nevertheless central history of the cinema, exploring a series of documents that postulate ways in which to re-imagine the cinema and, in the process, re-imagine the world.

This volume collects the major European “waves” and figures (Eisenstein, Truffaut, Bergman, Free Cinema, Oberhausen, Dogme ‘95); Latin American Third Cinemas (Birri, Sanjinés, Espinosa, Solanas); radical art and the *avant-garde* (Buñuel, Brakhage, Deren, Mekas, Ono, Sanborn); and world cinemas (Iimura, Makhmalbaf, Sembene, Sen). It also contains previously untranslated manifestos co-written by figures including Bollaín, Debord, Hermsillo, Isou, Kieslowski, Painlevé, Straub, and many others. Thematic sections address documentary cinema, aesthetics, feminist and queer film cultures, pornography, film archives, Hollywood, and film and digital media. Also included are texts traditionally left out of the film manifestos canon, such as the Motion Picture Production Code and Pius XI’s *Vigilanti Cura*, which nevertheless played a central role in film culture.



Film, a Sound Art

Michel Chion

9780231137775

£32.00 • \$38.00

Trade Paperback

Performing Arts / Film

July 2009

Columbia University Press

French critic and composer Michel Chion argues that watching movies is more than just a visual exercise—it enacts a process of *audio-viewing*. The audiovisual makes use of a wealth of tropes, devices, techniques, and effects that convert multiple sensations into image and sound, therefore rendering, instead of reproducing, the world through cinema.

The first half of *Film, a Sound Art* considers developments in technology, aesthetic trends, and individual artistic style that recast the history of film as the evolution of a truly audiovisual language. The second half explores the intersection of auditory and visual realms. With restless inventiveness, Chion develops a rhetoric that describes the effects of audio-visual combinations, forcing us to rethink sound film. He claims, for example, that the silent era (which he terms “deaf cinema”) did not end with the advent of sound technology but continues to function underneath and within later films. Expanding our appreciation of cinematic experiences ranging from Dolby multitrack in action films and the eerie tricycle of Stanley Kubrick’s *The Shining* to the way actors from different nations use their voices and words, *Film, a Sound Art* showcases the vast knowledge and innovative thinking of a major theorist.



Film Studies, second edition

Ed Sikov

9780231195935

£25.00 • \$30.00

Trade Paperback

Performing Arts / Film / Direction &

Production

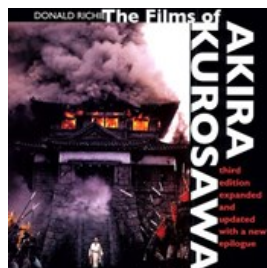
June 2020

Columbia University Press

Film Studies is a concise and indispensable introduction to the formal study of cinema. Ed Sikov offers a step-by-step curriculum for the appreciation of all types of narrative cinema, detailing the essential elements of film form and systematically training the spectator to be an active reader and critic. He treats a number of fundamental factors in filmmaking, including editing, composition, lighting, the use of color and sound, and narrative. His description of mise-en-scene helps readers grasp the significance of montage, which in turn reveals the importance of a director’s use of camera movement.

Film Studies is designed for courses on film history, film theory, and popular culture. Its straightforward explanations of core critical concepts, practical advice, and technical, visual, and aesthetic aspects anchor the reader’s understanding of the formal language and anatomy of film and the techniques of film analysis.

The second edition of this best-selling textbook adds two new chapters: “Film and Ideology,” which covers how to read a film’s political and social content, and other key topics in film theory, and “Film Studies in the Age of Digital Cinema,” which explores the central problems of studying film when “film” itself is no longer the medium.



The Films of Akira Kurosawa, Third Edition, Expanded and Updated

Donald Richie

9780520220379

£38.00 • \$45.00

Trade Paperback

Performing Arts / Film

January 1999

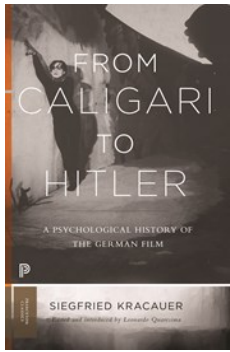
University of California Press

In an epilogue provided for his incomparable study of Akira Kurosawa (1910–1998), Donald Richie reflects on Kurosawa’s life work of thirty feature films and describes his last, unfinished project, a film set in the Edo period to be called *The Ocean Was Watching*.

Kurosawa remains unchallenged as one of the century’s greatest film directors. Through his long and distinguished career he managed, like very few others in the teeth of a huge and relentless industry, to elevate each of his films to a distinctive level of art. His *Rashomon*—one of the best-remembered and most talked-of films in any language—was a revelation when it appeared in 1950 and did much to bring Japanese cinema to the world’s attention. Kurosawa’s films display an extraordinary breadth and an astonishing strength, from the philosophic and sexual complexity of *Rashomon* to the moral dedication of *Ikiru*, from the naked violence of *Seven Samurai* to the savage comedy of *Yojimbo*, from the terror-filled feudalism of *Throne of Blood* to the piercing wit of *Sanjuro*.



CALIFORNIA
COLUMBIA
PRINCETON
THE UNIVERSITY PRESS GROUP



From Caligari to Hitler

Siegfried Kracauer

9780691191348

£22.00 • \$26.95

Trade Paperback

Performing Arts / Film

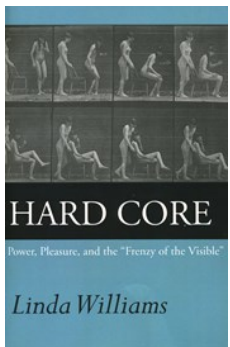
April 2019

Princeton University Press

An essential work of the cinematic history of the Weimar Republic by a leading figure of film criticism

First published in 1947, *From Caligari to Hitler* remains an undisputed landmark study of the rich cinematic history of the Weimar Republic. Prominent film critic Siegfried Kracauer examines German society from 1921 to 1933, in light of such movies as *The Cabinet of Dr. Caligari*, *M*, *Metropolis*, and *The Blue Angel*. He explores the connections among film aesthetics, the prevailing psychological state of Germans in the Weimar era, and the evolving social and political reality of the time. Kracauer makes a startling (and still controversial) claim: films as popular art provide insight into the unconscious motivations and fantasies of a nation.

With a critical introduction by Leonardo Quaresima which provides context for Kracauer's scholarship and his contributions to film studies, this Princeton Classics edition makes an influential work available to new generations of cinema enthusiasts.



Hard Core

Linda Williams

9780520219434

£25.00 • \$31.95

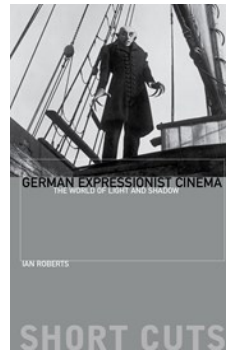
Trade Paperback

Performing Arts / Film

April 1999

University of California Press

In this now-classic study, Linda Williams moves beyond the impasse of the anti-porn/anti-censorship debate to analyze what hard-core film pornography is and does—as a genre with a history, as a specific cinematic form, and as part of contemporary discourse on sexuality. For the 1999 edition, Williams has written a new preface and a new epilogue, "On/scenities," illustrated with 25 photographs. She has also added a supplementary bibliography.



German Expressionist Cinema

Ian Roberts

9781905674602

£18.99 • \$23.00

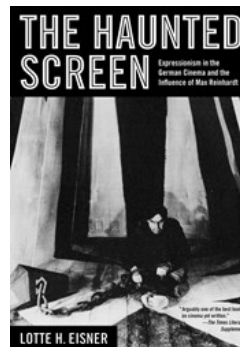
Trade Paperback

Performing Arts / Film / History & Criticism

August 2008

Wallflower Press

Before Hollywood's golden age, German expressionist film was arguably the most important cinematic movement in the medium's history. These 'symphonies of... iridescent movement' of Weimar cinema provide some of cinema's most iconic images, and its vivid contrasts and dark spaces constitute a major influence on Hollywood classics such as *Citizen Kane* (1941) and *Sunset Boulevard* (1950). This volume also offers insights into the technical and thematic developments of the Weimar film. Covering classics such as *The Cabinet of Doctor Caligari* (1920) and *Nosferatu* (1922) as well as under-appreciated examples such as *Asphalt* (1929), this volume forms an essential introduction to one of cinema's most historically important movements.



The Haunted Screen

Lotte H. Eisner

9780520257900

£30.00 • \$34.95

Trade Paperback

Performing Arts / Film

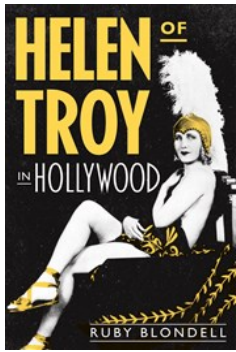
September 2008

University of California Press

The Golden Age of German cinema began at the end of the First World War and ended shortly after the coming of sound. From *The Cabinet of Dr. Caligari* onwards the principal films of this period were characterized by two influences: literary Expressionism, and the innovations of the theatre directors of this period, in particular Max Reinhardt. This book demonstrates the connection between German Romanticism and the cinema through Expressionist writings. It discusses the influence of the theatre: the handling of crowds; the use of different levels, and of selective lighting on a predominately dark stage; the reliance on formalized gesture; the innovation of the intimate theatre. Against this background the principal films of the period are examined in detail. The author explains the key critical concepts of the time, and surveys not only the work of the great directors, such as Fritz Lang and F. W. Murnau, but also the contribution of their writers, cameramen, and designers. As *The Times Literary Supplement* wrote, 'Mme. Eisner is first and foremost a film critic, and one of the best in the world. She has all the necessary gifts.' And it described the original French edition of this book as 'one of the very few classics of writing on the film and arguably the best book on the cinema yet written.'



CALIFORNIA
COLUMBIA
PRINCETON
THE UNIVERSITY PRESS GROUP



Helen of Troy in Hollywood

Ruby Blondell

9780691229621

£35.00 • \$39.95

Hardcover

Performing Arts / Film / History & Criticism

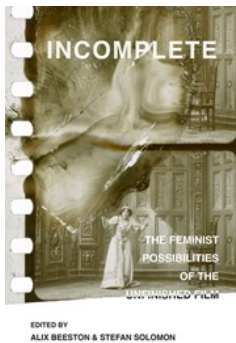
August 2023

Princeton University Press

How a legendary woman from classical antiquity has come to embody the threat of transcendent beauty in movies and TV

Helen of Troy in Hollywood examines the figure of the mythic Helen in film and television, showing how storytellers from different Hollywood eras have used Helen to grapple with the problems and dynamics of gender and idealized femininity. Paying careful attention to how the image of Helen is embodied by the actors who have portrayed her, Ruby Blondell provides close readings of such works as Wolfgang Petersen's *Troy* and the *Star Trek* episode "Elaan of Troyius," going beyond contextualization to lead the reader through a fundamental rethinking of how we understand and interpret the classic tradition.

A luminous work of scholarship by one of today's leading classicists, *Helen of Troy in Hollywood* highlights the importance of ancient myths not as timeless stories frozen in the past but as lenses through which to view our own artistic, cultural, and political moment in a new light. This incisive book demonstrates how, whether as the hero of these screen adaptations or as a peripheral character in male-dominated adventures, the mythic Helen has become symbolic of the perceived dangers of superhuman beauty and transgressive erotic agency.



Incomplete

Alix Beeston

9780520381476

£30.00 • \$34.95

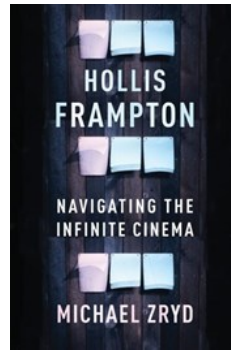
Trade Paperback

Performing Arts / Film

June 2023

University of California Press

This field-defining collection establishes unfinished film projects—abandoned, interrupted, lost, or open-ended—as rich and underappreciated resources for feminist film and media studies. In deeply researched and creatively conceived chapters, scholars join with film practitioners in approaching the unfinished film as an ideal site for revealing the lived experiences, practical conditions, and institutional realities of women's film production across historical periods and national borders. *Incomplete* recovers projects and practices marginalized in film industries and scholarship alike, while also showing how feminist filmmakers have cultivated incompleteness as an aesthetic strategy. Objects of loss and of possibility, incomplete films raise profound historiographical and ethical questions about the always unfinished project of film history, film spectatorship, and film studies.



Hollis Frampton

Michael Zryd

9780231201575

£30.00 • \$35.00

Trade Paperback

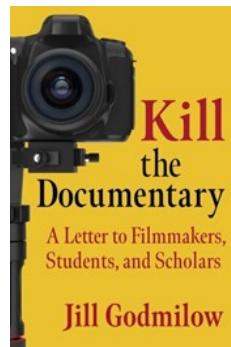
Performing Arts / Film / History & Criticism

May 2023

Columbia University Press

Hollis Frampton was an American filmmaker, photographer, and theorist who bridged the experimental film and contemporary art worlds in the 1960s and 1970s. Best known for avant-garde films including *Zorns Lemma* (1970) and *nostalgia* (1971), Frampton spent his later years working on the unfinished epic *Magellan*, a monumental cycle that used the metaphor of Ferdinand Magellan's circumnavigation of the world to rethink the natures and meanings of history, modernity, and cinema. Frampton's career was cut short by cancer at age 48, with his vast ambitions for the project left incomplete.

This book is a groundbreaking and comprehensive account of this remarkable figure's work in its totality, from Frampton's earliest films through *Magellan*. Michael Zryd explores the connections linking Frampton's art and thought to other media forms, histories, and cultural frameworks. He foregrounds Frampton's notion of the "infinite cinema," which redefined the parameters of the medium to encompass all forms of moving image and sound media across the past and future of cinematic possibility. Zryd analyzes Frampton's ambivalent relationship with modernism and the Enlightenment, showing how the artist navigated between attraction to radical artistic investigation and awareness of this tradition's implication in colonialism and other oppressive power structures. Shedding new light on Frampton's project of exploring and critiquing how cinema attempts to capture and understand the world, this book also considers his significance for contemporary art.



Kill the Documentary

Jill Godmilow

9780231202770

£25.00 • \$30.00

Trade Paperback

Performing Arts / Film / Genres / Documentary

March 2022

Columbia University Press

Can the documentary be useful? Can a film change how its viewers think about the world and their potential role in it? In *Kill the Documentary*, the award-winning director Jill Godmilow issues an urgent call for a new kind of nonfiction filmmaking. She critiques documentary films from *Nanook of the North* to the recent Ken Burns/Lynn Novick series *The Vietnam War*. Tethered to what Godmilow calls the "pedigree of the real" and the "pornography of the real," they fail to activate their viewers' engagement with historical or present-day problems. Whether depicting the hardships of poverty or the horrors of war, conventional documentaries produce an "us-watching-them" mode that ultimately reinforces self-satisfaction and self-absorption.

In place of the conventional documentary, Godmilow advocates for a "postrealist" cinema. Instead of offering the faux empathy and sentimental spectacle of mainstream documentaries, postrealist nonfiction films are acts of resistance. They are experimental, interventionist, performative, and transformative. Godmilow demonstrates how a film can produce meaningful, useful experience by forcefully challenging ways of knowing and how viewers come to understand the world. She considers her own career as a filmmaker as well as the formal and political strategies of artists such as Luis Buñuel, Georges Franju, Harun Farocki, Trinh T. Minh-ha, Rithy Panh, and other directors. Both manifesto and guidebook, *Kill the Documentary* proposes provocative new ways of making and watching films.



CALIFORNIA
COLUMBIA
PRINCETON
THE UNIVERSITY PRESS GROUP



Making Stereo Fit

Eric Dienstfrey

9780520379558

£25.00 • \$29.95

Trade Paperback

Performing Arts / Film

January 2024

University of California Press

Surround sound is often mistaken as a relatively new phenomenon in cinemas, one that emerged in the 1970s with the arrival of Dolby. *Making Stereo Fit* shows how Hollywood studios have instead been implementing surround-sound techniques for the past century and argues that their endurance owes primarily to the long-standing economic tension between stereophonic and monophonic sound. Throughout the book, Eric Dienstfrey analyzes newly discovered archival materials, as well as a myriad of stereo releases from *Hell's Angels* (1930) to *Get Out* (2017), to examine how Hollywood's dependence on single-channel sound left filmmakers unable to fully realize the aesthetic potential of surround sound. Though studios initially experimented with stereo's unique affordances, Dienstfrey details how film sound designers eventually codified a conservative set of surround-sound conventions that prevail today, despite the arrival of more immersive technologies.



Maverick Movies

Daniel Herbert

9780520382350

£30.00 • \$34.95

Trade Paperback

Performing Arts / Film / History & Criticism

November 2023

University of California Press

A free ebook version of this title is available through Luminos, University of California Press's Open Access publishing program. Visit www.luminosoa.org to learn more.

Maverick Movies tells the improbable story of New Line Cinema, a company that cut a remarkable path through the American film industry and movie culture. Founded in 1967 as an art film distributor, New Line made a small fortune running John Waters's *Pink Flamingos* at midnight screenings in the 1970s and found reliable returns with the *Nightmare on Elm Street* franchise in the 1980s. By 2001, the company competed with the major Hollywood studios and reached global box office success with the *Lord of the Rings* franchise. Blurring boundaries between high and low culture, between independent film and Hollywood, and between the margins and the mainstream, New Line Cinema epitomizes Hollywood's shift in focus from the mass audience fostered by the classic studios to the multitude of niche audiences sought today.



Men, Women, and Chain Saws

Carol J. Clover

9780691166292

£16.99 • \$19.95

Trade Paperback

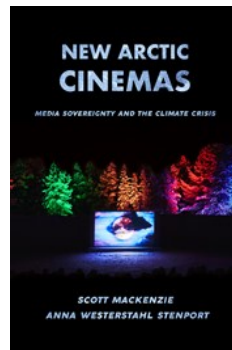
Performing Arts / Film / History & Criticism

May 2015

Princeton University Press

From its first publication in 1992, *Men, Women, and Chain Saws* has offered a groundbreaking perspective on the creativity and influence of horror cinema since the mid-1970s. Investigating the popularity of the low-budget tradition, Carol Clover looks in particular at slasher, occult, and rape-revenge films. Although such movies have been traditionally understood as offering only sadistic pleasures to their mostly male audiences, Clover demonstrates that they align spectators not with the male tormentor, but with the females tormented—notably the slasher movie's "final girls"—as they endure fear and degradation before rising to save themselves. The lesson was not lost on the mainstream industry, which was soon turning out the formula in well-made thrillers.

Including a new preface by the author, this Princeton Classics edition is a definitive work that has found an avid readership from students of film theory to major Hollywood filmmakers.



New Arctic Cinemas

Scott MacKenzie

9780520390553

£25.00 • \$29.95

Trade Paperback

Performing Arts / Film / History & Criticism

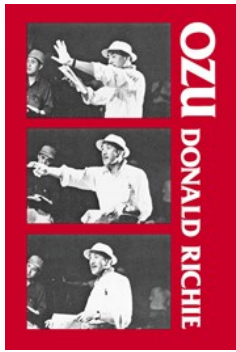
March 2023

University of California Press

For centuries, the Arctic was visualized as an unchanging, stable, and rigidly alien landscape, existing outside twenty-first-century globalization. It is now impossible to ignore the ways the climate crisis, expanding resource extraction, and Indigenous political mobilization in the circumpolar North are constituent parts of the global present. *New Arctic Cinemas* presents an original, comparative, and interventionist historiography of film and media in twenty-first-century Scandinavia, Greenland, Russia, Canada, and the United States to situate Arctic media in the place it rightfully deserves to occupy: as central to global environmental concerns and Indigenous media sovereignty and self-determination movements. The works of contemporary Arctic filmmakers, from Zacharias Kunuk and Alethea Arnaqu-Baril to Amanda Kernell and Inuk Silis Hoegh, reach worldwide audiences. In examining the reach and influence of these artists and their work, Scott MacKenzie and Anna Westerstaal Stenport reveal a global media system of intertwined production contexts, circulation opportunities, and imaginaries—all centering the Arctic North.



CALIFORNIA
COLUMBIA
PRINCETON
THE UNIVERSITY PRESS GROUP

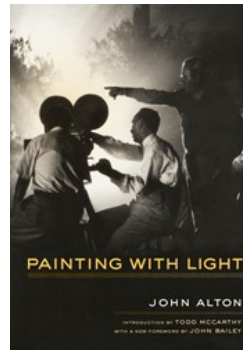


Ozu

Donald Richie
9780520032774
£29.00 • \$33.95
Trade Paperback
Performing Arts / Film
March 1977
University of California Press

"Substantially the book that devotees of the director have been waiting for: a full-length critical work about Ozu's life, career and working methods, buttressed with reproductions of pages from his notebooks and shooting scripts, numerous quotes from co-workers and Japanese critics, a great many stills and an unusually detailed filmography."—*Sight and Sound*

Yasujiro Ozu, the man whom his kinsmen consider the most Japanese for all film directors, had but one major subject, the Japanese family, and but one major theme, its dissolution. The Japanese family in dissolution figures in every one of his fifty-three films. In his later pictures, the whole world exists in one family, the characters are family members rather than members of a society, and the ends of the earth seem no more distant than the outside of the house.



Painting With Light

John Alton
9780520275843
£30.00 • \$34.95
Trade Paperback
Performing Arts / Film
February 2013
University of California Press

Few cinematographers have had as decisive an impact on the cinematic medium as John Alton. Best known for his highly stylized film noir classics *T-Men*, *He Walked by Night*, and *The Big Combo*, Alton earned a reputation during the 1940s and 1950s as one of Hollywood's consummate craftsmen through his visual signature of crisp shadows and sculpted beams of light. No less renowned for his virtuoso color cinematography and deft appropriation of widescreen and Technicolor, he earned an Academy Award in 1951 for his work on the musical *An American in Paris*. First published in 1949, *Painting With Light* remains one of the few truly canonical statements on the art of motion picture photography, an unrivaled historical document on the workings of postwar American cinema. In simple, non-technical language, Alton explains the job of the cinematographer and explores how lighting, camera techniques, and choice of locations determine the visual mood of film. Todd McCarthy's introduction provides an overview of Alton's biography and career and explores the influence of his work on contemporary cinematography and the foreword, written expressly for this edition by award-winning cinematographer John Bailey, explores Alton's often contentious relationships with colleagues, the American Society of Cinematographers, and the movie industry itself.



The Power of Podcasting

Siobhán McHugh
9780231208772
£28.00 • \$32.00
Trade Paperback
Computers / Internet / Podcasting &
Webcasting
October 2022
Columbia University Press

Podcasts have become an essential part of popular culture for millions of listeners. They provide a new way to absorb information that once might have been read in newspapers, books, or magazines or heard over the radio. Podcasting is hailed for its intimacy and authenticity in an age of mistrust and disinformation. But while it is relatively easy to make a podcast, it is much harder to make a great one.

In *The Power of Podcasting*, award-winning podcast producer and leading international audio scholar Siobhán McHugh dissects what makes a good podcast and outlines how you can create one yourself. She blends practical insights into and critical analysis of the art of audio storytelling. Packed with case studies, history, tips, and techniques from McHugh's decades of experience, this book brings together a wealth of knowledge to introduce readers to the possibilities of the world of sound.

If you've ever said you want to start a podcast, this is the book you need to understand the craft, the history, and the power of creating meaningful stories through sound.



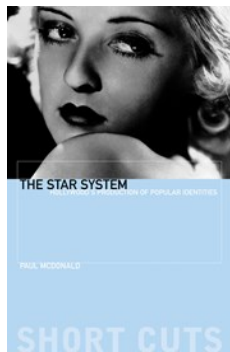
Seeing Things

Kartik Nair
9780520392281
£25.00 • \$29.95
Trade Paperback
Performing Arts / Film
January 2024
University of California Press

In 1980s India, the Ramsay Brothers and other filmmakers produced a wave of horror movies about soul-sucking witches, knife-wielding psychopaths, and dark-caped vampires. *Seeing Things* is about the sudden cuts, botched makeup effects, continuity errors, and celluloid damage found in these movies. Kartik Nair reads such "failures" as clues to the conditions in which the films were made, censored, and seen, offering a view from below of the world's largest film culture. By combining close analysis with extensive archival research and original interviews, *Seeing Things* reveals the spectral materialities informing the genre's haunted houses, grotesque bodies, and graphic violence.



CALIFORNIA
COLUMBIA
PRINCETON
THE UNIVERSITY PRESS GROUP



The Star System

Paul McDonald

9781903364024

£17.99 • \$21.00

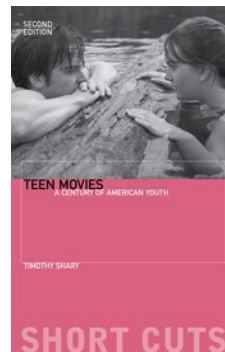
Trade Paperback

Performing Arts / Film / History & Criticism

June 2001

Wallflower Press

Looks at the development and changing organization of the star system in the American film industry. Tracing the popularity of star performers from the early "cinema of attractions" to the Internet universe, Paul McDonald explores the ways in which Hollywood has made and sold its stars. Through focusing on particular historical periods, case studies of Mary Pickford, Bette Davis, James Cagney, Julia Roberts, Tom Cruise, and Will Smith illustrate the key conditions influencing the star system in silent cinema, the studio era and the New Hollywood.



Teen Movies

Timothy Shary

9780231206211

£17.99 • \$22.00

Trade Paperback

Performing Arts / Film / History & Criticism

October 2023

Wallflower Press

Cinema has always engaged with the experiences, hopes, fears, and anxieties of—and about—adolescents, teenagers, and young people. This book is a comprehensive and accessible history of the depiction of teenagers in American film, from the silent era to the twenty-first century.

Timothy Shary explores the development of teenage roles across eras and industrial cycles, such as the juvenile delinquent pictures of the 1950s, the beach movies of the 1960s, the horror films of the 1980s, and the fantasy epics of the 2000s. He considers the varied genres of the teen movie—horror and melodrama, romance and adventure, fantasy and science fiction—and its shifting themes and tropes around sex and gender, childhood and adulthood, rebellion and social order, crime and consumer culture. *Teen Movies* features analyses of films such as *Rebel Without a Cause* (1955), *Splendor in the Grass* (1961), *Carrie* (1976), *The Breakfast Club* (1985), *American Pie* (1999), and the *Twilight* series (2008–2012).

This second edition is updated throughout and features a new chapter examining Millennials and Generation Z on screen, with discussions of many contemporary topics, including queer youth in movies like *Moonlight* (2016), abortion in films such as *Never Rarely Sometimes Always* (2020), and the flourishing of a "tween" cinema as seen in *Are You There God? It's Me, Margaret.* (2023).

Theory of Film

Siegfried Kracauer

9780691037042

£35.00 • \$42.00

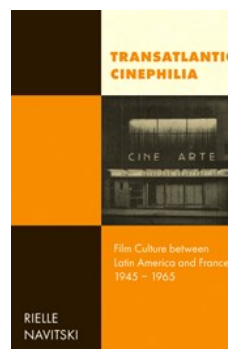
Trade Paperback

Performing Arts / Film / History & Criticism

December 1997

Princeton University Press

Siegfried Kracauer's classic study, originally published in 1960, explores the distinctive qualities of the cinematic medium. The book takes its place alongside works in classical film theory by such figures as Béla Balázs, Rudolf Arnheim, and André Bazin, among others, and has met with much critical dispute. In this new edition, Miriam Bratu Hansen, examining the book in the context of Kracauer's extensive film criticism from the 1920s, provides a framework for appreciating the significance of *Theory of Film* for contemporary film theory.



Transatlantic Cinephilia

Rielle Navitski

9780520391437

£25.00 • \$29.95

Trade Paperback

Performing Arts / Film / History & Criticism

November 2023

University of California Press

In the two decades after World War II, a vibrant cultural infrastructure of cineclubs, archives, festivals, and film schools took shape in Latin America through the labor of film enthusiasts who often worked in concert with French and France-based organizations. In promoting the emerging concept and practice of art cinema, these film-related institutions advanced geopolitical and class interests simultaneously in a polarized Cold War climate. Seeking to sharpen viewers' critical faculties as a safeguard against ideological extremes, institutions of film culture lent prestige to Latin America's growing middle classes and capitalized on official and unofficial efforts to boost the circulation of French cinema, enhancing the nation's soft power in the wake of military defeat and occupation. As the first book-length, transnational analysis of postwar Latin American film culture, *Transatlantic Cinephilia* deepens our understanding of how institutional networks have nurtured alternative and nontheatrical cinemas.



CALIFORNIA
COLUMBIA
PRINCETON
THE UNIVERSITY PRESS GROUP



Transcendental Style in Film

Paul Schrader

9780520296817

£25.00 • \$29.95

Trade Paperback

Performing Arts / Film / Direction & Production

May 2018

University of California Press

With a new introduction, acclaimed director and screenwriter Paul Schrader revisits and updates his contemplation of slow cinema over the past fifty years. Unlike the style of psychological realism, which dominates film, the transcendental style expresses a spiritual state by means of austere camerawork, acting devoid of self-consciousness, and editing that avoids editorial comment. This seminal text analyzes the film style of three great directors—Yasujiro Ozu, Robert Bresson, and Carl Dreyer—and posits a common dramatic language used by these artists from divergent cultures. The new edition updates Schrader's theoretical framework and extends his theory to the works of Andrei Tarkovsky (Russia), Béla Tarr (Hungary), Theo Angelopoulos (Greece), and Nuri Bilge Ceylan (Turkey), among others. This key work by one of our most searching directors and writers is widely cited and used in film and art classes. With evocative prose and nimble associations, Schrader consistently urges readers and viewers alike to keep exploring the world of the art film.

Voyages of Discovery

Barry Keith Grant

9780231206235

£30.00 • \$35.00

Trade Paperback

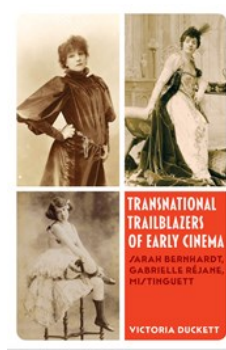
Performing Arts / Film / History & Criticism

May 2023

Wallflower Press

Frederick Wiseman is America's foremost chronicler of public institutions. His films have focused on city, state, and local governments; hospitals; asylums; creative organizations and museums; schools; libraries; and more. In recent years, Wiseman's work has reached a new level of popularity, with films such as *In Jackson Heights* (2015), *Monrovia, Indiana* (2018), and *City Hall* (2020) all earning widespread acclaim.

Voyages of Discovery is the definitive account of Wiseman's career, offering a comprehensive analysis of the work of the leading documentary filmmaker in the United States. In this updated edition, Barry Keith Grant adds new material exploring the documentarian's works since the 1990s, discussing every film in Wiseman's remarkable sixty-year career. He examines the core concerns running across Wiseman's work from the early films, which focus on documenting institutional failure, through an expanding interest in cultural institutions and ideology, to a blossoming embrace of democracy in later films. He pays particular attention to Wiseman's strategies for involving and implicating the spectator in the institutional processes the films document. Grant also places Wiseman within the history of the documentary and other traditions of American art and considers the relationship between documentary film and authorship. *Voyages of Discovery* is an important book for anyone interested in Wiseman's work or how documentary film can reveal the fabric of our shared civic life.



Transnational Trailblazers of Early Cinema

Victoria Duckett

9780520382114

£30.00 • \$34.95

Trade Paperback

Performing Arts / Film

April 2023

University of California Press

A free ebook version of this title is available through Luminos, University of California Press's Open Access publishing program. Visit www.luminosoa.org to learn more.

At the forefront of the entertainment industries of the late nineteenth and early twentieth centuries were singular actors: Sarah Bernhardt, Gabrielle Réjane, and Mistinguett. Talented and formidable women with global ambitions, these performers forged connections with audiences across the world while pioneering the use of film and theatrics to gain international renown. *Transnational Trailblazers of Early Cinema* traces how these women emerged from the Parisian periphery to become world-famous stars. Building upon extensive archival research in France, England, and the United States, Victoria Duckett argues that, through intrepid business prowess and the use of early multimedia to cultivate their celebrity image, these three artists strengthened ties between countries, continents, and cultures during pivotal years of change.



What Film Is Good For

Julian Hanich

9780520386815

£25.00 • \$29.95

Trade Paperback

Performing Arts / Film / History & Criticism

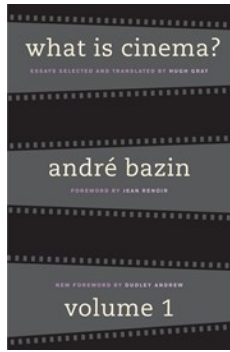
August 2023

University of California Press

For well over a century, going to the movies has been a favorite pastime for billions across the globe. But is film actually *good* for anything? This volume brings together thirty-six scholars, critics, and filmmakers in search of an answer. Their responses range from the most personal to the most theoretical—and, together, recast current debates about film ethics. Movie watching here emerges as a wellspring of value, able to sustain countless visions of "the good life." Films, these authors affirm, make us reflect, connect, adapt; they evoke wonder and beauty; they challenge and transform. In a word, its varieties of value make film *invaluable*.



CALIFORNIA
COLUMBIA
PRINCETON
THE UNIVERSITY PRESS GROUP



What Is Cinema? Volume I

André Bazin

9780520242272

£25.00 • \$29.95

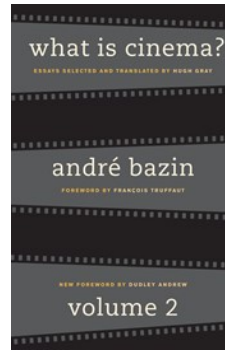
Trade Paperback

Performing Arts / Film

December 2004

University of California Press

André Bazin's *What Is Cinema?* (volumes I and II) have been classics of film studies for as long as they've been available and are considered the gold standard in the field of film criticism. Although Bazin made no films, his name has been one of the most important in French cinema since World War II. He was co-founder of the influential *Cahiers du Cinéma*, which under his leadership became one of the world's most distinguished publications. Championing the films of Jean Renoir (who contributed a short foreword to Volume I), Orson Welles, and Roberto Rossellini, he became the protégé of François Truffaut, who honors him touchingly in his foreword to Volume II. This new edition includes graceful forewords to each volume by Bazin scholar and biographer Dudley Andrew, who reconsiders Bazin and his place in contemporary film study. The essays themselves are erudite but always accessible, intellectual, and stimulating. As Renoir puts it, the essays of Bazin "will survive even if the cinema does not."



What Is Cinema? Volume II

André Bazin

9780520242289

£25.00 • \$29.95

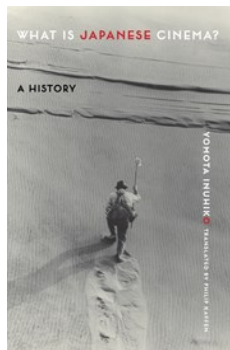
Trade Paperback

Performing Arts / Film

December 2004

University of California Press

André Bazin's *What Is Cinema?* (volumes I and II) have been classics of film studies for as long as they've been available and are considered the gold standard in the field of film criticism. Although Bazin made no films, his name has been one of the most important in French cinema since World War II. He was co-founder of the influential *Cahiers du Cinéma*, which under his leadership became one of the world's most distinguished publications. Championing the films of Jean Renoir (who contributed a short foreword to Volume I), Orson Welles, and Roberto Rossellini, he became the protégé of François Truffaut, who honors him touchingly in his foreword to Volume II. This new edition includes graceful forewords to each volume by Bazin scholar and biographer Dudley Andrew, who reconsiders Bazin and his place in contemporary film study. The essays themselves are erudite but always accessible, intellectual, and stimulating. As Renoir puts it, the essays of Bazin "will survive even if the cinema does not."



What Is Japanese Cinema?

Yomota Inuhiko

9780231191630

£22.00 • \$26.00

Trade Paperback

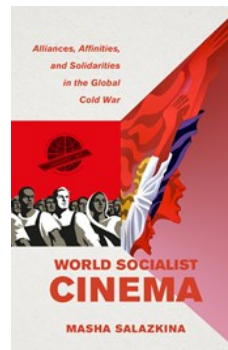
Performing Arts / Film / History & Criticism

April 2019

Columbia University Press

What might Godzilla and Kurosawa have in common? What, if anything, links Ozu's sparse portraits of domestic life and the colorful worlds of anime? In *What Is Japanese Cinema?* Yomota Inuhiko provides a concise and lively history of Japanese film that shows how cinema tells the story of Japan's modern age.

Discussing popular works alongside auteurist masterpieces, Yomota considers films in light of both Japanese cultural particularities and cinema as a worldwide art form. He covers the history of Japanese film from the silent era to the rise of J-Horror in its historical, technological, and global contexts. Yomota shows how Japanese film has been shaped by traditional art forms such as kabuki theater as well as foreign influences spanning Hollywood and Italian neorealism. Along the way, he considers the first golden age of Japanese film; colonial filmmaking in Korea, Manchuria, and Taiwan; the impact of World War II and the U.S. occupation; the Japanese film industry's rise to international prominence during the 1950s and 1960s; and the challenges and technological shifts of recent decades. Alongside a larger thematic discussion of what defines and characterizes Japanese film, Yomota provides insightful readings of canonical directors including Kurosawa, Ozu, Suzuki, and Miyazaki as well as genre movies, documentaries, indie film, and pornography. An incisive and opinionated history, *What Is Japanese Cinema?* is essential reading for admirers and students of Japan's contributions to the world of film.



World Socialist Cinema

Masha Salazkina

9780520393752

£30.00 • \$34.95

Trade Paperback

Performing Arts / Film

June 2023

University of California Press

A free ebook version of this title is available through Luminos, University of California Press's Open Access publishing program. Visit www.luminosoa.org to learn more.

In this capacious transnational film history, renowned scholar Masha Salazkina proposes a groundbreaking new framework for understanding the cinematic cultures of twentieth-century socialism. Taking as a point of departure the vast body of work screened at the Tashkent International Festival of Cinemas of Asia, Africa, and Latin America in the 1960s and 1970s, *World Socialist Cinema* maps the circulation of films between the Soviet Bloc and the countries of the Global South in the mid- to late twentieth century, illustrating the distribution networks, festival circuits, and informal channels that facilitated this international network of artistic and intellectual exchange. Building on decades of meticulous archival work, this long-anticipated film history unsettles familiar stories to provide an alternative to Eurocentric, national, and regional narratives, rooted outside of the capitalist West.



CALIFORNIA
COLUMBIA
PRINCETON
THE UNIVERSITY PRESS GROUP



Avant-Garde Film

Michael O'Pray

9781903364567

£17.99 • \$21.00

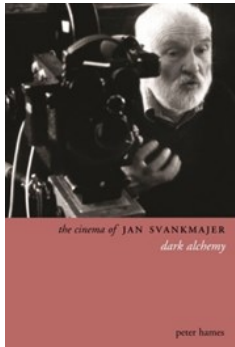
Trade Paperback

Performing Arts / Film

September 2003

Wallflower Press

Avant-Garde Film: Forms, Themes and Passions examines the variety of concerns and practices that have comprised the long history of avant-garde film at a level appropriate for undergraduate study. It covers the developments of experimental film-making since the modernist explosion in the 1920s in Europe through to the Soviet film experiments, the American Underground cinema and the French New Wave, structuralism and contemporary gallery work of the young British artists. Through in-depth case-studies, the book introduces students not only to the history of the avant-garde but also to varied analytical approaches to the films themselves - ranging from abstraction (Richter, Ruttmann) to surreal visions (Bunuel, Wyn Evans), underground subversion (Jack Smith, Warhol) to experimental narrative (Deren and Antonioni).



The Cinema of Jan Svankmajer

Peter Hames

9781905674459

£22.00 • \$26.00

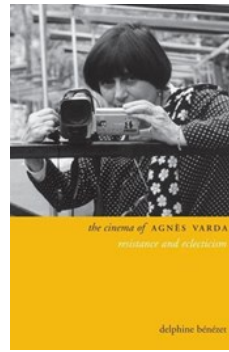
Trade Paperback

Performing Arts / Film

October 2008

Wallflower Press

The Cinema of Jan Svankmajer explores the legacy of this legendary Czech surrealist filmmaker, a key influence on directors such as Terry Gilliam and Tim Burton, and one of the greatest animators in cinema history. This updated second edition – still the only full-length study of his work—features contributions from scholars and colleagues within the Czech Surrealist movement, as well as a new chapter on Svankmajer's feature films and an extended interview with Svankmajer himself. This volume is required reading for all budding animators and disciples of surrealism.



The Cinema of Agnès Varda

Delphine Benezet

9780231169752

£22.00 • \$27.00

Trade Paperback

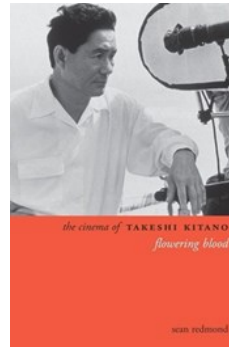
Performing Arts / Film / Direction &

Production

May 2014

Wallflower Press

Agnès Varda, a pioneer of the French New Wave, has been making radical films for over half a century. Many of these are considered by scholars, filmmakers, and audiences alike, as audacious, seminal, and unforgettable. This volume considers her production as a whole, revisiting overlooked films like *Mur*, *Murs/Documenteur* (1980–81), and connecting her cinema to recent installation work. This study demonstrates how Varda has resisted norms of representation and dictates of production. It also shows how she has elaborated a personal repertoire of images, characters, and settings, which all provide insight on their cultural and political contexts. The book thus offers new readings of this director's multifaceted rêveries, arguing that her work should be seen as an aesthetically influential and ethically-driven production where cinema is both a political and collaborative practice, and a synesthetic art form.



The Cinema of Takeshi Kitano

Sean Redmond

9780231163330

£22.00 • \$26.00

Trade Paperback

Performing Arts / Film / History & Criticism

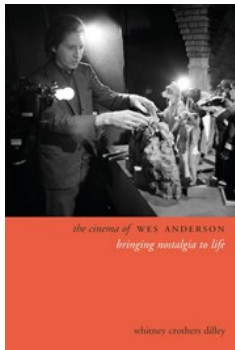
March 2013

Wallflower Press

The Cinema of Takeshi Kitano: Flowering Blood is a detailed aesthetic, Deleuzian, and phenomenological exploration of Japan's finest currently-working film director, performer, and celebrity. The volume uniquely explores Kitano's oeuvre through the tropes of stillness and movement, becoming animal, melancholy and loss, intensity, schizophrenia, and radical alterity; and through the aesthetic temperatures of color, light, camera movement, performance and urban and oceanic space. In this highly original monograph, all of Kitano's films are given due consideration, including *A Scene at the Sea* (1991), *Sonatine* (1993), *Dolls* (2002), and *Outrage* (2010).



CALIFORNIA
COLUMBIA
PRINCETON
THE UNIVERSITY PRESS GROUP



The Cinema of Wes Anderson

Whitney Crothers Dilley

9780231180696

£25.00 • \$30.00

Trade Paperback

Performing Arts / Film / History & Criticism

August 2017

Wallflower Press

Wes Anderson is considered one of the most important directors of the post-Baby Boom generation, making films such as *Rushmore* (1998) and *The Royal Tenenbaums* (2001) in a style so distinctive that his films are often recognizable from a single frame. Through the travelogue *The Darjeeling Limited* (2007) and the stop-motion animation of *Fantastic Mr. Fox* (2009), his films examine issues of gender, race, and class through dysfunctional family dynamics, with particular focus on masculinity and male bonding. Anderson's auteur status is enriched by his fascination with Truffaut and the French New Wave, as well as his authorship of every one of his screenplays, drawing on influences as diverse as Mark Twain, J. D. Salinger, Roald Dahl, and Stefan Zweig. Works such as *Moonrise Kingdom* (2012) and *The Grand Budapest Hotel* (2014) continue to fascinate with their postmodern, hyper-nostalgic attention to detail. This book explores the filmic and literary influences that have helped make Anderson a major voice in 21st century "indie" culture, and reveals why Wes Anderson is one of the most inventive filmmakers working in cinema today.



The Contemporary Superhero Film

Terence McSweeney

9780231192415

£17.99 • \$22.00

Trade Paperback

Performing Arts / Film / Genres / Action & Adventure

November 2020

Wallflower Press

Audiences around the globe continue to flock to see the latest releases from Marvel and DC studios, making it clear that superhero films resonate with the largest global audience that Hollywood has ever reached. Yet despite dominating theater screens like never before, the superhero genre remains critically marginalized—ignored at best and more often actively maligned.

Terence McSweeney examines this global phenomenon, providing a concise and up-to-date overview of the superhero genre. He lays out its narrative codes and conventions, exploring why it appeals to diverse audiences and what it has to say about the world in the first two decades of the twenty-first century. Unpacking the social, ideological, and cultural content of superhero films, he argues that the genre should be considered a barometer of contemporary social anxieties and a reflection of cultural values. McSweeney scrutinizes representations of gender, race, and sexuality as well as how the genre's conventions relate to and comment on contemporary political debates. Beyond American contributions to the genre, the book also features extensive analysis of superhero films from all over the world, contrasting them with the dominant U.S. model.

The book's presentation of a range of case studies and critical debates is accessible and engaging for students, scholars, and enthusiasts at all levels.



Disaster Movies

Stephen Keane

9781905674039

£18.99 • \$23.00

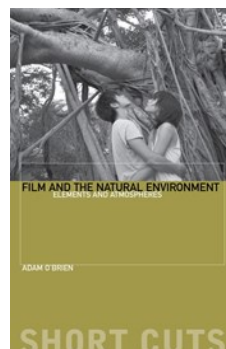
Trade Paperback

Performing Arts / Film / History & Criticism

September 2006

Wallflower Press

Stephen Keane's history of the disaster genre offers a detailed analysis of films such as *The Towering Inferno*, *Independence Day*, *Titanic*, and *The Day After Tomorrow*. He looks at the ways in which disaster movies can be read in relation to both contextual considerations and the increasing commercial demands of contemporary Hollywood. In this second edition, he adds new material regarding cinematic representations of disaster in the wake of 9/11 and an analysis of disaster movies in light of recent natural disasters. Keane continually reworks this previously unexplored genre.



Film and the Natural Environment

Adam O'Brien

9780231182652

£18.99 • \$23.00

Trade Paperback

Performing Arts / Film / History & Criticism

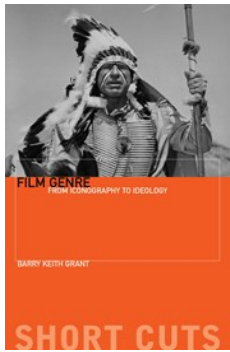
February 2018

Wallflower Press

Environmental themes are present in cinema more than ever before. But the relationship between film and the natural world is a long and complex one, not reducible to issues such as climate change and pollution. This volume demonstrates how an awareness of natural features and dynamics can enhance our understanding of three key film-studies topics—narrative, genre, and national cinema. It does so by drawing on examples from a broad historical and geographical spectrum, including *Sunrise, A River Called Titas*, and *Profound Desires of the Gods*. The first introductory text on a topic which has long been overlooked in the discipline, *Film and the Natural Environment* argues that the nonhuman world can be understood not just as a theme but as a creative resource available to all filmmakers. It invites readers to consider some of the particular strengths and weaknesses of cinema as communicator of environmental phenomena, and collates ideas and passages from a range of critics and theorists who have contributed to our understanding of moving images and the natural world.



CALIFORNIA
COLUMBIA
PRINCETON
THE UNIVERSITY PRESS GROUP



Film Genre

Barry Keith Grant

9781904764793

£18.99 • \$23.00

Trade Paperback

Performing Arts / Film / History & Criticism

April 2007

Wallflower Press

This is a concise evaluation of film genre, discussing genre theory and sample analyses of the western, science fiction, the musical, horror, comedy, and the thriller. It introduces the topic in an accessible way and includes sections on the principles of studying and understanding "the idea of genre"; genre and popular culture; the narrative and stylistic conventions of specific genres; the relations of genres to culture and history, race, gender, sexuality, class and national identity; and the complex relations between genre and authorship. Case studies include: *42nd Street*, *Pennies from Heaven*, *Red River*, *All That Heaven Allows*, *Night of the Living Dead*, *Die Hard*, *Little Big Man*, *Blue Steel*, and *Posse*.



Mise-en-scène

John Gibbs

9781903364062

£17.99 • \$21.00

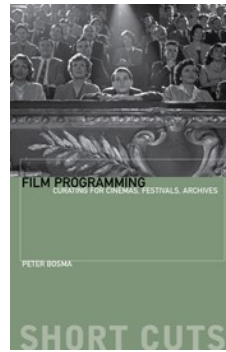
Trade Paperback

Performing Arts / Film / History & Criticism

March 2002

Wallflower Press

Mise-en-scène: Film Style and Interpretation explores and elucidates constructions of this fundamental concept in thinking about film. In uncovering the history of mise-en-scène within film criticism, and through the detailed exploration of scenes from films as *Imitation of Life* and *Lone Star*, John Gibbs makes the case for the importance of a sensitive understanding of film style, and provides an introduction to the skills of close reading. This book thus celebrates film-making as well as film criticism that is alive to the creative possibilities of visual style.



Film Programming

Peter Bosma

9780231174596

£18.99 • \$23.00

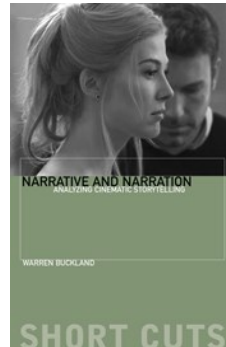
Trade Paperback

Performing Arts / Film

June 2015

Wallflower Press

This study explores artistic choices in cinema exhibition, focusing on film theaters, film festivals, and film archives and situating film-curating issues within an international context. Artistic and commercial film availability has increased overwhelmingly as a result of the digitization of the infrastructure of distribution and exhibition. The film trade's conventional structures are transforming and, in the digital age, supply and demand can meet without the intervention of traditional gatekeepers—everybody can be a film curator, in a passive or active way. This volume addresses three kinds of readers: those who want to become film curators, those who want to research the film-curating phenomenon, and those critical cinema visitors who seek to investigate the story behind the selection process of available films and the way to present them.



Narrative and Narration

Warren Buckland

9780231181433

£17.99 • \$22.00

Trade Paperback

Performing Arts / Film / History & Criticism

December 2020

Wallflower Press

From mainstream blockbusters to art house cinema, narrative and narration are the driving forces that organize a film. Yet attempts to explain these forces are often mired in notoriously complex terminology and dense theory. Warren Buckland provides a clear and accessible introduction that explains how narrative and narration work using straightforward language.

Narrative and Narration distills the basic components of cinematic storytelling into a set of core concepts: narrative structure, processes of narration, and narrative agents. The book opens with a discussion of the emergence of narrative and narration in early cinema and proceeds to illustrate key ideas through numerous case studies. Each chapter guides readers through different methods that they can use to analyze cinematic storytelling. Buckland also discusses how departures from traditional modes, such as feminist narratives, art cinema, and unreliable narrators, can complicate and corroborate the book's understanding of narrative and narration. Examples include mainstream films, both classic and contemporary; art house films of every stripe; and two relatively new styles of cinematic storytelling: the puzzle film and those driven by a narrative logic derived from video games. *Narrative and Narration* is a concise introduction that provides readers with fundamental tools to understand cinematic storytelling.



CALIFORNIA
COLUMBIA
PRINCETON
THE UNIVERSITY PRESS GROUP



New Korean Cinema

Darcy Paquet

9781906660253

£17.99 • \$21.00

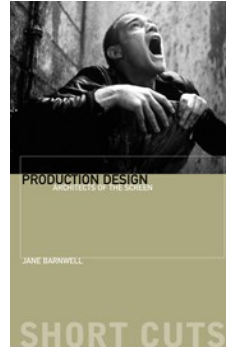
Trade Paperback

Performing Arts / Film

April 2010

Wallflower Press

New Korean Cinema charts the dramatic transformation of South Korea's film industry from the democratization movement of the late 1980s to the 2000s new generation of directors. The author considers such issues as government censorship, the market's embrace of Hollywood films, and the social changes which led to the diversification and surprising commercial strength of contemporary Korean films. Directors such as Hong Sang-soo, Kim Ki-duk, Park Chan-wook, and Bong Joon-ho are studied within their historical context together with a range of films including *Sopyonje* (1993), *Peppermint Candy* (1999), *Oldboy* (2003), and *The Host* (2006).



Production Design

Jane Barnwell

9781903364550

£17.99 • \$21.00

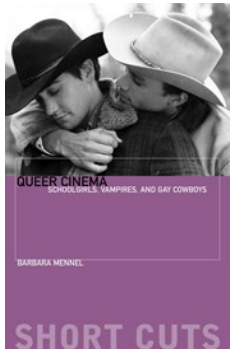
Trade Paperback

Art / Film & Video

March 2004

Wallflower Press

Production Design: Architects of the Screen explores the role of the production designer through a historical overview that maps out landmark film and television designs. From the familiar environs of television soap operas to the elaborate and disorientating *Velvet Goldmine*, Jane Barnwell considers how themes, motifs and colours offer clues to unravel plot, character and underlying concepts. In addressing the importance of physical space in film and TV, the book investigates questions of authenticity in detail, props, colours and materials. The design codes of period drama, more playful representations of the past and distinctive contemporary looks are discussed through the use of key examples ranging from musicals of the 1930s to cult films of the 1990s. The book also includes interviews with leading production designers and studies of *Trainspotting*, *The English Patient* and *Caravaggio*.



Queer Cinema

Barbara Mennel

9780231163132

£17.99 • \$21.00

Trade Paperback

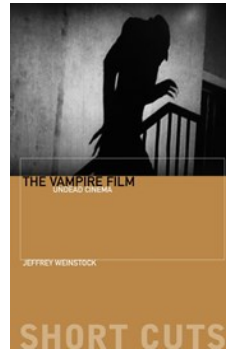
Performing Arts / Film / History & Criticism

October 2012

Wallflower Press

Queer Cinema: Schoolgirls, Vampires, and Gay Cowboys illustrates queer cinematic aesthetics by highlighting key films that emerged at historical turning points throughout the twentieth century. Barbara Mennel traces the representation of gays and lesbians from the sexual liberation movements of the roaring 1920s in Berlin to the Stonewall Rebellion in New York City and the emergence of queer activism and film in the early 1990s. She explains early tropes of queerness, such as the boarding school or the vampire, and describes the development of camp from 1950s Hollywood to underground art of the late 1960s in New York City.

Mennel concludes with an exploration of the contemporary mainstreaming of gay and lesbian films and global queer cinema. *Queer Cinema: Schoolgirls, Vampires and Gay Cowboys* not only offers an introduction to a gay and lesbian film history, but also contributes to an academic discussion about queer subversion of mainstream film.



The Vampire Film

Jeffrey Weinstock

9780231162012

£17.99 • \$21.00

Trade Paperback

Performing Arts / Film / History & Criticism

May 2012

Wallflower Press

This introductory volume offers an elegant analysis of the enduring appeal of the cinematic vampire. From Georges Méliès' early cinematic experiments to *Twilight* and *Let the Right One In*, the history of vampires in cinema can be organized by a handful of governing principles that help make sense of this movie monster's remarkable fecundity. Among these principles are that the cinematic vampire is invariably about sex and the vexed human relationship with technology, and that the vampire is always an overdetermined body condensing what a culture considers other. This volume includes in-depth studies of films including Powell's *A Fool There Was*, Franco's *Vampyros Lesbos*, Cronenberg's *Rabid*, Kümel's *Daughters of Darkness*, and Merhige's *Shadow of the Vampire*.

<hr/> Audio-Vision: Sound on Screen	Page 1	<hr/> Avant-Garde Film	Page 11
<hr/> Billy Wilder on Assignment	Page 1	<hr/> Breaking the Social Media Prism	Page 1
<hr/> Celluloid Democracy	Page 1	<hr/> The Cinema of Agnès Varda	Page 11
<hr/> The Cinema of Jan Svankmajer	Page 11	<hr/> The Cinema of Paul Thomas Anderson	Page 2
<hr/> The Cinema of Takeshi Kitano	Page 11	<hr/> The Cinema of Wes Anderson	Page 12
<hr/> Cinematic Guerrillas	Page 2	<hr/> The Contemporary Superhero Film	Page 12
<hr/> Crooked, but Never Common	Page 2	<hr/> Disaster Movies	Page 12
<hr/> Dr. No	Page 2	<hr/> Film and the Natural Environment	Page 12
<hr/> Film Genre	Page 13	<hr/> Film Manifestos and Global Cinema Cultures	Page 3
<hr/> Film Programming	Page 13	<hr/> Film Studies, second edition	Page 3
<hr/> Film, a Sound Art	Page 3	<hr/> The Films of Akira Kurosawa, Third Edition, Expanded and Updated	Page 3
<hr/> From Caligari to Hitler	Page 4	<hr/> German Expressionist Cinema	Page 4
<hr/> Hard Core	Page 4	<hr/> The Haunted Screen	Page 4
<hr/> Helen of Troy in Hollywood	Page 5	<hr/> Hollis Frampton	Page 5
<hr/> Incomplete	Page 5	<hr/> Kill the Documentary	Page 5
<hr/> Making Stereo Fit	Page 6	<hr/> Maverick Movies	Page 6
<hr/> Men, Women, and Chain Saws	Page 6	<hr/> Mise-en-scène	Page 13
<hr/> Narrative and Narration	Page 13	<hr/> New Arctic Cinemas	Page 6
<hr/> New Korean Cinema	Page 14	<hr/> Ozu	Page 7
<hr/> Painting With Light	Page 7	<hr/> The Power of Podcasting	Page 7

_____	Production Design	Page 14	_____	Queer Cinema	Page 14
_____	Seeing Things	Page 7	_____	The Star System	Page 8
_____	Teen Movies	Page 8	_____	Theory of Film	Page 8
_____	Transatlantic Cinephilia	Page 8	_____	Transcendental Style in Film	Page 9
_____	Transnational Trailblazers of Early Cinema	Page 9	_____	The Vampire Film	Page 14
_____	Voyages of Discovery	Page 9	_____	What Film Is Good For	Page 9
_____	What Is Cinema? Volume I	Page 10	_____	What Is Cinema? Volume II	Page 10
_____	What Is Japanese Cinema?	Page 10	_____	World Socialist Cinema	Page 10