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Film Studies & Media Studies

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Complete Catalogue

Autumn 2021



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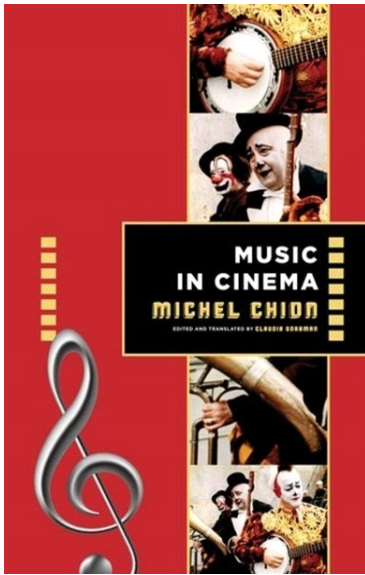


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Music in Cinema

Claudia Gorbman, Michel Chion

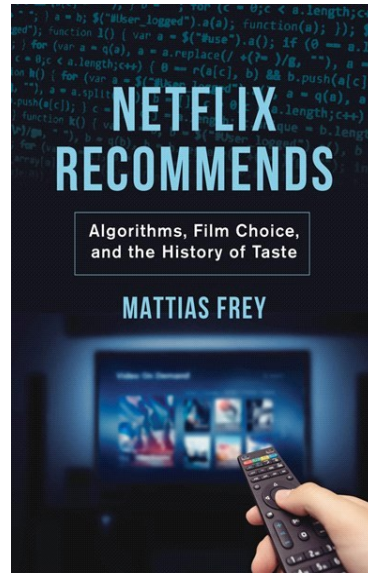
Michel Chion is renowned for his explorations of the significance of frequently overlooked elements of cinema, particularly the role of sound. In this inventive and inviting book, Chion considers how cinema has deployed music. He shows how music and film not only complement but also transform each other.

The first section of the book examines film music in historical perspective, and the second section addresses the theoretical implications of the crossover between art forms. Chion discusses a vast variety of films across eras, genres, and continents, embracing all the different genres of music that filmmakers have used to tell their stories. Beginning with live accompaniment of silent films in early movie houses, the book analyzes Al Jolson's performance in *The Jazz Singer*, the zither in *The Third Man*, Godard's patchwork sound editing, the synthesizer welcoming the flying saucer in *Close Encounters of the Third Kind*, and the Kinshasa orchestra in *Felicité*, among many more. Chion considers both original scores and incorporation of preexisting works, including the use and reuse of particular composers across cinematic traditions, the introduction of popular music such as jazz and rock, and directors' attraction to atonal and dissonant music as well as musique concrète, of which he is a composer.

Wide-ranging and original, *Music in Cinema* offers a welcoming overview for students and general readers as well as refreshingly new and valuable perspectives for film scholars.

9780231198899
\$32.00 | £25.00
Paperback
400 pages | 152.4mm : 228.6mm
2021

ART / Film & Video
Film and Culture Series
Columbia University Press



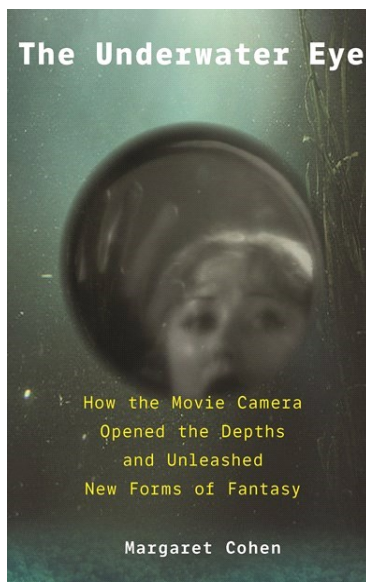
Netflix Recommends

Algorithms, Film Choice, and the History of Taste
Mattias Frey

Algorithmic recommender systems, deployed by media companies to suggest content based on users' viewing histories, have inspired hopes for personalized, curated media but also dire warnings of filter bubbles and media homogeneity. Curiously, both proponents and detractors assume that recommender systems for choosing films and series are novel, effective, and widely used. Scrutinizing the world's most subscribed streaming service, Netflix, this book challenges that consensus. Investigating real-life users, marketing rhetoric, technical processes, business models, and historical antecedents, Mattias Frey demonstrates that these choice aids are neither as revolutionary nor as alarming as their celebrants and critics maintain—and neither as trusted nor as widely used. *Netflix Recommends* brings to light the constellations of sources that real viewers use to choose films and series in the digital age and argues that although some lament AI's hostile takeover of humanistic cultures, the thirst for filters, curators, and critics is stronger than ever.

9780520382046
\$29.95 | £24.00
Paperback
282 pages | 6in : 9in
2021

Social Science / Media Studies
University of California Press



The Underwater Eye

How the Movie Camera Opened the Depths and Unleashed New Realms of Fantasy

Margaret Cohen

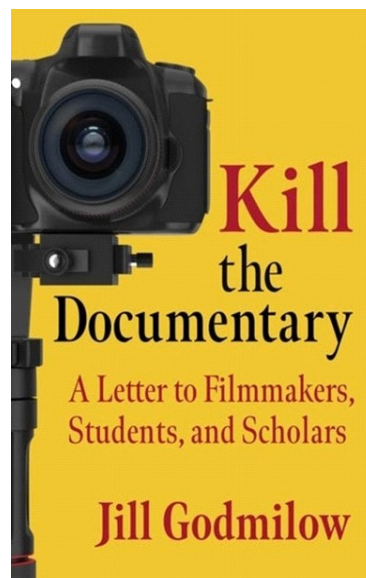
A rich history of underwater filmmaking and how it has profoundly influenced the aesthetics of movies and public perception of the oceans

In *The Underwater Eye*, Margaret Cohen tells the fascinating story of how the development of modern diving equipment and movie camera technology has allowed documentary and narrative filmmakers to take human vision into the depths, creating new imagery of the seas and the underwater realm, and expanding the scope of popular imagination. Innovating on the most challenging film set on earth, filmmakers have tapped the emotional power of the underwater environment to forge new visions of horror, tragedy, adventure, beauty, and surrealism, entertaining the public and shaping its perception of ocean reality.

Examining works by filmmakers ranging from J. E. Williamson, inventor of the first undersea film technology in 1914, to Wes Anderson, who filmed the underwater scenes of his 2004 *The Life Aquatic with Steve Zissou* entirely in a pool, *The Underwater Eye* traces how the radically alien qualities of underwater optics have shaped liquid fantasies for more than a century. Richly illustrated, the book explores documentaries by Jacques Cousteau, Louis Malle, and Hans Hass, art films by Man Ray and Jean Vigo, and popular movies and television shows such as *20,000 Leagues Under the Sea*, *Creature from the Black Lagoon*, *Sea Hunt*, the Bond films, *Jaws*, *The Abyss*, and *Titanic*. In exploring the cultural impact of underwater filmmaking, the book also asks compelling questions about the role film plays in engaging the public with the remote ocean, a frontline of climate change.

9780691197975
\$35.00 | £28.00
Hardback
312 pages | 155.57mm : 234.95mm
2022

Social Science / Media Studies
Princeton University Press



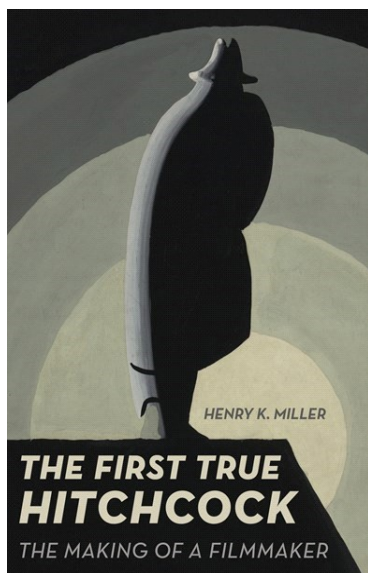
Kill the Documentary

A Letter to Filmmakers, Students, and Scholars
Jill Godmilow

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.

9780231202770
\$30.00 | £25.00
Paperback
224 pages | 155.575mm : 234.95mm
2022
Investigating Visible Evidence: New Challenges
for Documentary
Columbia University Press



The First True Hitchcock

The Making of a Filmmaker
Henry K. Miller

This untold origin story of the filmmaker excavates the first true Hitchcock film and explores its transatlantic history.

Alfred Hitchcock called *The Lodger* "the first true Hitchcock movie," one that anticipated all the others. And yet, the story of how *The Lodger* came to be made is shrouded in myth, often repeated and much embellished, by even Hitchcock himself. The truth—revealed in new archival discoveries—is stranger still. *The First True Hitchcock* traces a twelve-month period that encompasses *The Lodger*'s production in 1926 and general release in 1927, presenting a new picture of this pivotal year in Hitchcock's life. Henry K. Miller situates *The Lodger* against the backdrop of a continent shattered by war and confronted with the looming presence of a new superpower, the United States, whose most visible export was film. The previously untold story of *The Lodger*'s making in the London fog and its attempted remaking in the Los Angeles sun is the story of how Hitchcock became Hitchcock.

9780520343566
\$26.95 | £21.00
Paperback
240 pages | 6in : 9in
2022

Performing Arts / Individual Director
University of California Press



All the News That's Fit to Click

How Metrics Are Transforming the Work of
Journalists
Caitlin Petre

From the *New York Times* to *Gawker*, a behind-the-scenes look at how performance analytics are transforming journalism today—and how they might remake other professions tomorrow

Journalists today are inundated with data about which stories attract the most clicks, likes, comments, and shares. These metrics influence what stories are written, how news is promoted, and even which journalists get hired and fired. Do metrics make journalists more accountable to the public? Or are these data tools the contemporary equivalent of a stopwatch wielded by a factory boss, worsening newsroom working conditions and journalism quality? In *All the News That's Fit to Click*, Caitlin Petre takes readers behind the scenes at the *New York Times*, *Gawker*, and the prominent news analytics company Chartbeat to explore how performance metrics are transforming the work of journalism.

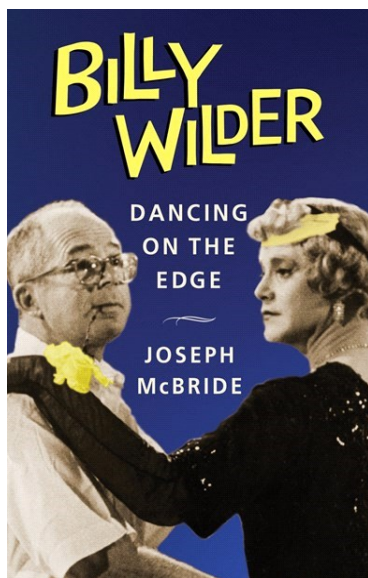
Petre describes how digital metrics are a powerful but insidious new form of managerial surveillance and discipline. Real-time analytics tools are designed to win the trust and loyalty of wary journalists by mimicking key features of addictive games, including immersive displays, instant feedback, and constantly updated "scores" and rankings. Many journalists get hooked on metrics—and pressure themselves to work ever harder to boost their numbers.

Yet this is not a simple story of managerial domination. Contrary to the typical perception of metrics as inevitably disempowering, Petre shows how some journalists leverage metrics to their advantage, using them to advocate for their professional worth and autonomy.

An eye-opening account of data-driven journalism, *All the News That's Fit to Click* is also an important preview of how the metrics revolution may transform other professions.

9780691177649
\$29.95 | £25.00
Hardback
280 pages | 155.45mm : 234.95mm
2021

Social Science / Media Studies
Princeton University Press



Billy Wilder

Dancing on the Edge
Joseph McBride

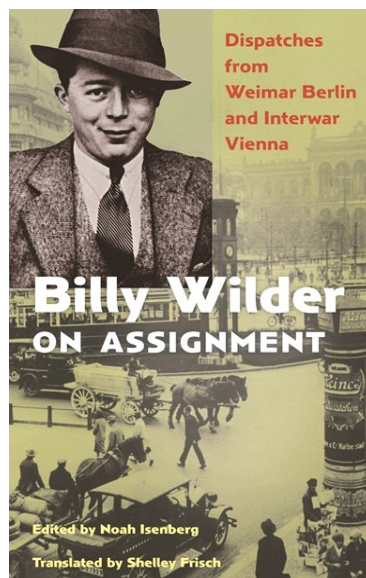
The director and cowriter of some of the world's most iconic films—including *Double Indemnity*, *Sunset Blvd.*, *Some Like It Hot*, and *The Apartment*—Billy Wilder earned acclaim as American cinema's greatest social satirist. Though an influential fixture in Hollywood, Wilder always saw himself as an outsider. His worldview was shaped by his background in the Austro-Hungarian Empire and work as a journalist in Berlin during Hitler's rise to power, and his perspective as a Jewish refugee from Nazism lent his films a sense of the peril that could engulf any society.

In this critical study, Joseph McBride offers new ways to understand Wilder's work, stretching from his days as a reporter and screenwriter in Europe to his distinguished as well as forgotten films as a Hollywood writer and his celebrated work as a writer-director. In contrast to the widespread view of Wilder as a hardened cynic, McBride reveals him to be a disappointed romantic. Wilder's experiences as an exile led him to mask his sensitivity beneath a veneer of wisecracking that made him a celebrated caustic wit. Amid the satirical barbs and exposure of social hypocrisies, Wilder's films are marked by intense compassion and a profound understanding of the human condition.

Mixing biographical insight with in-depth analysis of films from throughout Wilder's career as a screenwriter and director of comedy and drama, and drawing on McBride's interviews with the director and his collaborators, this book casts new light on the full range of Wilder's rich, complex, and distinctive vision.

9780231201469
\$40.00 | £30.00
Hardback
680 pages | 155.575mm : 234.95mm
2021

Performing Arts / Film & Video
Film and Culture Series
Columbia University Press



Billy Wilder on Assignment

Dispatches from Weimar Berlin and Interwar Vienna

Noah Isenberg, Billy Wilder, Shelley Frisch

"A revelation."—Marc Weingarten, *Washington Post*

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

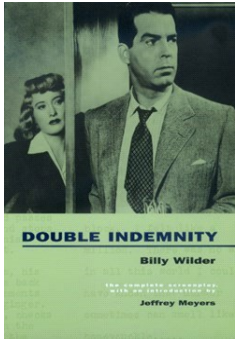
Before Billy Wilder became the screenwriter and director of iconic films like *Sunset Boulevard* and *Some Like It Hot*, he worked as a freelance reporter, first in Vienna and then in Weimar Berlin. *Billy Wilder on Assignment* brings together more than fifty articles, translated into English for the 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.

Filled with rich reportage and personal musings, *Billy Wilder on Assignment* showcases the burgeoning voice of a young journalist who would go on to become a great auteur.

9780691194943
\$24.95 | £20.00
Hardback
224 pages | 139.7mm : 215.9mm
2021

Performing Arts / Film & Video
Princeton University Press



Double Indemnity

The Complete Screenplay
Billy Wilder, Raymond Chandler, Jeffrey Meyers

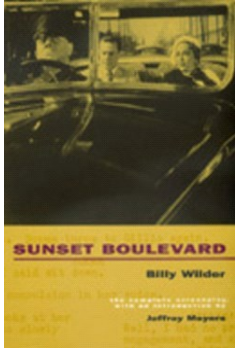
9780520218482
\$26.95 : £21.00
Paperback

139 pages | 6in : 9in
2000

Performing Arts
University of California Press

On every level -- writing, direction, acting -- *Double Indemnity* (1944) is a triumph and stands as one of the greatest achievements in Billy Wilder's career. Adapted from the James M. Cain novel by director Wilder and novelist Raymond Chandler, it tells the story of an insurance salesman, played by Fred MacMurray, who is lured into a murder-for-insurance plot by Barbara Stanwyck, in an archetypal femme fatale role. From its grim story to its dark, atmospheric lighting, *Double Indemnity* is a definitive example of World War II-era film noir. Wilder's approach is everywhere evident: in the brutal cynicism the film displays, the moral complexity, and in the empathy we feel for the killers. The film received almost unanimous critical success, garnering seven Academy Award nominations. More than fifty years later, most critics agree that this classic is one of the best films of all time. The collaboration between Wilder and Raymond Chandler produced a masterful script and some of the most memorable dialogue ever spoken in a movie.

This facsimile edition of *Double Indemnity* contains Wilder and Chandler's original -- and quite different -- ending, published here for the first time. Jeffrey Meyers's introduction contextualizes the screenplay, providing hilarious anecdotes about the turbulent collaboration, as well as background information about Wilder and the film's casting and production.



Sunset Boulevard

The Complete Screenplay
Billy Wilder, Jeffrey Meyers

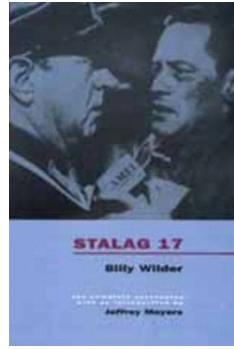
9780520218550
\$26.95 : £21.00
Paperback

143 pages | 6in : 9in
1999

Performing Arts
University of California Press

Sunset Boulevard (1950) is one of the most famous films in the history of Hollywood, and perhaps no film better represents Hollywood's vision of itself. Billy Wilder collaborated on the screenplay with the very able Charles Brackett, and with D. M. Marshman Jr., who later joined the team. Together they created a film both allusive and literate, with Hollywood's worst excesses and neuroses laid out for all to see. After viewing *Sunset Boulevard* Louis B. Mayer exclaimed: "We should throw this Wilder out of town!" The *New York Times*, however, gave the movie a rave review, praising "that rare blend of pungent writing, expert acting, masterly direction, and unobtrusively artistic photography." The film was nominated for Best Picture, and Wilder won an Academy Award for Best Story and Best Screenplay.

This facsimile edition of *Sunset Boulevard* makes it possible to get as much pleasure from reading the highly intelligent screenplay as from seeing the film. Jeffrey Meyers's introduction provides an intriguing array of background details about Wilder, the film's casting and production, and the lives of those connected to what has become a classic.



Stalag 17

The Complete Screenplay
Billy Wilder, Jeffrey Meyers

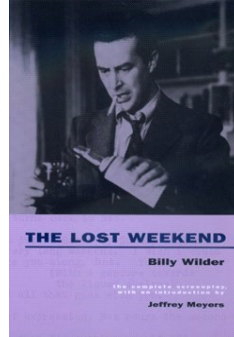
9780520218574
\$28.95 : £23.00
Paperback

152 pages | 6in : 9in
1999

Performing Arts
University of California Press

Stalag 17 (1953), the riveting drama of a German prisoner-of-war camp, was adapted from the Broadway play directed by José Ferrer in 1951. Billy Wilder developed the play and made the film version more interesting in every way. Edwin Blum, a veteran screenwriter and friend of Wilder's, collaborated on the screenplay but found working with Wilder an agonizing experience.

Wilder's mordant humor and misanthropy percolate throughout this bitter story of egoism, class conflict, and betrayal. As in a well-constructed murder mystery, the incriminating evidence points to the wrong man. Jeffrey Meyers's introduction enriches the reading of *Stalag 17* by including comparisons with the Broadway production and the reasons for Wilder's changes.



The Lost Weekend

The Complete Screenplay
Billy Wilder, Jeffrey Meyers

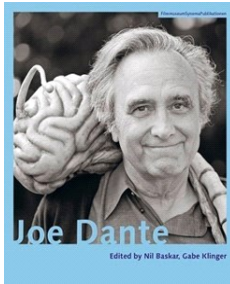
9780520218567
\$28.95 : £23.00
Paperback

124 pages | 6in : 9in
2000

Performing Arts
University of California Press

The Lost Weekend swept the 1945 Academy Awards, with nominations for Best Film Editing, Score, and Black and White Cinematography, and Oscars for Best Picture, Director, Actor, and Screenplay. It also received numerous awards at the Cannes Film Festival and the Golden Globes. Based on the novel by Charles Jackson, a work that many in Hollywood had thought unfilmable because of its relentless grimness, *The Lost Weekend* was one of the first films to explore the devastating effects of alcoholism. Ray Milland was cast against type as Don Birnam, a writer plagued by depression and self-doubt who, as his alcoholism progresses, slips into a horrifying downward spiral of lying, begging, stealing, and madness. Milland's riveting performance won him an Oscar. Jane Wyman also delivers a powerful performance as his faithful girlfriend, Helen St. James, whose selfless love offers Birnam a hope of redemption.

This facsimile edition of *The Lost Weekend* not only reveals the genius of the film but also illuminates how the script stands alone as a rare, wonderful piece of writing. Jeffrey Meyers's introduction looks at the transformation from novel to film and examines Wilder and coauthor Charles Brackett's methods as collaborators. Readers will gain important insights into the craft of screenwriting, and the personality and methods of one of Hollywood's greatest directors.



Joe Dante Nil Baskar, Gabe Klinger

9783901644528
\$32.50 : £25.00
Paperback

256 pages | 169.926mm : 200.152mm
2013

Performing Arts
Austrian Film Museum Books
Austrian Film Museum

In the often dreary landscape of Hollywood's blockbuster era, the cinema of Joe Dante has always stood out as a rare beacon of fearless originality. Blending humor with terror and trenchant political satire with sincere tributes to the moviegoing act itself, the "Dante touch" is best described as a free-for-all orgy of movies, memories and mischief. For the first time, this colourful universe—from *Hollywood Boulevard* to *Gremlins* to *Small Soldiers* and beyond—is comprehensively explored in an English language volume featuring a career-encompassing interview, new essays by Michael Almereyda, Jim Hoberman, Christoph Huber, Gabe Klinger, Violeta Kovacsics, Bill Krohn, Dušan Rebolj, John Sayles, and Mark Cotta Vaz, as well as a treasure trove of never-before-seen documents and illustrations.



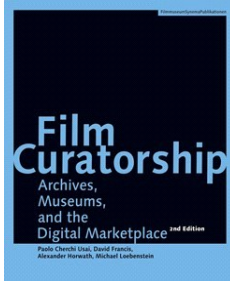
Jean-Marie Straub and Danièle Huillet Ted Fendt

9783901644641
\$29.50 : £25.00
Paperback

256 pages | 169.926mm : 200.152mm
2016

Performing Arts
FilmmuseumSynemaPublications
Austrian Film Museum

From their first film in 1963, Jean-Marie Straub and Danièle Huillet distinguished themselves as two of Europe's most inventive, generous, and uncompromising filmmakers. From *Machorka-Muff* (1963) through *These Encounters of Theirs* (2006), and in the subsequent solo work of Jean-Marie Straub, they developed groundbreaking and unique approaches to film adaptation, performance, sound recording, cinematography, and translation in films made across Germany, Italy, and France – including such modern classics as *The Chronicle of Anna Magdalena Bach* (1967), *Moses and Aaron* (1974), *Class Relations* (1983), and *Sicilia!* (1999). On the occasion of the first complete North American retrospective of their films in more than two decades, this volume traces the history of Straub's and Huillet's work, placing their films in the specific cultural, linguistic, and critical contexts in which they were produced and providing an account of their distribution and reception in the English-speaking world.



Film Curatorship Archives, Museums, and the Digital Marketplace Paolo Cherchi Usai, David Francis, Alexander Horwath, Michael Loebenstein

9783901644825
\$32.50 : £25.00
Paperback

240 pages | 169.926mm : 200.152mm
2020

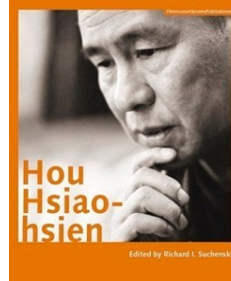
Performing Arts
FilmmuseumSynemaPublications
Austrian Film Museum

What are the major issues and challenges that film archives, cinémathèques, and film museums are bound to face in the digital age and at a time when there is an expectation of access on demand? What is curatorship, and what does it imply in the context of film preservation and presentation? Is there a concept of "cinema event" that transcends the idea of film as "content" or "art" in the era of information?

Film Curatorship is an experiment: a collective text, a montage of dialogues, conversations, and exchanges among four professionals representing three generations of film archivists and curators. It calls for an open philosophical and ethical debate on fundamental questions the profession must come to terms with in the twenty-first century.

The first edition of this book was jointly published with *Le Giornate del Cinema muto*, Pordenone, Italy.

The second edition features a new preface by the authors.



Hou Hsiao-hsien Richard I. Suchenski

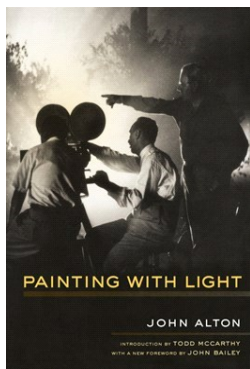
9783901644580
\$32.50 : £25.00
Paperback

272 pages | 169.926mm : 200.152mm
2014

Performing Arts
Austrian Film Museum Books
Austrian Film Museum

For younger critics and audiences, Taiwanese cinema enjoys a special status, comparable with that of Italian Neorealism and the French New Wave for earlier generations, a cinema that was and is in the midst of introducing an innovative sensibility and a fresh perspective. Hou Hsiao-hsien is the most important Taiwanese filmmaker working today, and his sensuous, richly nuanced films reflect everything that is vigorous and genuine in contemporary film culture. By combining multiple forms of tradition with a uniquely cinematic approach to space and time, Hou has created a body of work that, through its stylistic originality and historical gravity, opens up new possibilities for the medium.

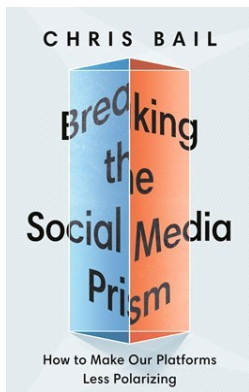
This new volume includes contributions by Olivier Assayas, Peggy Chiao, Chung Mong-hong, Jean-Michel Frodon, Hasumi Shigehiko, Ichiyama Shozo, Jia Zhang-ke, Kent Jones, Koreeda Hirokazu, Jean Ma, Ni Zhen, Abé Mark Nornes, James Quandt, Richard I. Suchenski, James Udden, and Wen Tien-hsiang, as well as conversations with Hou Hsiao-hsien and some of his most important collaborators over the decades.



Painting With Light

John Alton, John Bailey, Todd McCarthy

9780520275843
\$34.95 | £27.00
Paperback | 2013
Performing Arts
University of California Press

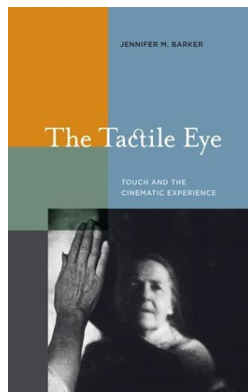


Breaking the Social Media Prism

How to Make Our Platforms Less Polarizing

Chris Bail

9780691203423
\$24.95 | £20.00
Hardback | 2021
Social Science
Princeton University Press

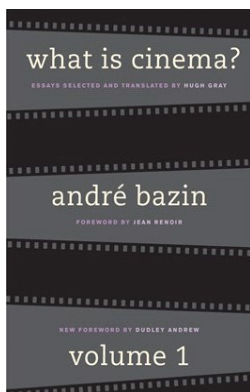


The Tactile Eye

Touch and the Cinematic Experience

Jennifer M. Barker

9780520258426
\$34.95 | £27.00
Paperback | 2009
Performing Arts
University of California Press

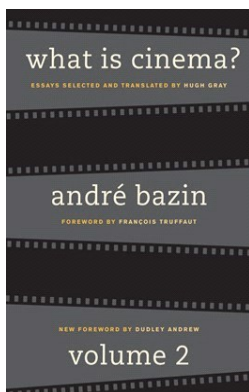


What Is Cinema?

Volume I

André Bazin, Hugh Gray, Jean Renoir, Dudley Andrew

9780520242272
\$29.95 | £24.00
Paperback | 2004
Performing Arts
University of California Press

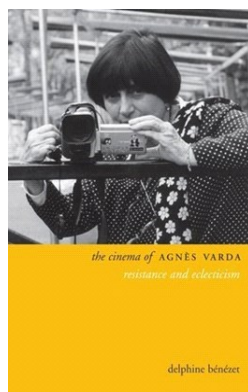


What Is Cinema?

Volume II

André Bazin, Hugh Gray, Dudley Andrew, François Truffaut

9780520242289
\$29.95 | £24.00
Paperback | 2004
Performing Arts
University of California Press

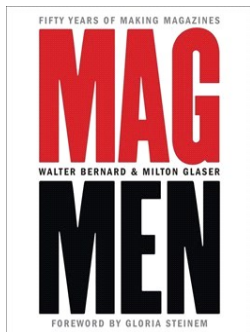


The Cinema of Agnès Varda

Resistance and Eclecticism

Delphine Benezet

9780231169752
\$27.00 | £20.00
Paperback | 2014
Performing Arts
Directors' Cuts
Wallflower Press

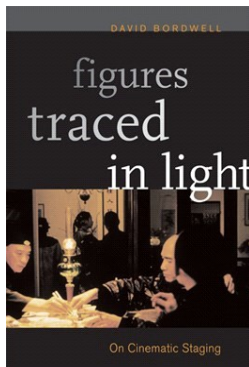


Mag Men

Fifty Years of Making Magazines

Walter Bernard, Milton Glaser

9780231191807
\$34.95 | £28.00
Hardback | 2019
Language Arts & Disciplines
Columbia University Press

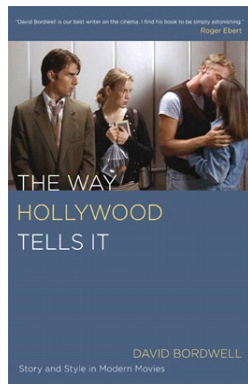


Figures Traced in Light

On Cinematic Staging

David Bordwell

9780520241978
\$34.95 | £27.00
Paperback | 2005
Performing Arts
University of California Press

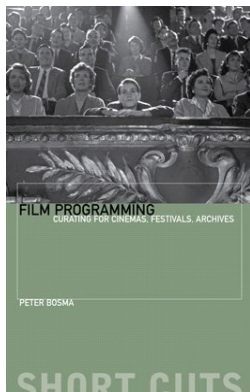


The Way Hollywood Tells It

Story and Style in Modern Movies

David Bordwell

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Paperback | 2006
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University of California Press

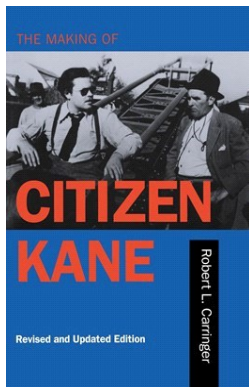


Film Programming

Curating for Cinemas, Festivals, Archives

Peter Bosma

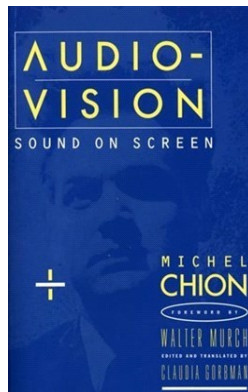
9780231174596
\$23.00 | £17.99
Paperback | 2015
Performing Arts
Short Cuts
Wallflower Press



The Making of Citizen Kane, Revised edition

Robert L. Carringer

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Paperback | 1996
Performing Arts
University of California Press

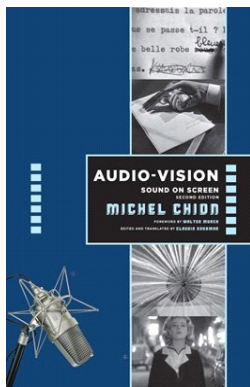


Audio-Vision

Sound on Screen

Michel Chion

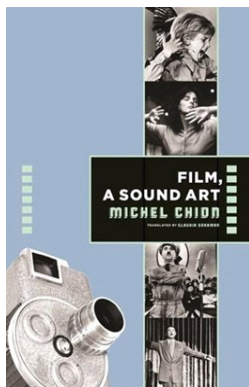
9780231078993
\$30.00 | £25.00
Paperback | 1994
Performing Arts
Columbia University Press



Audio-Vision: Sound on Screen

Michel Chion,
Claudia Gorbman

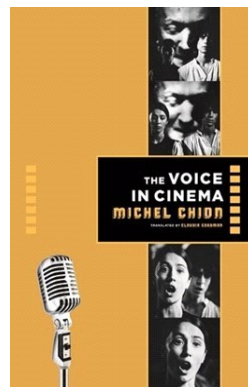
9780231185899
\$30.00 | £25.00
Paperback | 2019
Performing Arts
Columbia
University Press



Film, a Sound Art

Michel Chion,
Claudia Gorbman

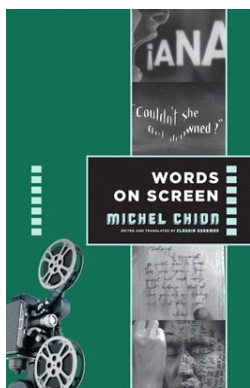
9780231137775
\$38.00 | £30.00
Paperback | 2009
Performing Arts
Film and Culture
Series
Columbia
University Press



The Voice in Cinema

Michel Chion,
Claudia Gorbman

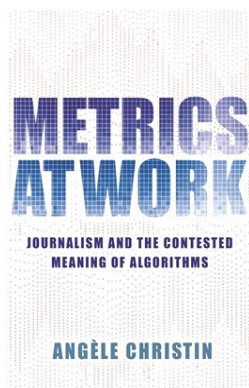
9780231108232
\$30.00 | £25.00
Paperback | 1999
Performing Arts
Columbia
University Press



Words on Screen

Michel Chion,
Claudia Gorbman

9780231174992
\$32.00 | £25.00
Paperback | 2017
Performing Arts
Film and Culture
Series
Columbia
University Press

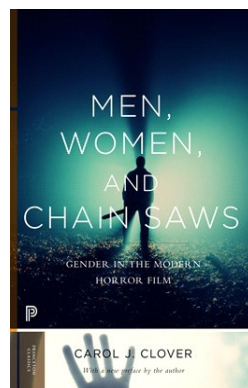


Metrics at Work

Journalism and the
Contested Meaning of
Algorithms

Angèle Christin

9780691175232
\$29.95 | £25.00
Hardback | 2020
Social Science
Princeton
University Press

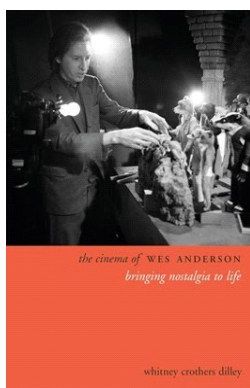


Men, Women, and Chain Saws

Gender in the Modern
Horror Film -
Updated Edition

Carol J. Clover

9780691166292
\$19.95 | £14.99
Paperback | 2015
Performing Arts
Princeton Classics
Princeton
University Press

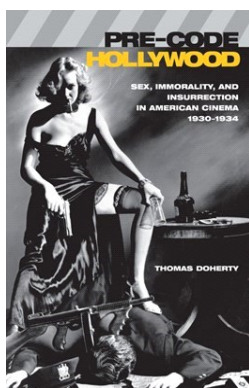


The Cinema of Wes Anderson

Bringing Nostalgia to
Life

Whitney Crothers
Dilley

9780231180696
\$30.00 | £25.00
Paperback | 2017
Performing Arts
Directors' Cuts
Wallflower Press

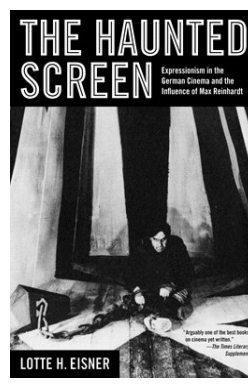


Pre-Code Hollywood

Sex, Immorality, and
Insurrection in
American Cinema,
1930-1934

Thomas Doherty

9780231110952
\$26.95 | £20.00
Paperback | 1999
Performing Arts
Columbia
University Press

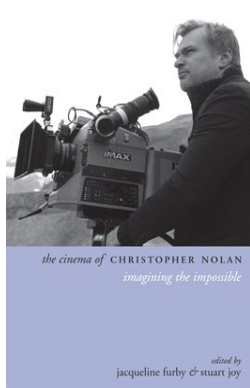


The Haunted Screen

Expressionism in the
German Cinema and
the Influence of Max
Reinhardt

Lotte H. Eisner,
Roger Greaves

9780520257900
\$34.95 | £27.00
Paperback | 2008
Performing Arts
University of
California Press

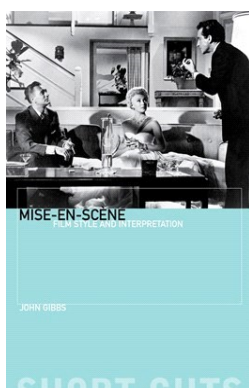


The Cinema of Christopher Nolan

Imagining the
Impossible

Jacqueline Furby,
Stuart Joy

9780231173971
\$32.00 | £25.00
Paperback | 2015
Performing Arts
Directors' Cuts
Wallflower Press

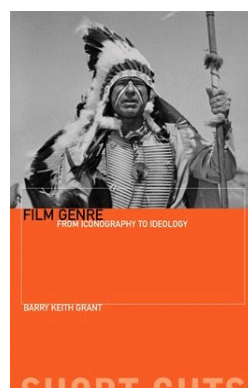


Mise-en-scène

Film Style and
Interpretation

John Gibbs

9781903364062
\$21.00 | £16.99
Paperback | 2002
Performing Arts
Short Cuts
Wallflower Press

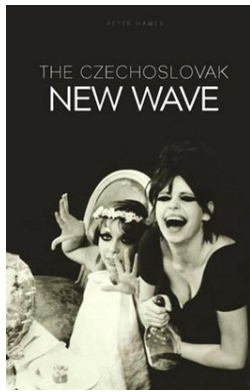


Film Genre

From Iconography to
Ideology

Barry Keith Grant

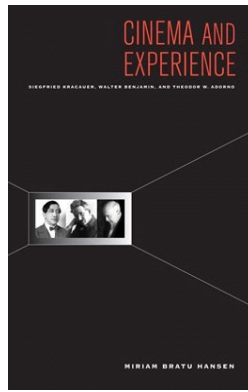
9781904764793
\$23.00 | £17.99
Paperback | 2007
Performing Arts
Short Cuts
Wallflower Press



The Czechoslovak New Wave

Peter A. Hames

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Paperback | 2005
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Wallflower Press

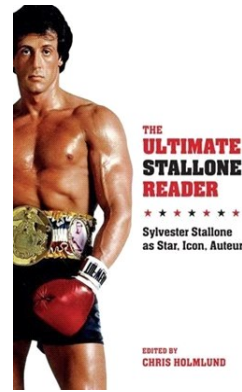


Cinema and Experience

Siegfried Kracauer, Walter Benjamin, and Theodor W. Adorno

Miriam Hansen, Edward Dimendberg

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\$34.95 | £27.00
Paperback | 2011
Performing Arts
Weimar and Now: German Cultural Criticism
University of California Press

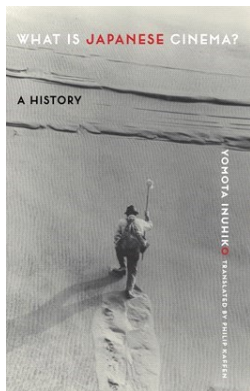


The Ultimate Stallone Reader

Sylvester Stallone as Star, Icon, Auteur

Chris Holmlund

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\$28.00 | £22.00
Paperback | 2014
Performing Arts
Wallflower Press

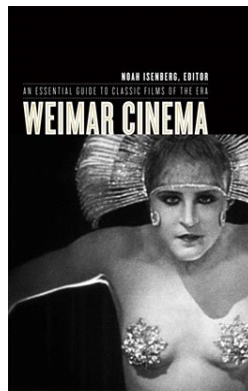


What Is Japanese Cinema?

A History

Yomota Inuhiko, Philip Kaffen

9780231191630
\$26.00 | £20.00
Paperback | 2019
Performing Arts
Columbia University Press

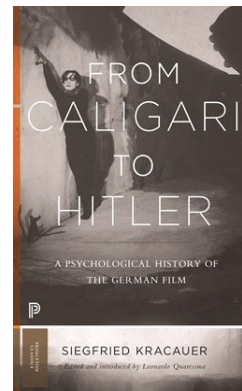


Weimar Cinema

An Essential Guide to Classic Films of the Era

Noah Isenberg

9780231130554
\$34.00 | £28.00
Paperback | 2009
Performing Arts
Film and Culture Series
Columbia University Press

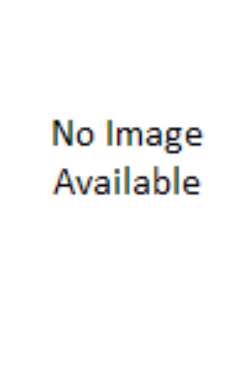


From Caligari to Hitler

A Psychological History of the German Film

Siegfried Kracauer, Leonardo Quaresima

9780691191348
\$22.95 | £17.99
Paperback | 2019
Performing Arts
Princeton Classics
Princeton University Press

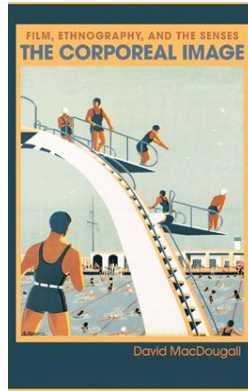


Theory of Film

The Redemption of Physical Reality

Siegfried Kracauer

9780691037042
\$39.95 | £30.00
Paperback | 1998
Performing Arts
Princeton University Press

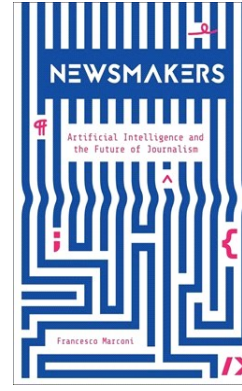


The Corporeal Image

Film, Ethnography, and the Senses

David MacDougall

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\$37.50 | £30.00
Paperback | 2005
Performing Arts
Princeton University Press

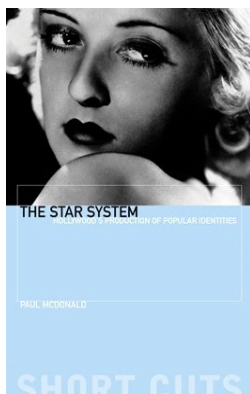


Newsmakers

Artificial Intelligence and the Future of Journalism

Francesco Marconi

9780231191371
\$28.00 | £22.00
Paperback | 2020
Language Arts & Disciplines
Columbia University Press

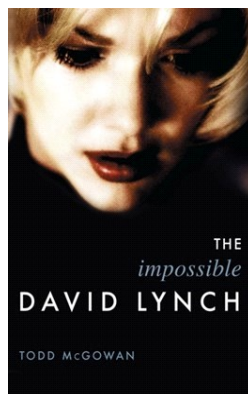


The Star System

Hollywood's Production of Popular Identities

Paul McDonald

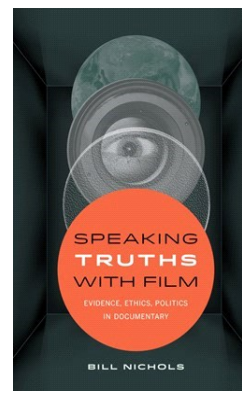
9781903364024
\$21.00 | £16.99
Paperback | 2001
Performing Arts
Short Cuts
Wallflower Press



The Impossible

Todd McGowan

9780231139557
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Paperback | 2007
Performing Arts
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Columbia University Press

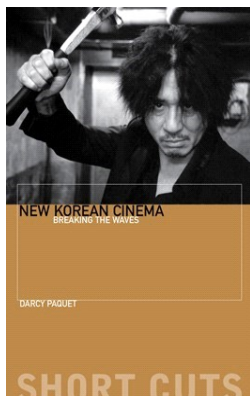


Speaking Truths with Film

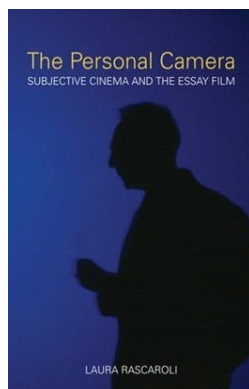
Evidence, Ethics, Politics in Documentary

Bill Nichols

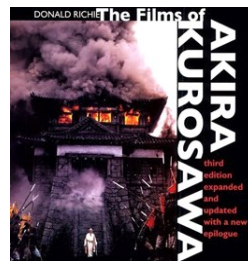
9780520290402
\$29.95 | £24.00
Paperback | 2016
Performing Arts
University of California Press



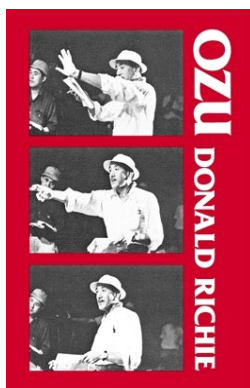
New Korean Cinema
Breaking the Waves
Darcy Paquet
9781906660253
\$21.00 | £16.99
Paperback | 2010
Performing Arts
Short Cuts
Wallflower Press



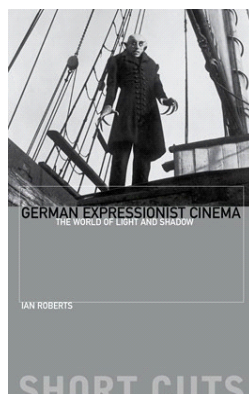
The Personal Camera
Subjective Cinema and the Essay Film
Laura Rascaroli
9781906660123
\$26.00 | £20.00
Paperback | 2009
Performing Arts
Nonfictions
Wallflower Press



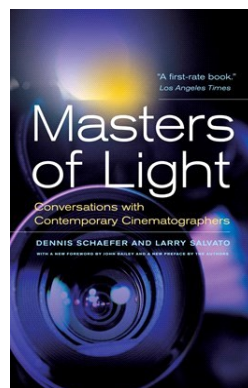
The Films of Akira Kurosawa
Third Edition, Expanded and Updated
Donald Richie
9780520220379
\$42.95 | £34.00
Paperback | 1999
Performing Arts
University of California Press



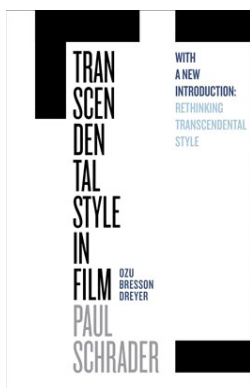
Ozu
His Life and Films
Donald Richie
9780520032774
\$33.95 | £27.00
Hardback | 1992
Performing Arts
University of California Press



German Expressionist Cinema
The World of Light and Shadow
Ian Roberts
9781905674602
\$23.00 | £17.99
Paperback | 2008
Performing Arts
Short Cuts
Wallflower Press



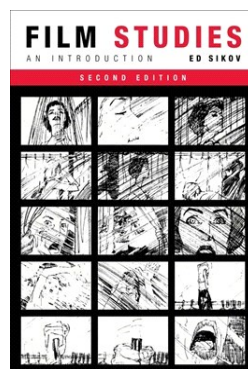
Masters of Light
Conversations with Contemporary Cinematographers
Dennis Schaefer, Larry Salvato, John Bailey
9780520274662
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Performing Arts
University of California Press



Transcendent Style in Film
Ozu, Bresson, Dreyer
Paul Schrader
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\$29.95 | £24.00
Paperback | 2018
Performing Arts
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Film Studies
An Introduction
Ed Sikov
9780231142939
\$34.00 | £28.00
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Performing Arts
Film and Culture Series
Columbia University Press



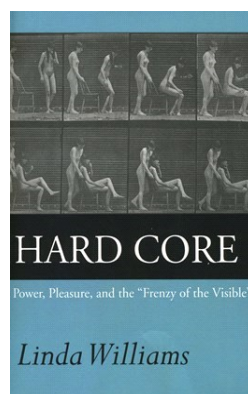
Film Studies, second edition
An Introduction
Ed Sikov
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Paperback | 2020
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Columbia University Press



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T.L. Taylor
9780691183558
\$27.95 | £22.00
Paperback | 2018
Social Science
Princeton Studies in Culture and Technology
Princeton University Press



Film Sound
Theory and Practice
Elisabeth Weis, John Belton
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\$45.00 | £35.00
Paperback | 1985
Performing Arts
Columbia University Press



Hard Core
Power, Pleasure, and the "Frenzy of the Visible", Expanded edition
Linda Williams
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Paperback | 1999
Performing Arts
University of California Press

Spectatorship

The Power of Looking On
Michele Aaron
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Short Cuts
Wallflower Press

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Richard Abel
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University of California Press

**French Film Theory and
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Richard Abel
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**French Film Theory and
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1939. Volume 2: 1929-1939
Richard Abel
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Newspapers and the Emergence
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Richard Abel
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University of California Press

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Newspapers and the Emergence
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Richard Abel
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Making Cinema American, 1900
-1910
Richard Abel
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The Crisis of National Cinema
Ernesto R. Acevedo-Muñoz
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University of California Press

**The Cinema of the Coen
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Hard-Boiled Entertainments
Jeffrey Adams
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Directors' Cuts
Wallflower Press

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Brothers**

Hard-Boiled Entertainments
Jeffrey Adams
\$85.00 | £66.00

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American Film Institute
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The AFI Catalog of Motion Pictures
Produced in the United States

**The 1961-1970: American
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American Film Institute
\$367.95 | £284.00

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**The 1911-1960: American
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American Feature Films
American Film Institute
\$210.00 | £162.00

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The AFI Catalog of Motion Pictures

**The 1931-1940: American
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American Film Institute
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The AFI Catalog of Motion Pictures
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Charles Affron
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Smutty Little Movies

The Creation and Regulation of
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Peter Alilunas
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9780520291713 | 2016 | PB
University of California Press

Smutty Little Movies

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Adult Video
Peter Alilunas
\$85.00 | £66.00

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Hitchcock Annual

Volume 17
Richard Allen, Sidney Gottlieb
\$26.00 | £20.00

9780231160025 | 2012 | PB
Hitchcock Annual

Hitchcock's Romantic Irony

Richard Allen
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Film and Culture Series
Columbia University Press

Hitchcock's Romantic Irony

Richard Allen
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Columbia University Press

European Nightmares

Horror Cinema in Europe Since
1945
Patricia Allmer, David Huxley,
Emily Brick
\$27.00 | £20.00

9780231162098 | 2012 | PB
Wallflower Press

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Horror Cinema in Europe Since
1945
Patricia Allmer, David Huxley,
Emily Brick
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9780231162067 | 2012 | HB
Wallflower Press

**Contemporary North
American Film Directors**

A Wallflower Critical Guide
Yoram Allon, Del Cullen,
Hannah Patterson, Nick James
\$35.00 | £28.00

9781903364529 | 2002 | PB
The Wallflower Critical Guides to
Contemporary Film Directors
Wallflower Press

**The Wallflower Critical
Guide to Contemporary
British and Irish Directors**

Yoram Allon, Del Cullen,
Hannah Patterson
\$32.00 | £25.00

9781903364215 | 2002 | PB
The Wallflower Critical Guides to
Contemporary Film Directors
Wallflower Press

**The Essay Film After Fact
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Nora M. Alter
\$32.00 | £25.00

9780231178211 | 2018 | PB
Film and Culture Series
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**The Essay Film After Fact
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Essays on the Essay Film

Nora M. Alter, Timothy Corrigan
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Film and Culture Series
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Essays on the Essay Film

Nora M. Alter, Timothy Corrigan
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Columbia University Press

Silent Film Sound

Rick Altman
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Rick Altman
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Wallflower Press

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Film, the Everyday, and Albert
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Paula Amad
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Joseph L. Anderson, Donald
Richie
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Hollywood and the Human
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Mark Lynn Anderson
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University of California Press

Twilight of the Idols

Hollywood and the Human
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Mark Lynn Anderson
\$85.00 | £66.00

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University of California Press

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Johan Andersson, Lawrence
Webb
\$37.00 | £30.00

9780231177474 | 2016 | PB
Wallflower Press

Global Cinematic Cities

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Johan Andersson, Lawrence
Webb
\$120.00 | £94.00

9780231177467 | 2017 | HB
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French Film
Dudley Andrew
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