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Spring 2023



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All the News That's Fit to Click

Caitlin Petre
9780691177649
£25.00
Hardcover
Social Science / Media Studies
September 2021
Princeton University Press

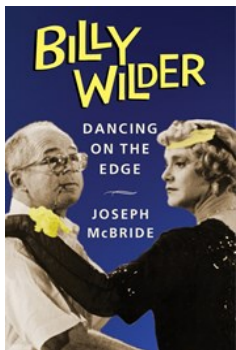
From the *New York Times* to *Gawker*, a behind-the-scenes look at how performance analytics are transforming journalism today—and how they might remake other professions tomorrow

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.



Billy Wilder

Joseph McBride
9780231201469
£30.00
Hardcover
Performing Arts / Film / Direction & Production
October 2021
Columbia University Press

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.



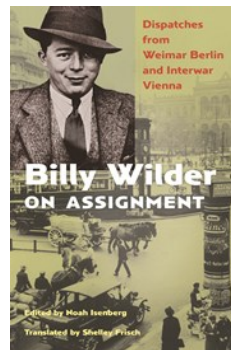
Audio-Vision: Sound on Screen

Michel Chion
9780231185899
£25.00
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
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*

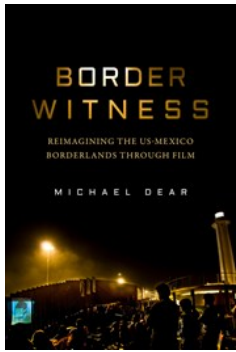
Acclaimed film director Billy Wilder's early writings—brilliantly translated into English for the first time

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.



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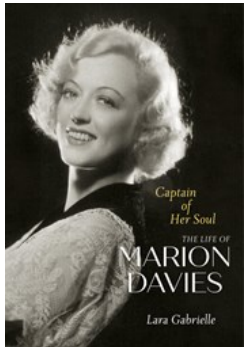
Border Witness

Michael Dear
9780520391932
£71.00
Hardcover
Performing Arts / Film
February 2023
[University of California Press](#)

What a century of border films teaches about the real and imagined worlds of the US-Mexico borderlands—and how this understanding helps build better relations across boundaries.

Border Witness is an account of cultural collision and fusion between Mexico and the United States, as seen on the ground and in films from the past hundred years. Blending film studies with political and cultural geography, Michael Dear investigates the making of cross-border identity and community in the territories between two nations.

Border Witness introduces a new "border film" genre just now entering its golden age. A geographer and activist, Dear adopts an accessible and engaged perspective, combining the stories told by these films with insights drawn from his own decades-long research and travel. From early silent films to virtual reality, and from revolution to the present global crisis, border films provide fresh evidence for real and imagined politics and for envisioning future transborder architectures carved from in-between spaces. In an era of global geopolitics that favors walls and war over diplomacy, Dear's insights have relevance for borders around the world.



Captain of Her Soul

Lara Gabrielle
9780520384200
£30.00
Hardcover
Performing Arts / Film / History & Criticism
September 2022
[University of California Press](#)

The comprehensive critical biography of silent-screen star Marion Davies, who fittingly referred to herself as "the captain of my soul."

From Marion Davies's humble days in Brooklyn to her rise to fame alongside press baron William Randolph Hearst, the public life story of the film star plays like a modern fairy tale shaped by gossip columnists, fan magazines, biopics, and documentaries. Yet the real Marion Davies remained largely hidden from view, as she was wary of interviews and trusted few with her true life story. In *Captain of Her Soul*, Lara Gabrielle pulls back layers of myth to show a complex and fiercely independent woman, ahead of her time, who carved her own path.

Through meticulous research, unprecedented access to archives around the world, and interviews with those who knew Davies, *Captain of Her Soul* counters the public story. This book reveals a woman who navigated disability and social stigma to rise to the top of a young Hollywood dominated by powerful men. Davies took charge of her own career, negotiating with studio heads and establishing herself as a top-tier comedienne, but her proudest achievement was her philanthropy and advocacy for children. This biography brings Davies out of the shadows cast by the Hearst legacy, shedding light on a dynamic woman who lived life on her own terms and declared that she was "the captain of her soul."



Breaking the Social Media Prism

Chris Bail
9780691241401
£15.99
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.



Chinese Film Classics, 1922–1949

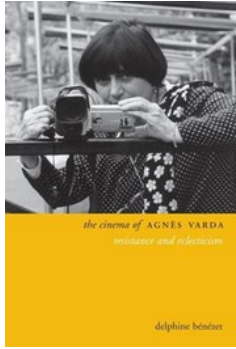
Christopher G. Rea
9780231188135
£25.00
Trade Paperback
Performing Arts / Film / History & Criticism
June 2021
[Columbia University Press](#)

Chinese Film Classics, 1922–1949 is an essential guide to the first golden age of Chinese cinema. Offering detailed introductions to fourteen films, this study highlights the creative achievements of Chinese filmmakers in the decades leading up to 1949, when the Communists won the civil war and began nationalizing cultural industries.

Christopher Rea reveals the uniqueness and complexity of Republican China's cinematic masterworks, from the comedies and melodramas of the silent era to the talkies and musicals of the 1930s and 1940s. Each chapter appraises the artistry of a single film, highlighting its outstanding formal elements, from cinematography to editing to sound design. Examples include the slapstick gags of *Laborer's Love* (1922), Ruan Lingyu's star turn in *Goddess* (1934), Zhou Xuan's mesmerizing performance in *Street Angels* (1937), Eileen Chang's urbane comedy of manners *Long Live the Missus!* (1947), the wartime epic *Spring River Flows East* (1947), and Fei Mu's acclaimed work of cinematic lyricism, *Spring in a Small Town* (1948). Rea shares new insights and archival discoveries about famous films, while explaining their significance in relation to politics, society, and global cinema. Lavishly illustrated and featuring extensive guides to further viewings and readings, *Chinese Film Classics, 1922–1949* offers an accessible tour of China's early contributions to the cinematic arts.



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The Cinema of Agnès Varda

Delphine Benezet

9780231169752

£20.00

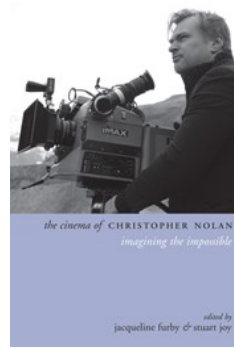
Trade Paperback

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 Christopher Nolan

Jacqueline Furby

9780231173971

£25.00

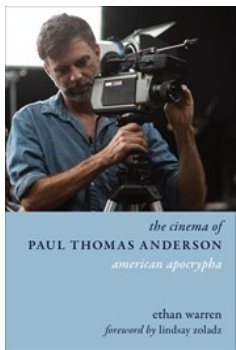
Trade Paperback

Performing Arts / Film / History & Criticism

August 2015

Wallflower Press

Over the past fifteen years, writer, producer and director Christopher Nolan has emerged from the margins of independent British cinema to become one of the most commercially successful directors in Hollywood. From *Following* (1998) to *Interstellar* (2014), Christopher Nolan's films explore philosophical concerns by experimenting with nonlinear storytelling while also working within classical Hollywood narrative and genre frameworks. Contextualizing and closely reading each of his films, this collection examines the director's play with memory, time, trauma, masculinity, and identity, and considers the function of music and video games and the effect of IMAX on his work.



The Cinema of Paul Thomas Anderson

Ethan Warren

9780231204590

£25.00

Trade Paperback

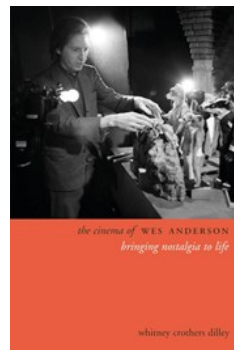
Performing Arts / Film / History & Criticism

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.



The Cinema of Wes Anderson

Whitney Crothers Dilley

9780231180696

£25.00

Trade Paperback

Performing Arts / Film / History & Criticism

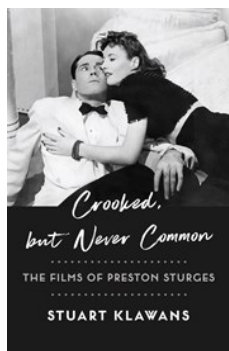
August 2017

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.



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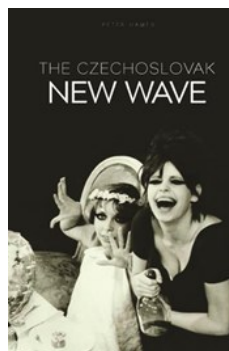


Crooked, but Never Common

Stuart Klawans
9780231207294
£22.00
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.

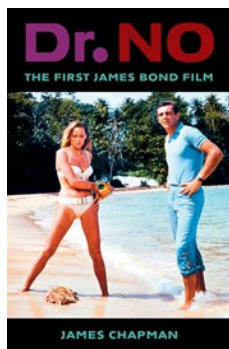
In *Crooked, but Never Common*, Stuart Klawans combines a critic's insight and a fan's enthusiasm to offer deeper ways to think about and enjoy Sturges's work. He provides an in-depth appreciation of all ten of the writer-director's major movies, presenting Sturges as a filmmaker whose work balanced 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.



The Czechoslovak New Wave

Peter Hames
9781904764427
£20.00
Trade Paperback
Performing Arts / Film
June 2005
Wallflower Press

The Czechoslovak New Wave was originally published in 1985 and was quickly established as the world's leading authoritative English-language text. A study of the most significant movement in post-war Central and East European cinemas, it examines the origins of a movement against the political and cultural developments of the 1960s leading to the Prague Spring of 1968. Peter Hames also summarizes key aspects of Czech and Slovak histories between the wars and in the 1940s and 1950s. Directors discussed include Milos Forman, Jan Svankmajer, Jiri Menzel, Jan Nemec.



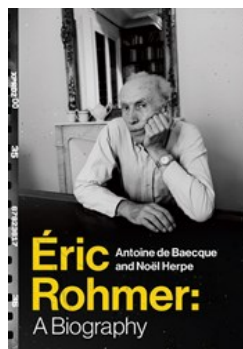
Dr. No

James Chapman
9780231204934
£22.00
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.



Éric Rohmer

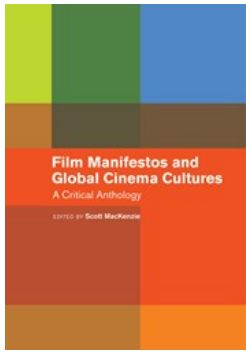
Antoine de Baecque
9780231175593
£22.00
Trade Paperback
Art / Film & Video
April 2018
Columbia University Press

The director of twenty-five films, including *My Night at Maud's* (1969), which was nominated for a Best Picture Academy Award, and the editor in chief of *Cahiers du cinéma* from 1957 to 1963, Éric Rohmer set the terms by which people watched, made, and thought about cinema for decades. Such brilliance does not develop in a vacuum, and Rohmer cultivated a fascinating network of friends, colleagues, and industry contacts that kept his outlook sharp and propelled his work forward. Despite his privacy, he cared deeply about politics, religion, culture, and fostering a public appreciation of the medium he loved.

This exhaustive biography uses personal archives and interviews to enrich our knowledge of Rohmer's public achievements and lesser known interests and relations. The filmmaker kept in close communication with his contemporaries and competitors: François Truffaut, Jean-Luc Godard, Claude Chabrol, and Jacques Rivette. He held a paradoxical fascination with royalist politics, the fate of the environment, Catholicism, classical music, and the French nightclub scene, and his films were regularly featured at New York and Los Angeles film festivals. Despite an austere approach to life, Rohmer had a voracious appetite for art, culture, and intellectual debate captured vividly in this definitive volume.



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Film Manifestos and Global Cinema Cultures

Scott Mackenzie

9780520377479

£42.00

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 Studies, second edition

Ed Sikov

9780231195935

£25.00

Trade Paperback

Performing Arts / Film / Direction & Production

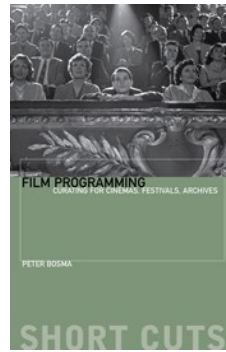
June 2020

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.



Film Programming

Peter Bosma

9780231174596

£17.99

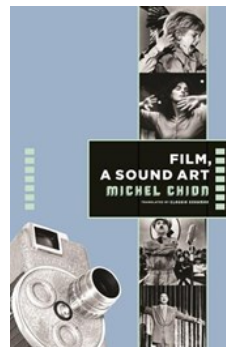
Trade Paperback

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.



Film, a Sound Art

Michel Chion

9780231137775

£30.00

Trade Paperback

Performing Arts / Film

July 2009

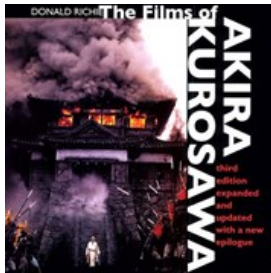
Columbia University Press

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.



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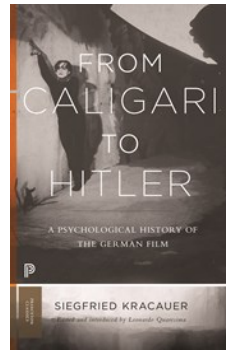


The Films of Akira Kurosawa, Third Edition, Expanded and Updated

Donald Richie
9780520220379
£38.00
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*.



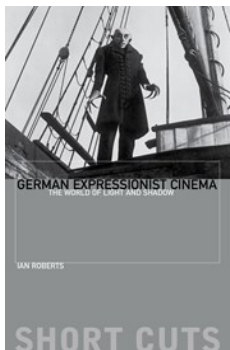
From Caligari to Hitler

Siegfried Kracauer
9780691191348
£20.00
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.

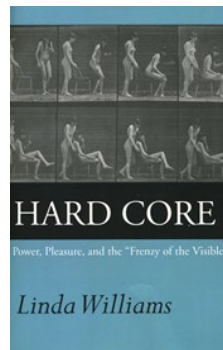
With a critical introduction by Leonardo Quaresima which provides context for Kracauer's scholarship and his contributions to film studies, this Princeton Classics edition makes an influential work available to new generations of cinema enthusiasts.



German Expressionist Cinema

Ian Roberts
9781905674602
£17.99
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.



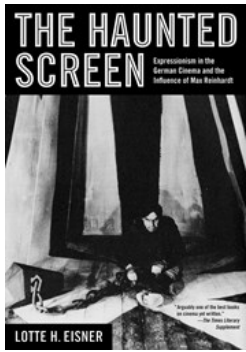
Hard Core

Linda Williams
9780520219434
£25.00
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.



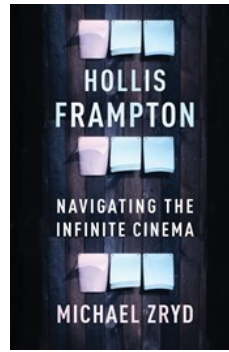
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The Haunted Screen

Lotte Eisner
9780520257900
£30.00
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.'

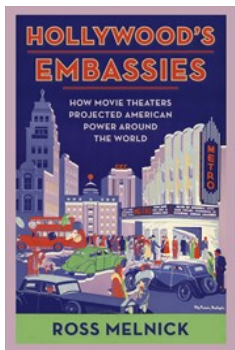


Hollis Frampton

Michael Zryd
9780231201575
£28.00
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.



Hollywood's Embassies

Ross Melnick
9780231201513
£28.00
Trade Paperback
Performing Arts / Film / History & Criticism
April 2022
[Columbia University Press](#)

Beginning in the 1920s, audiences around the globe were seduced not only by Hollywood films but also by lavish movie theaters that were owned and operated by the major American film companies. These theaters aimed to provide a quintessentially "American" experience. Outfitted with American technology and accoutrements, they allowed local audiences to watch American films in an American-owned cinema in a distinctly American way.

In a history that stretches from Buenos Aires and Tokyo to Johannesburg and Cairo, Ross Melnick considers these movie houses as cultural embassies. He examines how the exhibition of Hollywood films became a constant flow of political and consumerist messaging, selling American ideas, products, and power, especially during fractious eras. Melnick demonstrates that while Hollywood's marketing of luxury and consumption often struck a chord with local audiences, it was also frequently tone-deaf to new social, cultural, racial, and political movements. He argues that the story of Hollywood's global cinemas is not a simple narrative of cultural and industrial indoctrination and colonization. Instead, it is one of negotiation, booms and busts, successes and failures, adoptions and rejections, and a precursor to later conflicts over the spread of American consumer culture. A truly global account, *Hollywood's Embassies* shows how the entanglement of worldwide movie theaters with American empire offers a new way of understanding film history and the history of U.S. soft power.



Horror Film and Otherness

Adam Lowenstein
9780231205771
£28.00
Trade Paperback
Performing Arts / Film / History & Criticism
July 2022
[Columbia University Press](#)

What do horror films reveal about social difference in the everyday world? Criticism of the genre often relies on a dichotomy between monstrosity and normality, in which unearthly creatures and deranged killers are metaphors for society's fear of the "others" that threaten the "normal." The monstrous other might represent women, Jews, or Blacks, as well as Indigenous, queer, poor, elderly, or disabled people. The horror film's depiction of such minorities can be sympathetic to their exclusion or complicit in their oppression, but ultimately, these images are understood to stand in for the others that the majority dreads and marginalizes.

Adam Lowenstein offers a new account of horror and why it matters for understanding social otherness. He argues that horror films reveal how the category of the other is not fixed. Instead, the genre captures ongoing metamorphoses across "normal" self and "monstrous" other. This "transformative otherness" confronts viewers with the other's experience—and challenges us to recognize that we are all vulnerable to becoming or being seen as the other. Instead of settling into comforting certainties regarding monstrosity and normality, horror exposes the ongoing struggle to acknowledge self and other as fundamentally intertwined.

Horror Film and Otherness features new interpretations of landmark films by directors including Tobe Hooper, George A. Romero, John Carpenter, David Cronenberg, Stephanie Rothman, Jennifer Kent, Marina de Van, and Jordan Peele. Through close analysis of their engagement with different forms of otherness, this book provides new perspectives on horror's significance for culture, politics, and art.



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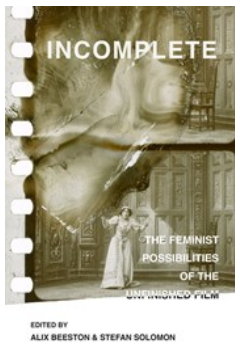


How Did Lubitsch Do It?

Joseph McBride
9780231186452
£16.99
Trade Paperback
Performing Arts / Film / Direction &
Production
February 2020
Columbia University Press

Orson Welles called Ernst Lubitsch (1892–1947) “a giant” whose “talent and originality are stupefying.” Jean Renoir said, “He invented the modern Hollywood.” Celebrated for his distinct style and credited with inventing the classic genre of the Hollywood romantic comedy and helping to create the musical, Lubitsch won the admiration of his fellow directors, including Alfred Hitchcock and Billy Wilder, whose office featured a sign on the wall asking, “*How would Lubitsch do it?*” Despite the high esteem in which Lubitsch is held, as well as his unique status as a leading filmmaker in both Germany and the United States, today he seldom receives the critical attention accorded other major directors of his era.

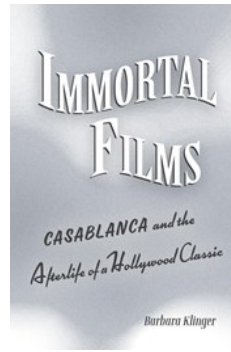
How Did Lubitsch Do It? restores Lubitsch to his former stature in the world of cinema. Joseph McBride analyzes Lubitsch’s films in rich detail in the first in-depth critical study to consider the full scope of his work and its evolution in both his native and adopted lands. McBride explains the “Lubitsch Touch” and shows how the director challenged American attitudes toward romance and sex. Expressed obliquely, through sly innuendo, Lubitsch’s risqué, sophisticated, continental humor engaged the viewer’s intelligence while circumventing the strictures of censorship in such masterworks as *The Marriage Circle*, *Trouble in Paradise*, *Design for Living*, *Ninotchka*, *The Shop Around the Corner*, and *To Be or Not to Be*. McBride’s analysis of these films brings to life Lubitsch’s wit and inventiveness and offers revealing insights into his working methods.



Incomplete

Alix Beeston
9780520381476
£30.00
Trade Paperback
Performing Arts / Film
June 2023
University of California Press

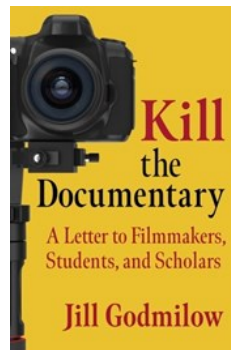
This field-defining collection establishes unfinished film projects—abandoned, interrupted, lost, or open-ended—as rich and underappreciated resources for feminist film and media studies. In deeply researched and creatively conceived chapters, scholars join with film practitioners in approaching the 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.



Immortal Films

Barbara Klinger
9780520296473
£25.00
Trade Paperback
Performing Arts / Film
November 2022
University of California Press

Casablanca is one of the most celebrated Hollywood films of all time, its iconic romance enshrined in collective memory across generations. Drawing from archival materials, industry trade journals, and cultural commentary, Barbara Klinger explores the history of *Casablanca*’s circulation in the United States from the early 1940s to the present by examining its exhibition via radio, repertory houses, television, and video. By resituating the film in the dynamically changing industrial, technological, and cultural circumstances that have defined its journey over eight decades, Klinger challenges our understanding of its meaning and reputation as both a Hollywood classic and a cult film. Through this single-film survey, *Immortal Films* proposes a new approach to the study of film history and aesthetics and, more broadly, to cinema itself as a medium in constant interface with other media as a necessary condition of its own public existence and endurance.



Kill the Documentary

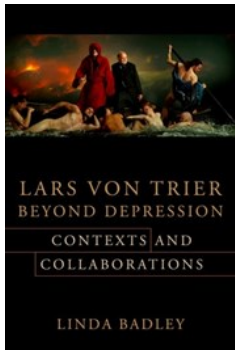
Jill Godmilow
9780231202770
£25.00
Trade Paperback
Performing Arts / Film / Genres / Documentary
March 2022
Columbia University Press

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.



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Lars von Trier Beyond Depression

Linda Badley
9780231191531
£25.00
Trade Paperback
Performing Arts / Film / Direction & Production
February 2022
[Wallflower Press](#)

Lars von Trier built a reputation as a provocateur from the start—but in the late 2000s, he entered an even more inflammatory phase. Amid Cannes controversies, *Antichrist* (2009), *Melancholia* (2011), *Nymphomaniac* (2013–14), and *The House That Jack Built* (2018) brandished the cinematic virtuosity von Trier once banned under the Dogme 95 Manifesto while subjecting audiences to “extreme” cinema. Following von Trier’s experience of clinical depression in 2006 and 2007, these films took an aggressively personal and retrospective turn against the backdrop of the director’s controversy-courting public appearances.

Playing against widespread assumptions, Linda Badley takes a reparative approach, offering an in-depth examination of these four films and the contexts that produced them. Drawing on numerous interviews with the director and his collaborators as well as inside access to archival materials, she provides a thorough and comprehensive account of von Trier’s preproduction and creative process. Highlighting a transmedial turn, Badley tracks von Trier’s artistic touchstones from Wagner, Proust, and the Marquis de Sade to Scandinavian erotic cinema and serial killer genre tropes. She considers his portrayals of mental illness and therapy, gender and sexuality, nature and extinction, shedding light on the thematic concerns that unite these films as a distinct cycle. Offering nuanced readings of these films, the book emphasizes the significance of von Trier’s work for current critical and philosophical debates, showing how they engage with notions of the Anthropocene, “dark ecology,” and the postcinematic.

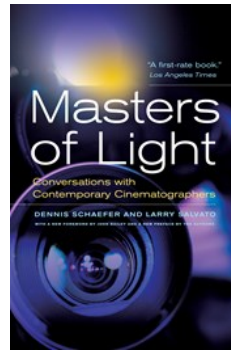


Media Capture

Anya Schiffrin
9780231188838
£25.00
Trade Paperback
Social Science / Media Studies
June 2021
[Columbia University Press](#)

Who controls the media today? There are many media systems across the globe that claim to be free yet whose independence has been eroded. As demagogues rise, independent voices have been squeezed out. Corporate-owned media companies that act in the service of power increasingly exercise soft censorship. Tech giants such as Facebook and Google have dramatically changed how people access information, with consequences that are only beginning to be felt.

This book features pathbreaking analysis from journalists and academics of the changing nature and peril of media capture—how formerly independent institutions fall under the sway of governments, plutocrats, and corporations. Contributors including Emily Bell, Felix Salmon, Joshua Marshall, Joel Simon, and Nikki Usher analyze diverse cases of media capture worldwide—from the United Kingdom to Turkey to India and beyond—many drawn from firsthand experience. They examine the role played by new media companies and funders, showing how the confluence of the growth of big tech and falling revenues for legacy media has led to new forms of control. Contributions also shed light on how the rise of right-wing populists has catalyzed the crisis of global media. They also chart a way forward, exploring the growing need for a policy response and sustainable models for public-interest investigative journalism. Providing valuable insight into today’s urgent threats to media independence, *Media Capture* is essential reading for anyone concerned with defending press freedom in the digital age.



Masters of Light

Dennis Schaefer
9780520274662
£25.00
Trade Paperback
Performing Arts / Film
January 2013
[University of California Press](#)

Through conversations held with fifteen of the most accomplished contemporary cinematographers, the authors explore the working world of the person who controls the visual look and style of a film. This reissue includes a new foreword by cinematographer John Bailey and a new preface by the authors, which bring this classic guide to cinematography, in print for more than twenty-five years, into the twenty-first century.



Men, Women, and Chain Saws

Carol J. Clover
9780691166292
£16.99
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—namely 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.



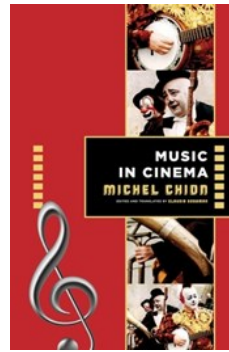
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Mise-en-scène

John Gibbs
9781903364062
£16.99
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.



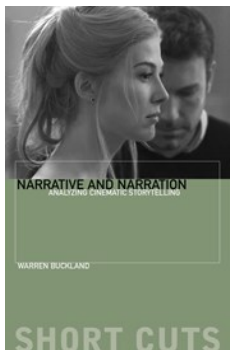
Music in Cinema

Claudia Gorbman
9780231198899
£25.00
Trade Paperback
Art / Film & Video
October 2021
Columbia University Press

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 *Félicité*, 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.



Narrative and Narration

Warren Buckland
9780231181433
£16.99
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.



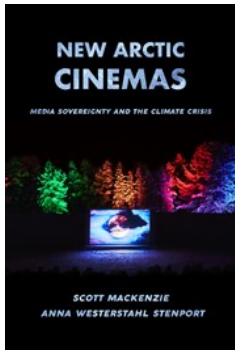
Netflix Recommends

Mattias Frey
9780520382046
£25.00
Trade Paperback
Social Science / Media Studies
October 2021
University of California Press

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.



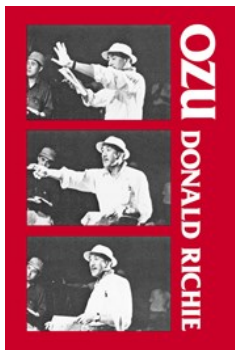
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New Arctic Cinemas

Scott MacKenzie
9780520390553
£25.00
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 Arnaquq-Baril to Amanda Kernell and Inuk Silis Høegh, reach worldwide audiences. In examining the reach and influence of these artists and their work, Scott MacKenzie and Anna Westerstahl Stenport reveal a global media system of intertwined production contexts, circulation opportunities, and imaginaries—all centering the Arctic North.



Ozu

Richie
9780520032774
£29.00
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*

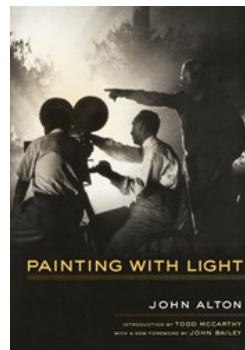
Yasujiro Ozu, the man whom his kinsmen consider the most Japanese for all film directors, had but one major subject, the Japanese family, and but one major theme, its dissolution. The Japanese family in dissolution figures in every one of his fifty-three films. In his later pictures, the whole world 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.



New Korean Cinema

Darcy Paquet
9781906660253
£16.99
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).



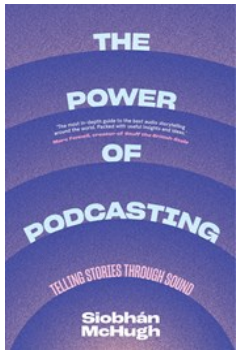
Painting With Light

John Alton
9780520275843
£30.00
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.



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The Power of Podcasting

Siobhán McHugh

9780231208772

£25.00

Trade Paperback

Computers / Internet / Podcasting &

Webcasting

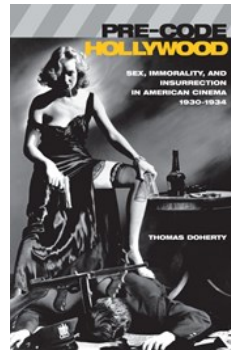
October 2022

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.



Pre-Code Hollywood

Thomas Doherty

9780231110952

£20.00

Trade Paperback

Performing Arts / Film / History & Criticism

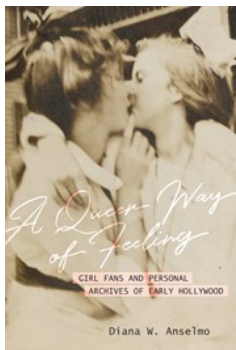
August 1999

Columbia University Press

Pre-Code Hollywood explores the fascinating period in American motion picture history from 1930 to 1934 when the commandments of the Production Code Administration were violated with impunity in a series of wildly unconventional films—a time when censorship was lax and Hollywood made the most of it. Though more unbridled, salacious, subversive, and just plain bizarre than what came afterwards, the films of the period do indeed have the look of Hollywood cinema—but the moral terrain is so off-kilter that they seem imported from a parallel universe.

In a sense, Doherty avers, the films of pre-Code Hollywood *are* from another universe. They lay bare what Hollywood under the Production Code attempted to cover up and push offscreen: sexual liaisons unsanctified by the laws of God or man, marriage ridiculed and redefined, ethnic lines crossed and racial barriers ignored, economic injustice exposed and political corruption assumed, vice unpunished and virtue unrewarded—in sum, pretty much the raw stuff of American culture, unvarnished and unveiled.

No other book has yet sought to interpret the films and film-related meanings of the pre-Code era—what defined the period, why it ended, and what its relationship was to the country as a whole during the darkest years of the Great Depression... and afterward.



A Queer Way of Feeling

Diana W. Anselmo

9780520299658

£25.00

Trade Paperback

Social Science / Media Studies

February 2023

University of California Press

A Queer Way of Feeling gathers an unexplored archive of fan-made scrapbooks, letters, diaries, and photographs to explore how girls coming of age in the United States in the 1910s used cinema to forge a foundational language of female nonconformity, intimacy, and kinship. Pasting cross-dressed photos into personal scrapbooks and making love to movie actresses in epistolary writing, girl fans from all walks of life stitched together established homoerotic conventions with an emergent syntax of film stardom to make sense of feeling "queer" or "different from the norm." These material testimonies show how a forgotten audience engendered terminologies, communities, and creative practices that became cornerstones of media fan reception and queer belonging.



Recollecting Lotte Eisner

Naomi DeCelles

9780520388130

£25.00

Trade Paperback

Performing Arts / Film / History & Criticism

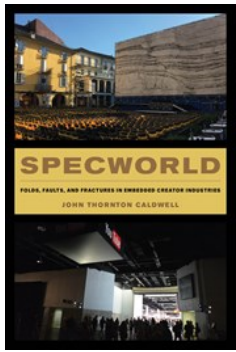
November 2022

University of California Press

Recollecting Lotte Eisner provides the first in-depth examination of the remarkable transnational career of film journalist, archivist, and historian Lotte Eisner (1896–1983). From her early years as a film critic in interwar Berlin to her escape from prison in occupied France and from her role as chief curator at the Cinémathèque française to that as the mythic "collective conscience" of New German Cinema, Eisner was a prolific writer and lecturer and a pivotal voice in early film and media studies. Situated at the juncture of feminist media historiography and disciplinary intellectual history, this groundbreaking book is based on extensive multilingual archival research and the excavation of a rich corpus of previously overlooked materials. Introducing samples of Eisner's writing in translation, this volume makes some of the most important contributions of a foundational scholar in the field of film studies accessible for the first time to an English-language readership.



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Specworld

John Thornton Caldwell
9780520388970
£25.00
Trade Paperback
Social Science / Media Studies
January 2023
[University of California Press](#)

John Thornton Caldwell's landmark *Specworld* demonstrates how twenty-first-century media industries monetize and industrialize creative labor at all levels of production. Through illuminating case studies and rich ethnography of colliding social-media and filmmaking practices, Caldwell takes readers into the world of production workshopping and trade mentoring to show media production as an untidy social construct rather than a unified, stable practice. This messy complex system, he argues, is full of discrete yet interconnected parts that include legacy production companies, marketers and influencers, aspirant online producers, data miners, financiers, talent agencies, and more. Caldwell peels away the layers of these embedded production systems to examine the folds, fault lines, and fractures that underlie a risky, high-pressure, and often exploitative industry. With insights on the ethical and human predicament faced by industry hopefuls and crossover creators seeking professional careers, Caldwell offers new interpretive frames and research methods that allow readers to better see the hidden and multifaceted financial logics and forms of labor embedded in contemporary media production industries.



The Star System

Paul McDonald
9781903364024
£16.99
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.



Suzuki Seijun and Postwar Japanese Cinema

William Carroll
9780231204378
£28.00
Trade Paperback
Performing Arts / Film / History & Criticism
July 2022
[Columbia University Press](#)

In 1968, Suzuki Seijun—a low-budget genre filmmaker known for movies including *Branded to Kill*, *Tokyo Drifter*, and *Youth of the Beast*—was unceremoniously fired by Nikkatsu Studios. Soon to be known as the “Suzuki Seijun Incident,” his dismissal became a cause for leftist student protestors and a burgeoning group of cinephiles to rally around. His films rapidly emerged as central to debates over politics and aesthetics in Japanese cinema.

William Carroll offers a new account of Suzuki's career that highlights the intersections of film theory, film production, cinephile culture, and politics in 1960s Japan. Carroll places Suzuki's work between two factions that claimed him as one of their own after 1968: the New Left and its politicized theoretical practice on one hand, and the apparently apolitical cinephiles and their formalist criticism on the other. He considers how both of these strands of film theory shed light on the distinctive qualities of Suzuki's films, and he explores how both Suzuki's works and unheralded Japanese film theorists offer new ways of understanding world cinema.

This book presents both a major reinterpretation of Suzuki's work—which influenced directors such as John Woo, Jim Jarmusch, and Quentin Tarantino—and a new lens on postwar Japanese film culture and industry. *Suzuki Seijun and Postwar Japanese Cinema* also includes a complete production history of Suzuki's filmography along with never-before-discussed information about his unfinished film projects.

Theory of Film

Siegfried Kracauer
9780691037042
£35.00
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.



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Transcendental Style in Film

Paul Schrader

9780520296817

£25.00

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

£25.00

Trade Paperback

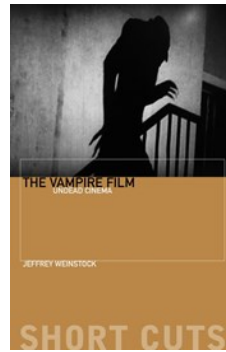
Performing Arts / Film / History & Criticism

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.



The Vampire Film

Jeffrey Weinstock

9780231162012

£16.99

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*.



Watch Me Play

T. L. Taylor

9780691183558

£25.00

Trade Paperback

Social Science / Media Studies

October 2018

Princeton University Press

A look at the revolution in game live streaming and esports broadcasting

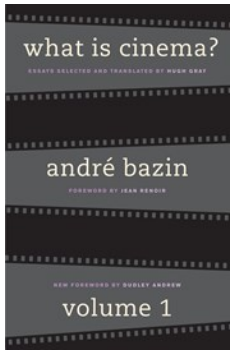
Every day thousands of people broadcast their gaming live to audiences over the internet using popular sites such as Twitch, which reaches more than one hundred million viewers a month. In these new platforms for interactive entertainment, big esports events featuring digital game competitors live stream globally, and audiences can interact with broadcasters—and each other—through chat in real time. What are the ramifications of this exploding online industry? Taking readers inside home studios and backstage at large esports events, *Watch Me Play* investigates the rise of game live streaming and how it is poised to alter how we understand media and audiences.

Through extensive interviews and immersion in this gaming scene, T. L. Taylor delves into the inner workings of the live streaming platform Twitch. From branding to business practices, she shows the pleasures and work involved in this broadcasting activity, as well as the management and governance of game live streaming and its hosting communities. At a time when gaming is being reinvented through social media, the potential of an ever-growing audience is transforming user-generated content and alternative distribution methods. These changes will challenge the meaning of ownership and intellectual property and open the way to new forms of creativity.

The first book to explore the online phenomenon Twitch and live streaming games, *Watch Me Play* offers a vibrant look at the melding of private play and public entertainment.



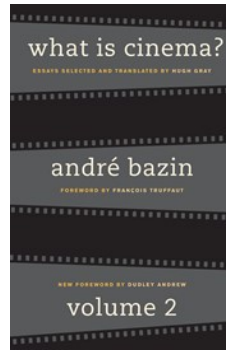
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What Is Cinema? Volume I

André Bazin
9780520242272
£25.00
Trade Paperback
Performing Arts / Film
December 2004
[University of California Press](#)

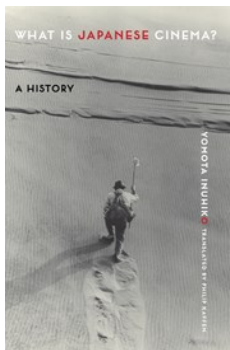
André Bazin's *What Is Cinema?* (volumes I and II) have been classics of film studies for as long as they've been available and are considered the gold standard in the field of film criticism. Although Bazin made no films, his name has been one of the most important in French cinema since World War II. 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
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
£20.00
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.