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Film Studies

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Complete Catalogue

Autumn 2020



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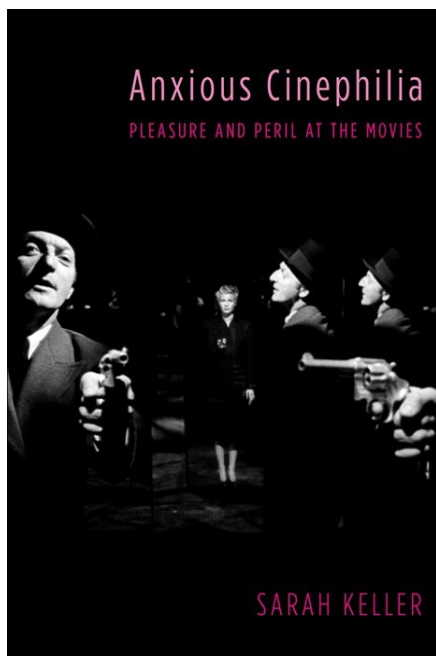


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Catalogue Contents

	Page
New Titles	1
Best of Backlist	3
Backlist.....	7
Index.....	33
How to order.....	52



Anxious Cinephilia

Pleasure and Peril at the Movies

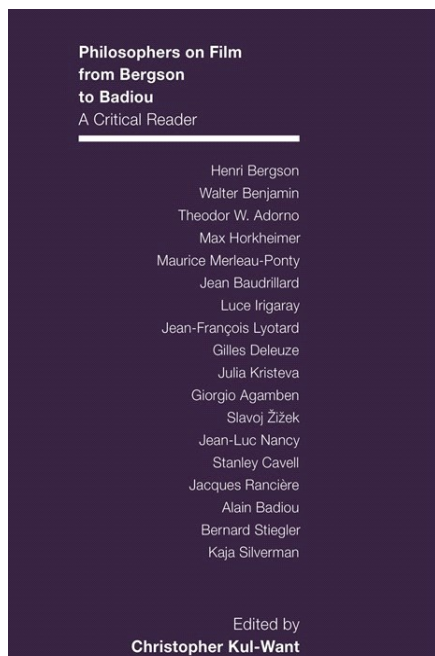
Sarah Keller

The advent of new screening practices and viewing habits in the twenty-first century has spurred a public debate over what it means to be a “cinophile.” In *Anxious Cinephilia*, Sarah Keller places these competing visions in historical and theoretical perspective, tracing how the love of movies intertwines with anxieties over the content and impermanence of cinematic images.

Keller reframes the history of cinephilia from the earliest days of film through the French New Wave and into the streaming era, arguing that love and fear have shaped the cinematic experience from its earliest days. This anxious love for the cinema marks both institutional practices and personal experiences, from the curation of the moviegoing experience to the creation of community and identity through film festivals to posting on social media. Through a detailed analysis of films and film history, Keller examines how changes in cinema practice and spectatorship create anxiety even as they inspire nostalgia. *Anxious Cinephilia* offers a new theoretical approach to the relationship between spectator and cinema and reimagines the concept of cinephilia to embrace its diverse forms and its uncertain future.

9780231180870
\$30.00 | £25.00
Paperback
320 pages | 152.4mm : 228.6mm
May 2020

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



Philosophers on Film from Bergson to Badiou

A Critical Reader

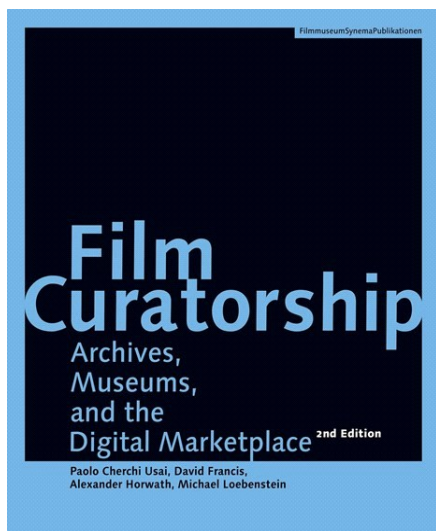
Christopher Kul-Want

Philosophers on Film from Bergson to Badiou is an anthology of writings on cinema and film by many of the major thinkers in continental philosophy. The book presents a selection of fundamental texts, each accompanied by an introduction and exposition by the editor, Christopher Kul-Want, that places the philosophers within a historical and intellectual framework of aesthetic and social thought.

Encompassing a range of intellectual traditions—Marxism, phenomenology, psychoanalysis, poststructuralism, gender and affect theories—this critical reader features writings by Bergson, Benjamin, Adorno and Horkheimer, Merleau-Ponty, Baudrillard, Irigaray, Lyotard, Deleuze, Kristeva, Agamben, Žižek, Nancy, Cavell, Rancière, Badiou, Stiegler, and Silverman. Many of the texts discuss cinema as a mass medium; others develop phenomenological analyses of particular films. Reflecting upon the potential of films to challenge dominant forms of ideology, the anthology considers the ways in which they can disrupt the clichés of capitalist images and offer radical possibilities for creating new worlds of visceral experience outside the grasp of habitual forms of knowledge and subjectivity. Ranging from the early silent period of cinema through the classics of European and Hollywood cinema to the early twenty-first century, the films discussed offer a vivid sense of these philosophers’ concepts and ideas, casting new light on the history of cinema. This reader is an essential and valuable resource for a wide range of courses in film and philosophy.

9780231176033
\$35.00 | £30.00
Paperback
368 pages | 155.575mm : 234.95mm
October 2019

Performing Arts / Film & Video
Columbia University Press



Film Curatorship

Archives, Museums, and the Digital Marketplace

**Paolo Cherchi Usai, David Francis,
Alexander Horwath, Michael Loebenstein**

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.

9783901644825
\$32.50 | £28.00
Paperback
240 pages | 169.926mm : 200.152mm
June 2020

Performing Arts / Film & Video
FilmmuseumSynemaPublications
Austrian Film Museum



Maria Lassnig

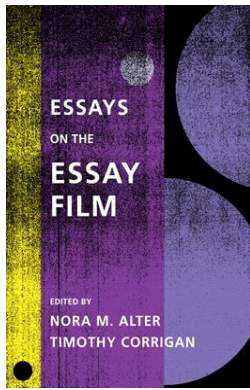
Film Works

**Eszter Kondor, Michael Loebenstein, Peter
Pakesch, Hans Werner Poschauko**

Maria Lassnig (1919–2014) is internationally recognized as one of the most important painters of the 20th and 21st centuries. The leitmotif of her painting, the act of rendering her "body awareness" visible found additional expression in film in the early 1970s. During her time in New York, Lassnig studied animation at the School of Visual Arts and began to film in 8mm and 16mm. While several of these New York films have long since been part of her canonical works (e.g. *Selfportrait, Iris, Couples, Shapes*), many remained unfinished. These "films in progress" can be regarded as autobiographical notes as well as an artistic experiment featuring many of Lassnig's recognizable sujets and methods. In 2018, this filmic legacy was restored and in many cases completed according to Lassnig's original concept and instructions by two close collaborators, artists Hans Werner Poschauko and Mara Mattuschka, and presented to great international acclaim.

This English-language publication provides the first comprehensive index of Lassnig's film works, offering insight into the filmmaker's world of ideas through a wide selection of Lassnig's own previously unpublished notes. It also includes a selection of Lassnig's "films in progress" on DVD. Two essays by James Boaden and Stefanie Proksch-Weilguni place Lassnig's work in the context of the US-American film avant-garde of the 1970s, while conversations with Mara Mattuschka, Hans Werner Poschauko and the restoration team shed a light on the rediscovery of Lassnig's fascinating films.

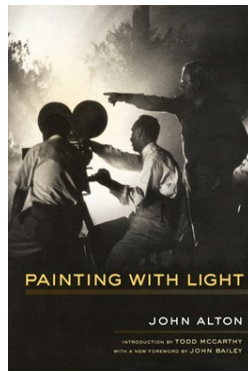
9783901644863
\$27.50 | £22.00
Paperback
176 pages | 189.992mm : 260.096mm
2021
FilmmuseumSynemaPublications
Austrian Film Museum



Essays on the Essay Film

Nora M. Alter,
Timothy Corrigan

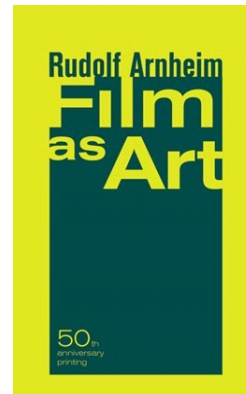
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Painting With Light

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Bailey, Todd
McCarthy

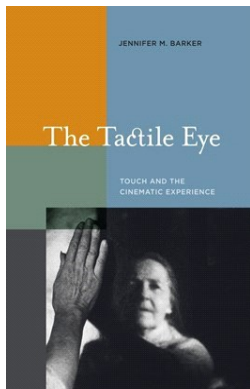
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Film as Art, 50th Anniversary Printing

Rudolf Arnheim

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University of
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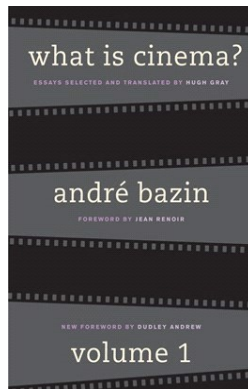


The Tactile Eye

Touch and the
Cinematic Experience

Jennifer M.
Barker

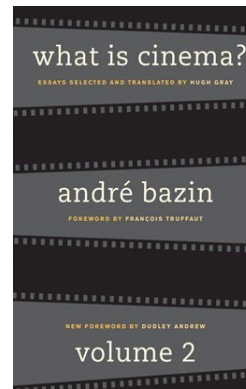
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University of
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What Is Cinema? Volume I Volume I

André Bazin, Hugh
Gray, Jean Renoir,
Dudley Andrew

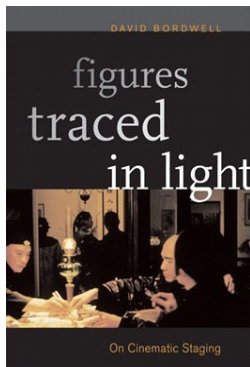
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\$29.95 | £25.00
Paperback | 2004
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What Is Cinema? Volume II Volume II

Andre Bazin

9780520242289
\$29.95 | £25.00
Paperback | 2004
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University of
California Press

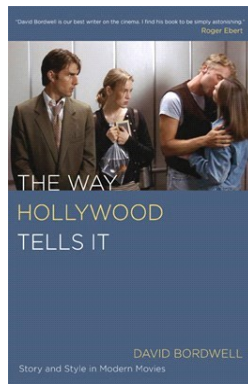


Figures Traced in Light

On Cinematic Staging

David Bordwell

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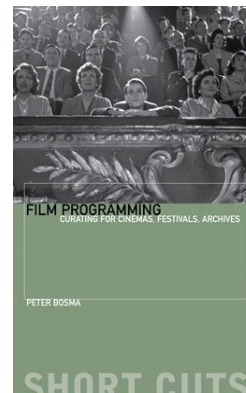


The Way Hollywood Tells It

Story and Style in
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David Bordwell

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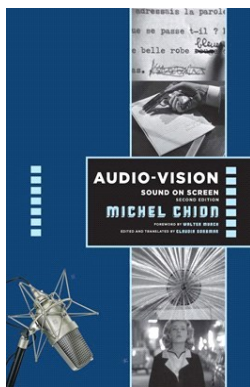


Film Programming

Curating for Cinemas,
Festivals, Archives

Peter Bosma

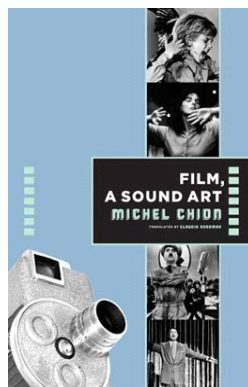
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Audio-Vision: Sound on Screen

Michel Chion,
Claudia Gorbman

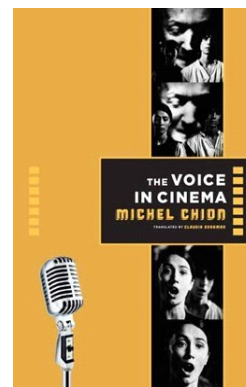
9780231185899
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Performing Arts
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Film, a Sound Art

Michel Chion,
Claudia Gorbman

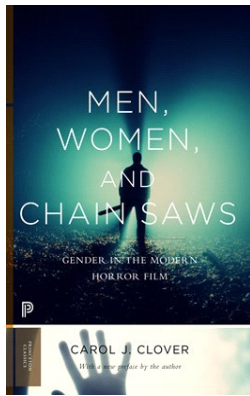
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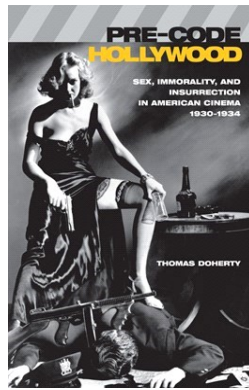
The Voice in Cinema

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Claudia Gorbman

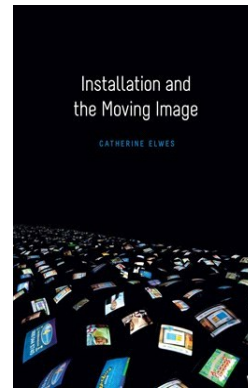
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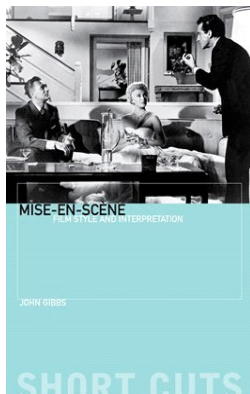
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Gender in the Modern Horror Film - Updated Edition
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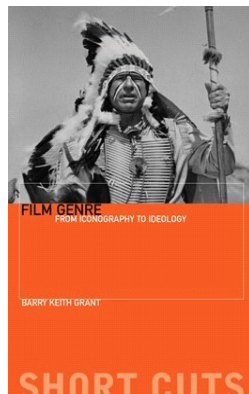
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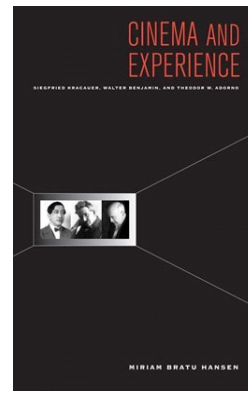
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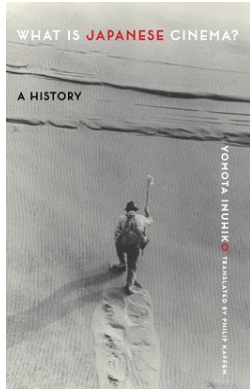
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John Gibbs
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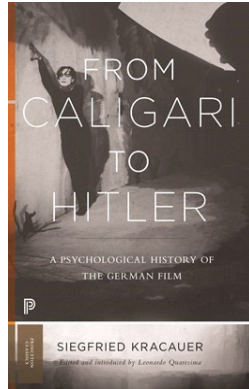
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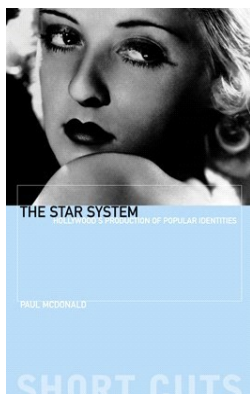
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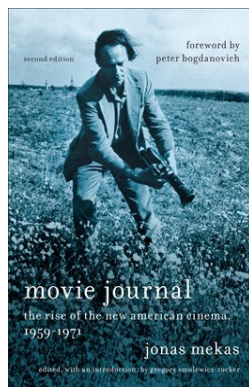
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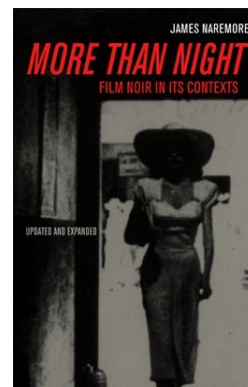
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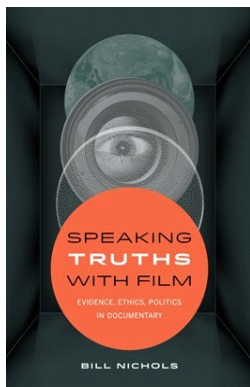
The Star System
Hollywood's Production of Popular Identities
Paul McDonald
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Movie Journal
The Rise of the New American Cinema, 1959-1971
Jonas Mekas, Peter Bogdanovich, Gregory Smulewicz-Zucker
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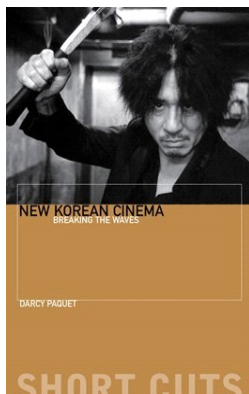


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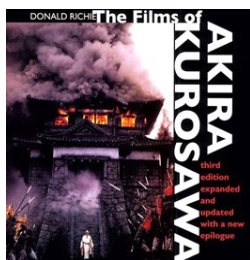
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Subjective Cinema and the Essay Film

Laura Rascaroli

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

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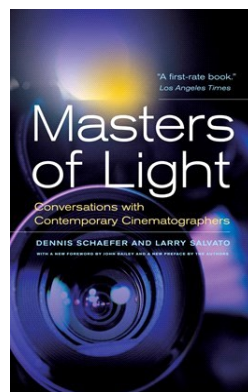


Ozu

His Life and Films

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Transcendent: Style in Film

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Paul Schrader

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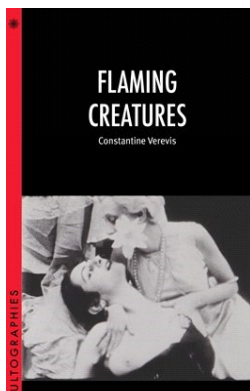


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Constantine Verevis

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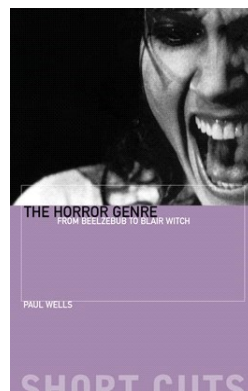
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Film Sound

Theory and Practice

Elisabeth Weis, John Belton

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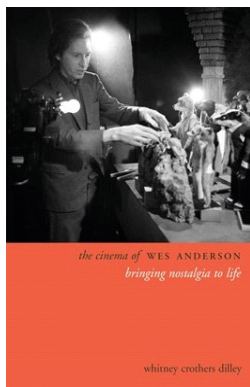


The Horror Genre

From Beelzebub to Blair Witch

Paul Wells

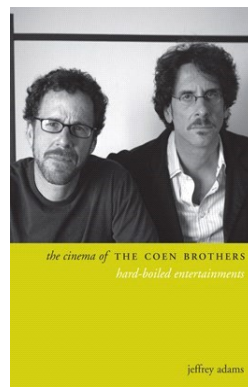
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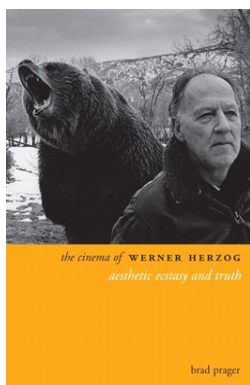
The Cinema of Wes Anderson
Bringing Nostalgia to Life
Whitney Crothers Dilley
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Wallflower Press

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The Cinema of John Carpenter
The Technique of Terror
Ian Conrich, David Woods
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Wallflower Press



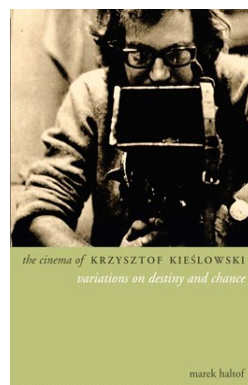
The Cinema of the Coen Brothers
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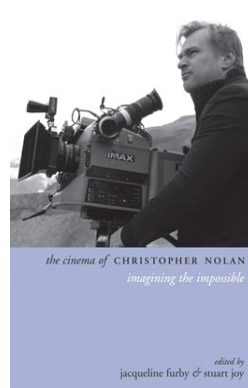
The Cinema of Krzysztof Kieslowski
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Jacob Leigh
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The Cinema of Christopher Nolan
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Jacqueline Furby, Stuart Joy
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Richard Abel
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9780520247437 | 2006 | PB
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Richard Abel
\$47.95 | £40.00

9780520079366 | 1998 | PB
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Index

- "It's the Pictures That Got Small": Charles Brackett on Billy Wilder and Hollywood's Golden Age** 28
- 1911-1960: American Film Institute Catalog of Motion Pictures Produced in the United States, The: Within Our Gates: Ethnicity in American Feature Films; American Film Institute** 7
- 1921-1930: American Film Institute Catalog of Motion Pictures Produced in the United States, The: Feature Films; American Film Institute** 7
- 1931-1940: American Film Institute Catalog of Motion Pictures Produced in the United States, The: Feature Films; American Film Institute** 7
- 1961-1970: American Film Institute Catalog of Motion Pictures Produced in the United States, The: Feature Films; American Film Institute** 7
- Aaron, Michele; Spectatorship: The Power of Looking On. . . . 6
- Abel, Richard; Americanizing the Movies and Movie-Mad Audiences, 1910-1914. 6
- Abel, Richard; French Film Theory and Criticism, Volume 1: A History/Anthology, 1907-1939. Volume 1: 1907-1929. 7
- Abel, Richard; French Film Theory and Criticism, Volume 2: A History/Anthology, 1907-1939. Volume 2: 1929-1939. 7
- Abel, Richard; Menus for Movieland: Newspapers and the Emergence of American Film Culture, 1913-1916. 7, 7
- Abel, Richard; The Cine Goes to Town: French Cinema, 1896-1914, Updated and Expanded Edition. 7
- Abel, Richard; The Red Rooster Scare: Making Cinema American, 1900-1910. 7
- Abenteuer Alltag: Zur Archäologie des Amateurfilms** . . . 20
- Abstract Video: The Moving Image in Contemporary Art** . . . 18
- Accented Cinema, An: Exilic and Diasporic Filmmaking; Hamid Naficy** 23
- Acevedo-Muñoz, Ernesto R.; Buñuel and Mexico: The Crisis of National Cinema. 7
- Acting in the Cinema; James Naremore** 23
- Action Movies: The Cinema of Striking Back; Harvey O'Brien** 24
- Adams, Jeffrey; The Cinema of the Coen Brothers: Hard-Boiled Entertainments. 6, 7
- Address of the Eye, The: A Phenomenology of Film Experience; Vivian Sobchack** 28
- Adventures of a Hollywood Secretary: Her Private Letters from Inside the Studios of the 1920s; Valeria Belletti** . . . 9
- Adventures of Perception: Cinema as Exploration; Scott MacDonald** 21
- Affron, Charles; Lillian Gish: Her Legend, Her Life. 7
- After the Silents: Hollywood Film Music in the Early Sound Era, 1926-1934; Michael Slowik** 28, 28
- After Uniqueness: A History of Film and Video Art in Circulation; Erika Balsom** 8, 8
- Agnes Varda between Film, Photography, and Art; Rebecca J. DeRoo** 12, 12
- Alfred Hitchcock: A Filmography and Bibliography; Jane E. Sloan** 28
- Alfred Hitchcock's High Vernacular; Stefan Sharff** 27
- Aliunas, Peter; Smutty Little Movies: The Creation and Regulation of Adult Video. 7, 7
- Allen, Richard; Hitchcock's Romantic Irony. 7, 7
- Almost Hollywood, Nearly New Orleans: The Lure of the Local Film Economy; Vicki Mayer** 22
- Alter, Nora M.; The Essay Film After Fact and Fiction. 7, 7
- Alternative Europe: Eurotrash and Exploitation Cinema Since 1945** 21
- Altman, Rick; Silent Film Sound. 7, 7
- Alton, John; Painting With Light. 3
- Álvarez, Iván Villamea; Documenting Cityscapes: Urban Change in Contemporary Non-Fiction Film. 7, 7
- Amad, Paula; Counter-Archive: Film, the Everyday, and Albert Kahn's Archives de la Planète. 7, 7
- Amateur Cinema: The Rise of North American Moviemaking, 1923-1960; Charles Tepperman** 29, 29
- America in the Movies: Or, "Santa Maria, It Had Slipped My Mind"; Michael Wood** 31
- American Ethnographic Film and Personal Documentary: The Cambridge Turn; Scott MacDonald** 21, 21
- American Film Institute; The 1911-1960: American Film Institute Catalog of Motion Pictures Produced in the United States: Within Our Gates: Ethnicity in American Feature Films 7
- American Film Institute; The 1921-1930: American Film Institute Catalog of Motion Pictures Produced in the United States: Feature Films. 7
- American Film Institute; The 1931-1940: American Film Institute Catalog of Motion Pictures Produced in the United States: Feature Films. 7
- American Film Institute; The 1961-1970: American Film Institute Catalog of Motion Pictures Produced in the United States: Feature Films. 7
- American Musical and the Formation of National Identity, The; Raymond Knapp** 19
- American Musical and the Performance of Personal Identity, The; Raymond Knapp** 19
- American Showman: Samuel "Roxy" Rothafel and the Birth of the Entertainment Industry, 1908-1935; Ross Melnick** 22, 22
- Americanizing the Movies and Movie-Mad Audiences, 1910-1914; Richard Abel** 6
- Anatomy of Harpo Marx, The; Wayne Koestenbaum** 19, 19
- Anderson, Joseph L.; The Japanese Film: Art and Industry - Expanded Edition. 7
- Anderson, Mark Lynn; Twilight of the Idols: Hollywood and the Human Sciences in 1920s America. 7, 7
- Andrew, Dudley; Mists of Regret: Culture and Sensibility in Classic French Film. 7
- Animated Man, The: A Life of Walt Disney; Michael Barrier** . . . 8
- Animating the Unconscious: Desire, Sexuality, and Animation** 25, 25
- Animation: Genre and Authorship; Paul Wells** 30
- Anita Loos Rediscovered: Film Treatments and Fiction by Anita Loos, Creator of Gentlemen Prefer Blondes; Anita Loos** 21
- Annotated Bibliography for Taiwan Film Studies, An** . . . 11
- Annovi, Gian Maria; Pier Paolo Pasolini: Performing Authorship 7
- Antonioni, or, The Surface of the World; Seymour Chatman** 11
- Anxious Cinephilia: Pleasure and Peril at the Movies; Sarah Keller** 1, 18
- Arab Modernism as World Cinema: The Films of Moumen Smihi; Peter Limbrick** 20, 20
- Archer, Neil; The Road Movie: In Search of Meaning. 7
- Archer, Neil; Twenty-First-Century Hollywood: Rebooting the System. 7
- Armes, Roy; Third World Film Making and the West. 8
- Arnheim, Rudolf; Film as Art, 50th Anniversary Printing. 3
- Art of Film, The: John Box and Production Design; Ian Christie** 11
- Art of Taking a Walk, The: Flanerie, Literature, and Film in Weimar Culture; Anke Gieber** 14

Assayas, Olivier; <i>A Post-May Adolescence: Letter to Alice Debord</i>	8
At the End of the Street in the Shadow: Orson Welles and the City ; Matthew Asprey Gear.	14, 14
Attack of the Leading Ladies: Gender, Sexuality, and Spectatorship in Classic Horror Cinema ; Rhona J. Berenstein.	9
Atwood, Blake; <i>Reform Cinema in Iran: Film and Political Change in the Islamic Republic</i>	8, 8
Audio-Vision: Sound on Screen ; Michel Chion.	3, 11
Auerbach, Jonathan; <i>Body Shots: Early Cinema's Incarnations</i>	8
Aufbrechen [German-language Edition]: Die Gründung des Österreichischen Filmmuseums ; Eszter Kondor.	19
Australian Cinema ; Brian MacFarlane.	22
Avant-Garde Film: Forms, Themes and Passions ; Michael O'Pray.	24
Avengers Assemble!: Critical Perspectives on the Marvel Cinematic Universe	22, 22
Babington, Bruce; <i>The Sports Film: Games People Play</i>	8
Backstory 4: Interviews with Screenwriters of the 1970s and 1980s	22
Backstory 5: Interviews with Screenwriters of the 1990s ; Patrick McGilligan.	22
Bad Girls and Sick Boys: Fantasies in Contemporary Art and Culture ; Linda S. Kauffman.	18
Bad Taste ; Jim Barratt.	8
Baecque, Antoine de; <i>Camera Historica: The Century in Cinema</i>	8, 8
Baecque, Antoine de; <i>Éric Rohmer: A Biography</i>	8, 8
Bainbridge, Caroline; <i>The Cinema of Lars von Trier: Authenticity and Artifice</i>	8, 8
Balcerzak, Scott; <i>Cinephilia in the Age of Digital Reproduction: Film, Pleasure, and Digital Culture</i>	8, 8, 8, 8
Balio, Tino; <i>Grand Design: Hollywood as a Modern Business Enterprise, 1930-1939</i>	8
Balsom, Erika; <i>After Uniqueness: A History of Film and Video Art in Circulation</i>	8, 8
Bandy, Mary Lea; <i>Ride, Boldly Ride: The Evolution of the American Western</i>	8
Barbas, Samantha; <i>The First Lady of Hollywood: A Biography of Louella Parsons</i>	8
Barbash, Ilisa; <i>Cross-Cultural Filmmaking: A Handbook for Making Documentary and Ethnographic Films and Videos</i>	8
Barefoot, Guy; <i>Trash Cinema: The Lure of the Low</i>	8
Barker, Jennifer M.; <i>The Tactile Eye: Touch and the Cinematic Experience</i>	3
Barnwell, Jane; <i>Production Design: Architects of the Screen</i>	8
Barratt, Jim; <i>Bad Taste</i>	8
Barrier, Michael; <i>Funnybooks: The Improbable Glories of the Best American Comic Books</i>	8, 8
Barrier, Michael; <i>The Animated Man: A Life of Walt Disney</i>	8
Bashara, Dan; <i>Cartoon Vision: UPA Animation and Postwar Aesthetics</i>	8, 8
Baumann, Shyon; <i>Hollywood Highbrow: From Entertainment to Art</i>	8
Baumbach, Nico; <i>Cinema/Politics/Philosophy</i>	8, 8
Bazin, André; <i>What Is Cinema? Volume I: Volume I</i>	3
Bazin, André; <i>What Is Cinema? Volume II: Volume II</i>	3
Be Sand, Not Oil: The Life and Work of Amos Vogel	12
Beach, Christopher; <i>A Hidden History of Film Style: Cinematographers, Directors, and the Collaborative Process</i>	9, 9
Beattie, Keith; <i>Documentary Display: Re-Viewing Nonfiction Film and Video</i>	9, 9

Beauchamp, Cari; <i>Without Lying Down: Frances Marion and the Powerful Women of Early Hollywood</i>	9
Beautiful Circuits: Modernism and the Mediated Life ; Mark Goble.	14
Belletti, Valeria; <i>Adventures of a Hollywood Secretary: Her Private Letters from Inside the Studios of the 1920s</i>	9
Bell-Metereau, Rebecca; <i>Hollywood Androgyny</i>	9
Benamou, Catherine L.; <i>It's All True: Orson Welles's Pan-American Odyssey</i>	9
Benezet, Delphine; <i>The Cinema of Agnès Varda: Resistance and Eclecticism</i>	6, 9
Bennett, Bruce; <i>The Cinema of Michael Winterbottom: Borders, Intimacy, Terror</i>	9, 9
Benson-Allott, Caetlin; <i>Killer Tapes and Shattered Screens: Video Spectatorship From VHS to File Sharing</i>	9
Berenstein, Rhona; <i>Attack of the Leading Ladies: Gender, Sexuality, and Spectatorship in Classic Horror Cinema</i>	9
Bergala, Alain; <i>The Cinema Hypothesis: Teaching Cinema in the Classroom and Beyond</i>	9
Berlin Alexanderplatz: Radio, Film, and the Death of Weimar Culture ; Peter Jelavich.	17
Bernardi, Daniel; <i>Off the Page: Screenwriting in the Era of Media Convergence</i>	9, 9
Berry, Michael; <i>Speaking in Images: Interviews with Contemporary Chinese Filmmakers</i>	9, 9
Bertellini, Giorgio; <i>The Divo and the Duce: Promoting Film Stardom and Political Leadership in 1920s America</i>	9
Beyond Bruce Lee: Chasing the Dragon Through Film, Philosophy, and Popular Culture ; Paul Bowman.	10, 10
Beyond the Multiplex: Cinema, New Technologies, and the Home ; Barbara Klinger.	19
Beyond the Soundtrack: Representing Music in Cinema	14
Biesen, Sheri Chinen; <i>Film Censorship: Regulating America's Screen</i>	11
Bio-pics: A Life in Pictures ; Ellen Cheshire.	11
Black & White & Noir: America's Pulp Modernism ; Paula Rabinowitz.	26
Black African Cinema ; Nwachukwu Frank Ukadike.	30
Black Hole of the Camera, The: The Films of Andy Warhol ; J. J. Murphy.	23
Black Women as Cultural Readers ; Jacqueline Bobo.	9
Blade Runner Experience, The: The Legacy of a Science Fiction Classic	10, 10
Blade Runner ; Matt Hills.	16
Blichert, Frederick; <i>Serenity</i>	9
Blood Cinema: The Reconstruction of National Identity in Spain ; Marsha Kinder.	19
Blum-Reid, Sylvie; <i>East-West Encounters: Franco-Asian Cinema and Literature</i>	9, 9
Bobo, Jacqueline; <i>Black Women as Cultural Readers</i>	9
Body in Question: Image and Illusion in Two Chinese Films by Director Jiang Wen ; Jerome Silbergeld.	27
Body Shots: Early Cinema's Incarnations ; Jonathan Auerbach.	8
Bogdanovich, Peter; <i>John Ford, Revised and Enlarged Edition</i>	9
Bollywood: Gods, Glamour, and Gossip ; Kush Varia.	30
Bollywood's India: A Public Fantasy ; Priya Joshi.	18, 18
Bondanella, Peter; <i>The Cinema of Federico Fellini</i>	9
Boom and Bust: American Cinema in the 1940s ; Thomas Schatz.	27
Boon, Timothy; <i>Films of Fact: A History of Science in Documentary Films and Television</i>	9, 9
Bordwell, David; <i>Figures Traced in Light: On Cinematic Staging</i>	3

Bordwell, David; <i>The Way Hollywood Tells It: Story and Style in Modern Movies</i>	3
Bosma, Peter; <i>Film Programming: Curating for Cinemas, Festivals, Archives</i>	3
Bould, Mark; <i>Film Noir: From Berlin to Sin City</i>	9
Bould, Mark; <i>The Cinema of John Sayles: Lone Star</i>	9, 9
Bowman, Paul; <i>Beyond Bruce Lee: Chasing the Dragon Through Film, Philosophy, and Popular Culture</i>	10, 10
Bowser, Eileen; <i>The Transformation of Cinema, 1907-1915</i>	10
Brass Diva: The Life and Legends of Ethel Merman ; Caryl Flinn	13
Brazilian Cinema	18
Breaking the Glass Armor ; Kristin Thompson	29
Breger, Claudia; <i>Making Worlds: Affect and Collectivity in Contemporary European Cinema</i>	10, 10
Brill, Lesley; <i>The Hitchcock Romance: Love and Irony in Hitchcock's Films</i>	10
Bring Me the Head of Alfredo Garcia ; Ian Cooper	11
British Social Realism: From Documentary to Brit Grit ; Samantha Lay	20
Broderick, Mick; <i>Reconstructing Strangelove: Inside Stanley Kubrick's "Nightmare Comedy"</i>	10, 10
Bronfen, Elisabeth; <i>Home in Hollywood: The Imaginary Geography of Cinema</i>	10, 10
Brown, Noel; <i>The Children's Film: Genre, Nation, and Narrative</i>	10
Brown, Royal S.; <i>Overtones and Undertones: Reading Film Music</i>	10
Brownlow, Kevin; <i>The Parade's Gone By</i>	10
Brunetta, Gian Piero; <i>The History of Italian Cinema: A Guide to Italian Film from Its Origins to the Twenty-First Century</i>	10
Bruno, Giuliana; <i>Streetwalking on a Ruined Map: Cultural Theory and the City Films of Elvira Notari</i>	10
Buchsbaum, Jonathan; <i>Exception Taken: How France Has Defied Hollywood's New World Order</i>	10, 10
Buhle, Paul; <i>A Very Dangerous Citizen: Abraham Lincoln Polonsky and the Hollywood Left</i>	10
Building Bridges: The Cinema of Jean Rouch	29, 29
Bukatman, Scott; <i>The Poetics of Slumberland: Animated Spirits and the Animating Spirit</i>	10
Buñuel and Mexico: The Crisis of National Cinema ; Ernesto R. Acevedo-Muñoz	7
Buñuel, Luis; <i>An Unspeakable Betrayal: Selected Writings of Luis Buñuel</i>	10
Burch, Noël; <i>Life to Those Shadows</i>	10
Butler, David; <i>Fantasy Cinema: Impossible Worlds on Screen</i>	10
Byrne, Wayne; <i>The Cinema of Tom DiCillo: Include Me Out</i>	10, 10
Camera Historica: The Century in Cinema ; Antoine de Baecque	8, 8
Canyon Cinema: The Life and Times of an Independent Film Distributor ; Scott MacDonald	21
Capino, José B.; <i>Martial Law Melodrama: Lino Brocka's Cinema Politics</i>	10, 10
Carceral Fantasies: Cinema and Prison in Early Twentieth-Century America ; Alison Griffiths	15, 15
Carnal Thoughts: Embodiment and Moving Image Culture ; Vivian Sobchack	5
Carringer, Robert L.; <i>The Magnificent Ambersons: A Reconstruction</i>	10
Carringer, Robert L.; <i>The Making of Citizen Kane, Revised edition</i>	10
Cartoon Vision: UPA Animation and Postwar Aesthetics ; Dan Bashara	8, 8

Casetti, Francesco; <i>Eye of the Century: Film, Experience, Modernity</i>	10, 10
Casetti, Francesco; <i>The Lumière Galaxy: Seven Key Words for the Cinema to Come</i>	10, 10
Caton, Steven C.; <i>Lawrence of Arabia: A Film's Anthropology</i>	10
Cecil B. DeMille and American Culture: The Silent Era ; Sumiko Higashi	16
Celluloid Madonna, The: From Scripture to Screen ; Catherine O'Brien	24, 24
Celluloid Symphonies: Texts and Contexts in Film Music History	17
Cendrars, Blaise; <i>Hollywood: Mecca of the Movies</i>	10
Certain Realism, A: Making Use of Pasolini's Film Theory and Practice ; Maurizio Viano	30
Certain Tendency of the Hollywood Cinema, 1930-1980, A ; Robert B. Ray	26
Chanteuse in the City: The Realist Singer in French Film ; Kelley Conway	11
Chaplin and American Culture: The Evolution of a Star Image ; Charles J. Maland	21
Charbonneau, Stephen; <i>Projecting Race: Postwar America, Civil Rights, and Documentary Film</i>	11, 11
Charles Burnett: A Cinema of Symbolic Knowledge ; James Naremore	23
Chatman, Seymour; <i>Antonioni, or, The Surface of the World</i>	11
Chavez: The Revolution Will Not Be Televised: A Case Study of Politics and the Media ; Rod Stoneman	28
Cheng, Meiling; <i>In Other Los Angeleses: Multicentric Performance Art</i>	11
Cheshire, Ellen; <i>Bio-pics: A Life in Pictures</i>	11
Children's Film, The: Genre, Nation, and Narrative ; Noel Brown	10
Chinese Film Classics, 1922-1949 ; Christopher G. Rea	26, 26
Chion, Michel; <i>Audio-Vision: Sound on Screen</i>	3, 11
Chion, Michel; <i>Film, a Sound Art</i>	3, 11
Chion, Michel; <i>The Voice in Cinema</i>	3
Chion, Michel; <i>Words on Screen</i>	11, 11
Chopra-Gant, Michael; <i>Cinema and History: The Telling of Stories</i>	11
Chow, Rey; <i>Primitive Passions: Visuality, Sexuality, Ethnography, and Contemporary Chinese Cinema</i>	11
Chow, Rey; <i>Sentimental Fabulations, Contemporary Chinese Films: Attachment in the Age of Global Visibility</i>	11, 11
Christie, Ian; <i>The Art of Film: John Box and Production Design</i>	11
Chromatic Modernity: Color, Cinema, and Media of the 1920s ; Sarah Street	28, 29
Cine Goes to Town, The: French Cinema, 1896-1914, Updated and Expanded Edition ; Richard Abel	7
Cinema and Experience: Siegfried Kracauer, Walter Benjamin, and Theodor W. Adorno ; Miriam Bratu Hansen	16
Cinema and Experience: Siegfried Kracauer, Walter Benjamin, and Theodor W. Adorno ; Miriam Hansen	4
Cinema and Fascism: Italian Film and Society, 1922-1943 ; Steven Ricci	26
Cinema and History: The Telling of Stories ; Michael Chopra-Gant	11
Cinema and the Invention of Modern Life	27
Cinema and the Wealth of Nations: Media, Capital, and the Liberal World System ; Lee Grieveson	15, 15
Cinema by Design: Art Nouveau, Modernism, and Film History ; Lucy Fischer	13, 13

Cinema Hypothesis, The: Teaching Cinema in the Classroom and Beyond; Alain Bergala	9
Cinema in the Digital Age; Nicholas Rombes.	26, 26, 26
Cinéma Militant: Political Filmmaking and May 1968; Paul Douglas Grant.	15, 15
Cinema of Agnès Varda, The: Resistance and Eclecticism; Delphine Benezet.	6, 9
Cinema of Aki Kaurismäki, The: Contrarian Stories; Andrew Nestingen.	6, 24
Cinema of Alexander Sokurov, The: Figures of Paradox; Jeremi Szaniawski.	29, 29
Cinema of Andrzej Wajda, The.	24, 24
Cinema of Ang Lee, The: The Other Side of the Screen; Whitney Crothers Dilley.	12, 12
Cinema of Australia and New Zealand, The.	22, 22
Cinema of Béla Tarr, The: The Circle Closes; András B. Kovács.	6, 19
Cinema of Britain and Ireland, The.	22, 22
Cinema of Canada, The.	30, 30
Cinema of Central Europe, The.	16, 16
Cinema of Christopher Nolan, The: Imagining the Impossible.	6, 14
Cinema of Clint Eastwood, The: Chronicles of America; David Sterritt.	28, 28
Cinema of David Cronenberg, The: From Baron of Blood to Cultural Hero; Ernest Mathijs.	22, 22
Cinema of David Lynch, The: American Dreams, Nightmare Visions.	27, 27
Cinema of Federico Fellini, The; Peter Bondanella.	9
Cinema of France, The.	25, 25
Cinema of George A. Romero, The: Knight of the Living Dead, Second Edition; Tony Williams.	31, 31
Cinema of George A. Romero, The: Knight of the Living Dead; Tony Williams.	31, 31
Cinema of Germany, The; Joseph Garncarz.	14, 14
Cinema of Hal Hartley, The: Flirting with Formalism	27, 27
Cinema of India, The; Lalitha Gopalan.	15, 15
Cinema of István Szabó, The: Visions of Europe; John Cunningham.	12, 12
Cinema of Italy, The.	9, 9
Cinema of James Cameron, The: Bodies in Heroic Motion; James Clarke.	11, 11
Cinema of Jan Svankmajer, The: Dark Alchemy.	6, 16
Cinema of John Carpenter, The: The Technique of Terror	11, 15
Cinema of John Sayles, The: Lone Star; Mark Bould.	9, 9
Cinema of Kathryn Bigelow, The: Hollywood Transgressor	18, 18
Cinema of Ken Loach, The: Art in the Service of the People ; Jacob Leigh.	6, 20
Cinema of Krzysztof Kieslowski, The: Variations on Destiny and Chance; Marek Haltof.	6, 16
Cinema of Lars von Trier, The: Authenticity and Artifice; Caroline Bainbridge.	8, 8
Cinema of Latin America, The.	13, 13
Cinema of Louis Malle, The: Transatlantic Auteur.	23, 23
Cinema of Max Ophüls, The: Magisterial Vision and the Figure of Woman; Susan M. White.	30
Cinema of Me, The: The Self and Subjectivity in First Person Documentary.	20, 20
Cinema of Michael Haneke, The: Europe Utopia.	22, 22
Cinema of Michael Mann, The: Vice and Vindication; Jonathan Rayner.	26, 26
Cinema of Michael Winterbottom, The: Borders, Intimacy, Terror; Bruce Bennett.	9, 9

Cinema of Mike Leigh, The: A Sense of the Real; Garry Watson.	30, 30
Cinema of Nanni Moretti, The: Dreams and Diaries; Ewa Mazierska.	22, 22
Cinema of Neil Jordan, The: Dark Carnival; Carole Zucker	32, 32
Cinema of North Africa and the Middle East, The.	13, 13
Cinema of Paradox: French Filmmaking Under the German Occupation; Evelyn Ehrlich.	13
Cinema of Raúl Ruiz, The: Impossible Cartographies; Michael Goddard.	14, 14
Cinema of Richard Linklater, The: Walk, Don't Run; Rob Stone.	28, 28, 28, 28
Cinema of Robert Altman, The: Hollywood Maverick; Robert Niemi.	24, 24
Cinema of Robert Lepage, The: The Poetics of Memory; Aleksandar Dundjerovich.	13, 13
Cinema of Roman Polanski, The: Dark Spaces of the World	24, 24
Cinema of Russia and the Former Soviet Union, The.	9, 9
Cinema of Sally Potter, The: A Politics of Love; Sophie Mayer.	22
Cinema of Scandinavia, The.	24, 24
Cinema of Sean Penn, The: In and Out of Place; Deane Williams.	31, 31
Cinema of Spain and Portugal, The.	23, 23
Cinema of Steven Soderbergh, The: Indie Sex, Corporate Lies, and Digital Videotape; Andrew deWaard.	12, 12
Cinema of Steven Spielberg, The: Empire of Light; Nigel Morris.	23, 23
Cinema of Takeshi Kitano, The: Flowering Blood; Sean Redmond.	6, 26
Cinema of Terrence Malick, The: Poetic Visions of America ; Hannah Patterson.	25, 25
Cinema of Terry Gilliam, The: It's a Mad World.	9, 9
Cinema of the Coen Brothers, The: Hard-Boiled Entertainments; Jeffrey Adams.	6, 7
Cinema of the Dardenne Brothers, The: Responsible Realism; Philip Mosley.	23, 23
Cinema of the Low Countries, The.	22, 22
Cinema of Todd Haynes, The: All That Heaven Allows; James Morrison.	23, 23
Cinema of Tom DiCillo, The: Include Me Out; Wayne Byrne	10, 10
Cinema of Werner Herzog, The: Aesthetic Ecstasy and Truth; Brad Prager.	6, 25
Cinema of Wes Anderson, The: Bringing Nostalgia to Life; Whitney Crothers Dilley.	12, 15
Cinema of Wim Wenders, The: The Celluloid Highway; Alexander Graf.	15
Cinema, Emergence, and the Films of Satyajit Ray; Keya Ganguly.	14, 14
Cinema/Politics/Philosophy; Nico Baumbach.	8, 8
Cinema's Military Industrial Complex.	30, 30
Cinema's Missing Children; Emma Wilson.	31, 31
Cinematic Appeals: The Experience of New Movie Technologies; Ariel Rogers.	26, 26
Cinematic Overtures: How to Read Opening Scenes; Annette Insdorf.	17, 17
Cinematic Tango, The: Contemporary Argentine Film; Tamara L. Falicov.	13, 13
Cinephilia in the Age of Digital Reproduction: Film, Pleasure, and Digital Culture; Scott Balcerzak.	8, 8, 8, 8
Cities in Transition: The Moving Image and the Modern Metropolis.	30, 30
Clarke, James; The Cinema of James Cameron: Bodies in Heroic Motion.	11, 11

Closely Watched Films: An Introduction to the Art of Narrative Film Technique; Marilyn Fabe.	13
Clover, Carol J.; <i>Men, Women, and Chain Saws: Gender in the Modern Horror Film - Updated Edition.</i>	4
Coates, Paul; <i>The Red and the White: The Cinema of People's Poland.</i>	11, 11
Cohen, Thomas; <i>Playing to the Camera: Musicians and Musical Performance in Documentary Cinema.</i>	11, 11
Cold War Cosmopolitanism: Period Style in 1950s Korean Cinema; Christina Klein.	19
Colman, Felicity; <i>Film Theory: Creating a Cinematic Grammar</i>	11
Columbia Documentary History of the Asian American Experience, The.	24
Combs, C. Scott; <i>Deathwatch: American Film, Technology, and the End of Life.</i>	11, 11
Comedy/Cinema/Theory.	17
Comic Books Incorporated: How the Business of Comics Became the Business of Hollywood; Shawna Kidman	19, 19
Constable, Catherine; <i>Postmodernism and Film: Rethinking Hollywood's Aesthetics.</i>	11
Contemporary British Cinema: From Heritage to Horror; James Leggott.	20
Contemporary Drift: Genre, Historicism, and the Problem of the Present; Theodore Martin.	21, 21
Contemporary North American Film Directors: A Wallflower Critical Guide.	7
Contemporary Romanian Cinema: The History of an Unexpected Miracle; Dominique Nasta.	23, 23
Conway, Kelley; <i>Chanteuse in the City: The Realist Singer in French Film.</i>	11
Cook, David A; <i>Lost Illusions: American Cinema in the Shadow of Watergate and Vietnam, 1970-1979.</i>	11
Cooper, Ian; <i>Bring Me the Head of Alfredo Garcia.</i>	11
Cornelius, Sheila; <i>New Chinese Cinema: Challenging Representations.</i>	11
Corporeal Image, The: Film, Ethnography, and the Senses; David MacDougall.	21
Costume and Cinema: Dress Codes in Popular Film; Sarah Street.	29
Counter-Archive: Film, the Everyday, and Albert Kahn's Archives de la Planète; Paula Amad.	7, 7
Couret, Nilo; <i>Mock Classicism: Latin American Film Comedy, 1930-1960.</i>	11, 11
Courtney, Susan; <i>Hollywood Fantasies of Miscegenation: Spectacular Narratives of Gender and Race.</i>	11
Cousins, Mark; <i>Widescreen: Watching. Real. People. Elsewhere.</i>	11, 11
Crafton, Donald; <i>Shadow of a Mouse: Performance, Belief, and World-Making in Animation.</i>	11, 11
Crafton, Donald; <i>The Talkies: American Cinema's Transition to Sound, 1926-1931.</i>	11
Creating the Couple: Love, Marriage, and Hollywood Performance; Virginia Wexman Wexman.	30
Crespi, John A.; <i>Manhua Modernity: Chinese Culture and the Pictorial Turn.</i>	11
Crime Films: Investigating the Scene; Kirsten Moana Thompson.	29
Crisis of Political Modernism, The: Criticism and Ideology in Contemporary Film Criticism; D. N. Rodowick.	26
Critical Cinema 1, A: Interviews with Independent Filmmakers; Scott MacDonald.	21
Critical Cinema 2, A: Interviews with Independent Filmmakers; Scott MacDonald.	21
Critical Cinema 3, A: Interviews with Independent Filmmakers; Scott Macdonald.	21

Critical Cinema 4, A: Interviews with Independent Filmmakers; Scott Macdonald.	21
Critical Cinema 5, A: Interviews with Independent Filmmakers; Scott MacDonald.	21
Critical Cinema: Beyond the Theory of Practice.	23, 23
Cross-Cultural Filmmaking: A Handbook for Making Documentary and Ethnographic Films and Videos; Ilisa Barbash.	8
Crossing New Europe: Postmodern Travel and the European Road Movie; Ewa Mazierska.	22, 22
Cultures of Representation: Disability in World Cinema Contexts.	13, 13
Cummins, Kathleen; <i>Herstories on Screen: Feminist Subversions of Frontier Myths.</i>	12, 12
Cunningham, John; <i>Hungarian Cinema: From Coffee House to Multiplex.</i>	12, 12
Cunningham, John; <i>The Cinema of István Szabó: Visions of Europe.</i>	12, 12
Curious Humanist, The: Siegfried Kracauer in America; Johannes von Moltke.	30, 30
Curtin, Michael; <i>Playing to the World's Biggest Audience: The Globalization of Chinese Film and TV.</i>	12
Curtis, Scott; <i>The Shape of Spectatorship: Art, Science, and Early Cinema in Germany.</i>	12, 12
Cut-Pieces: Celluloid Obscenity and Popular Cinema in Bangladesh; Lotte Hoek.	16, 16
Czechoslovak New Wave, The; Peter A. Hames.	16, 16
Danger: Diabolik; Leon Hunt.	17
Danino, Nina; <i>The Undercut Reader: Critical Writings on Artists' Film and Video.</i>	12
Dark Mirror, The: German Cinema between Hitler and Hollywood; Lutz Koepnick.	19
Darke, Chris; <i>Light Readings: Film Criticism and Screen Arts</i>	12
Das sichtbare Kino [German-language Edition]: Fünfzig Jahre Filmmuseum: Texte, Bilder, Dokumente.	17
Davis, Colin; <i>Scenes of Love and Murder: Renoir, Film, and Philosophy.</i>	12, 12
Davis, Darrell William; <i>Picturing Japaneseness: Monumental Style, National Identity, Japanese Film.</i>	12
Davis, Glyn; <i>Superstar: The Karen Carpenter Story.</i>	12
de Seife, Ethan; <i>This Is Spinal Tap.</i>	12
Deathwatch: American Film, Technology, and the End of Life; C. Scott Combs.	11, 11
Debord, Guy; <i>Guy Debord: Das filmische Gesamtwerk [German-language Edition]: Part 1: Schriften, Fotos und Notizen & Part 2: Kommentare, Quellen und Verweise.</i>	26
Decherney, Peter; <i>Hollywood and the Culture Elite: How the Movies Became American.</i>	12, 12
Decherney, Peter; <i>Hollywood's Copyright Wars: From Edison to the Internet.</i>	12, 12
Decline of Sentiment, The: American Film in the 1920s; Lea Jacobs.	17
Deep Red; Alexia Kannas.	18
DeFino, Dean; <i>Faster, Pussycat! Kill! Kill!</i>	12
Dekalog 1: On The Five Obstructions.	16
Dekalog 3: On Film Festivals.	25
Dekalog 4: On East Asian Filmmakers.	29
Dekalog 5: On Dogville.	13
DeRoo, Rebecca J.; <i>Agnes Varda between Film, Photography, and Art.</i>	12, 12
Designing Women: Cinema, Art Deco, and the Female Form; Lucy Fischer.	13
deWaard, Andrew; <i>The Cinema of Steven Soderbergh: Indie Sex, Corporate Lies, and Digital Videotape.</i>	12, 12
Dialectics without Synthesis: Japanese Film Theory and Realism in a Global Frame; Naoki Yamamoto.	31, 31

Die Strahlkraft der Stadt [German-language Edition]: Schriften zu Film und Geschichte; Siegfried Mattl.	22
Differences in the Dark: American Movies and English Theater; Michael T. Gilmore.	14
Dilley, Whitney Crothers; The Cinema of Ang Lee: The Other Side of the Screen.	12, 12
Dilley, Whitney Crothers; The Cinema of Wes Anderson: Bringing Nostalgia to Life.	12, 15
Direct Cinema: Observational Documentary and the Politics of the Sixties; Dave Saunders.	27, 27
Disappearing Christ, The: Secularism in the Silent Era; Phil Maciak.	21, 21
Disaster and Memory: Celebrity Culture and the Crisis of Hollywood Cinema; Wheeler Winston Dixon.	12
Disaster Movies: The Cinema of Catastrophe; Stephen Keane.	18
Discovering Orson Welles; Jonathan Rosenbaum.	27
Distribution Revolution: Conversations about the Digital Future of Film and Television.	12, 12
Divo and the Duce, The: Promoting Film Stardom and Political Leadership in 1920s America; Giorgio Bertellini.	9
Dixon, Wheeler Winston; Disaster and Memory: Celebrity Culture and the Crisis of Hollywood Cinema.	12
Dixon, Wheeler Winston; Visions of the Apocalypse: Spectacles of Destruction in American Cinema.	12, 12
D'Lugo, Marvin; The Films of Carlos Saura: The Practice of Seeing.	12
Documentary Display: Re-Viewing Nonfiction Film and Video; Keith Beattie.	9, 9
Documentary: The Margins of Reality; Paul Ward.	30
Documenting Cityscapes: Urban Change in Contemporary Non-Fiction Film; Iván Villamea Álvarez.	7, 7
Documents of Utopia: The Politics of Experimental Documentary; Paolo Magagnoli.	21, 21
Dodds, Klaus; International Politics and Film: Space, Vision, Power.	12
Doherty, Thomas; Hollywood's Censor: Joseph I. Breen and the Production Code Administration.	12, 13
Doherty, Thomas; Pre-Code Hollywood: Sex, Immorality, and Insurrection in American Cinema, 1930–1934.	4
Doherty, Thomas; Projections of War: Hollywood, American Culture, and World War II.	13
Dominik Graf [German-language Edition]; Christoph Huber	17
Donnelly, Kevin; The Shining.	13
Donnie Darko; Geoff King.	19
Double Indemnity: The Complete Screenplay; Billy Wilder	31
Douglas Fairbanks; Jeffrey Vance.	30
Dreaming of Cinema: Spectatorship, Surrealism, and the Age of Digital Media; Adam Lowenstein.	21, 21
Due, Reidar; Love in Motion: Erotic Relationships in Film	13, 13
Dundjerovich, Aleksandar; The Cinema of Robert Lepage: The Poetics of Memory.	13, 13
Dziga Vertov: The Vertov Collection at the Austrian Film Museum.	29
Early Cinema: From Factory Gate to Dream Factory; Simon Popple.	25
Early Soviet Cinema: Innovation, Ideology and Propaganda; David Gillespie.	14
East-West Encounters: Franco-Asian Cinema and Literature; Sylvie Blum-Reid.	9, 9
Eastwood's Iwo Jima: Critical Engagements with Flags of Our Fathers and Letters from Iwo Jima.	14, 14
Echo and Narcissus: Women's Voices in Classical Hollywood Cinema; Amy Lawrence.	20

Edgar G. Ulmer: A Filmmaker at the Margins; Noah Isenberg	17
Egan, Kate; The Evil Dead.	13
Ehrlich, Evelyn; Cinema of Paradox: French Filmmaking Under the German Occupation.	13
Eisner, Lotte H.; The Haunted Screen: Expressionism in the German Cinema and the Influence of Max Reinhardt.	13
Electric Dreamland: Amusement Parks, Movies, and American Modernity; Lauren Rabinovitz.	25, 26
Electric Sounds: Technological Change and the Rise of Corporate Mass Media; Steve J. Wurtzler.	31, 31
Elements of Cinema, The; Stefan Sharff.	27
Eloquent Gestures: The Transformation of Performance Style in the Griffith Biograph Films; Roberta Pearson.	25
Elwes, Catherine; Installation and the Moving Image.	4, 13
Emergence of Cinema, The: The American Screen to 1907; Charles Musser.	23
Empire of Ecstasy: Nudity and Movement in German Body Culture, 1910–1935; Karl Toepfer.	29
End of Cinema?, The: A Medium in Crisis in the Digital Age ; André Gaudreault.	14, 14
Endless Night: Cinema and Psychoanalysis, Parallel Histories.	9
Enticknap, Leo; Moving Image Technology: from zoetrope to digital.	13, 13
Éric Rohmer: A Biography; Antoine de Baecque.	8, 8
Essay Film After Fact and Fiction, The; Nora M. Alter.	7, 7
Essay Film, The: Dialogue, Politics, Utopia.	24, 25
Essays on the Essay Film.	3, 7
European Nightmares: Horror Cinema in Europe Since 1945.	7, 7
Evening's Entertainment, An: The Age of the Silent Feature Picture, 1915–1928; Richard Koszarski.	19
Everyday Movies: Portable Film Projectors and the Transformation of American Culture; Haidee Wasson	30, 30
Evil Dead, The; Kate Egan.	13
Exception Taken: How France Has Defied Hollywood's New World Order; Jonathan Buchsbaum.	10, 10
Ex-Cinema: From a Theory of Experimental Film and Video ; Akira Lippit.	21, 21
Eye of the Century: Film, Experience, Modernity; Francesco Casetti.	10, 10
Fabe, Marilyn; Closely Watched Films: An Introduction to the Art of Narrative Film Technique.	13
Falicov, Tamara; The Cinematic Tango: Contemporary Argentine Film.	13, 13
Fallon, Kris; Where Truth Lies: Digital Culture and Documentary Media after 9/11.	13
Family Affair, A: Cinema Calls Home.	25, 25
Fantasy Cinema: Impossible Worlds on Screen; David Butler.	10
Fast Forward: The Future(s) of the Cinematic Arts; Holly Willis.	31, 31
Faster, Pussycat! Kill! Kill!; Dean DeFino.	12
Feasting Our Eyes: Food Films and Cultural Identity in the United States; Laura Lindenfeld.	20, 20
Feminist Auteurs: Reading Women's Films; Geetha Ramanathan.	26, 26
Feminist Film Studies: Writing the Woman into Cinema; Janet McCabe.	22
Fields of Vision: Essays in Film Studies, Visual Anthropology, and Photography.	12
Fifties, The: Transforming the Screen, 1950–1959; Peter Lev.	20
Fight Pictures: A History of Boxing and Early Cinema; Dan Streible.	29

Figures Traced in Light: On Cinematic Staging; David Bordwell.	3
Film and Philosophy: Taking Movies Seriously; Daniel C. Shaw.	27
Film and Stereotype: A Challenge for Cinema and Theory; Jörg Schweinitz.	27, 27
Film and the Natural Environment: Elements and Atmospheres; Adam O'Brien.	24
Film as Art, 50th Anniversary Printing; Rudolf Arnheim.	3
Film Authorship: Auteurs and Other Myths; C. P. Sellors	27
Film Censorship: Regulating America's Screen; Sheri Chinen Biesen.	11
Film Comedy; Geoff King.	19
Film Criticism, the Cold War, and the Blacklist: Reading the Hollywood Reds; Jeff Smith.	28, 28
Film Curation: Archives, Museums, and the Digital Marketplace; Paolo Cherchi Usai.	2
Film Dialogue.	17, 17
Film Editing: The Art of the Expressive; Valerie Orpen.	24
Film Genre: From Iconography to Ideology; Barry Keith Grant.	4
Film Manifestos and Global Cinema Cultures: A Critical Anthology.	21, 21
Film Noir: From Berlin to Sin City; Mark Bould.	9
Film Performance: From Achievement to Appreciation; Andrew Klevan.	19
Film Programming: Curating for Cinemas, Festivals, Archives; Peter Bosma.	3
Film Rhythm after Sound: Technology, Music, and Performance; Lea Jacobs.	17, 17
Film Sound: Theory and Practice.	5
Film Studies: An Introduction; Ed Sikov.	5, 27
Film Theory: Creating a Cinematic Grammar; Felicity Colman.	11
Film Unframed: A History of Austrian Avant-Garde Cinema	29
Film Violence: History, Ideology, Genre; Jim Kendrick.	18
Film, a Sound Art; Michel Chion.	3, 11
Filmosophy; Daniel Frampton.	13, 13
Films for the Colonies: Cinema and the Preservation of the British Empire; Tom Rice.	26, 26
Films of Akira Kurosawa, Third Edition, Expanded and Updated, The; Donald Richie.	5
Films of Carlos Saura, The: The Practice of Seeing; Marvin D'Lugo.	12
Films of Fact: A History of Science in Documentary Films and Television; Timothy Boon.	9, 9
Films of Oshima Nagisa, The: Images of a Japanese Iconoclast; Maureen Turim.	29
Films of Theo Angelopoulos, The: A Cinema of Contemplation; Andrew Horton.	17
Final Victim of the Blacklist, The: John Howard Lawson, Dean of the Hollywood Ten; Gerald Horne.	17
Finler, Joel; The Hollywood Story: Everything You Ever Wanted to Know About the American Movie Business but Didn't Know Where to Look.	13
Fires Were Started: British Cinema and Thatcherism	13, 14
Firestorm: American Film in the Age of Terrorism; Stephen Prince.	25, 25
First Cut 2: More Conversations with Film Editors; Gabriella Oldham.	24
First Cut: Conversations with Film Editors; Gabriella Oldham.	24
First Lady of Hollywood, The: A Biography of Louella Parsons; Samantha Barbas.	8

Fischer, Lucy; Cinema by Design: Art Nouveau, Modernism, and Film History.	13, 13
Fischer, Lucy; Designing Women: Cinema, Art Deco, and the Female Form.	13
Five Films by Frederick Wiseman: Ticut Follies, High School, Welfare, High School II, Public Housing; Frederick Wiseman.	31
Five Screenplays by Preston Sturges; Preston Sturges	29
Flaming Creatures; Constantine Verevis.	5
Flickering Empire: How Chicago Invented the U.S. Film Industry; Michael Glover Smith.	28, 28
Flinn, Caryl; Brass Diva: The Life and Legends of Ethel Merman.	13
Flinn, Caryl; The New German Cinema: Music, History, and the Matter of Style.	13
Flitterman-Lewis, Sandy; To Desire Differently: Feminism and the French Cinema.	13
For Documentary: Twelve Essays; Dai Vaughan.	30
For His Eyes Only: The Women of James Bond.	14, 14
Foucault at the Movies; Patrice Maniglier.	21, 21
Frame by Frame: A Materialist Aesthetics of Animated Cartoons; Hannah Frank.	13
Frampton, Daniel; Filmosophy.	13, 13
France on Film: Reflections on Popular French Cinema	22
Frank, Hannah; Frame by Frame: A Materialist Aesthetics of Animated Cartoons.	13
Frankenstein; Robert Horton.	17
French Film Theory and Criticism, Volume 1: A History/Anthology, 1907-1939. Volume 1: 1907-1929; Richard Abel	7
French Film Theory and Criticism, Volume 2: A History/Anthology, 1907-1939. Volume 2: 1929-1939; Richard Abel	7
French New Wave, The: A New Look; Naomi Greene.	15
Friedberg, Anne; Window Shopping: Cinema and the Postmodern.	13
Friedl, Gerhard; Gerhard Friedl [German-language Edition]: Ein Arbeitsbuch.	24
Frodo Franchise, The: <i>The Lord of the Rings</i> and Modern Hollywood; Kristin Thompson.	29
From Caligari to Hitler: A Psychological History of the German Film; Siegfried Kracauer.	4
From Peepshow to Palace: The Birth of American Film; David Robinson.	26
Fuller-Seeley, Kathryn H.; Jack Benny and the Golden Age of American Radio Comedy.	14
Fun Factory, The: The Keystone Film Company and the Emergence of Mass Culture; Rob King.	19
Fünfzig Jahre Österreichisches Filmmuseum, 1964-2014	17
Funny Pictures: Animation and Comedy in Studio-Era Hollywood.	15, 15
Funnybooks: The Improbable Glories of the Best American Comic Books; Michael Barrier.	8, 8
Gallagher, John Ford: The Man and His Films.	14
Galt, Rosalind; Pretty: Film and the Decorative Image	14, 14
Galt, Rosalind; The New European Cinema: Redrawing the Map.	14, 14
Gangster Film, The: Fatal Success in American Cinema; Ron Wilson.	31
Ganguly, Keya; Cinema, Emergence, and the Films of Satyajit Ray.	14, 14

Garden in the Machine, The: A Field Guide to Independent Films about Place; Scott MacDonald.	21
Garncarz, Joseph; The Cinema of Germany.	14, 14
Gaudreault, André; The End of Cinema?: A Medium in Crisis in the Digital Age.	14, 14
Gay Directors, Gay Films?: Pedro Almodóvar, Terence Davies, Todd Haynes, Gus Van Sant, John Waters; Emanuel Levy.	20, 20
Gaze and the Labyrinth, The: The Cinema of Liliana Cavani ; Gaetana Marrone.	21
Gear, Matthew Asprey; At the End of the Street in the Shadow: Orson Welles and the City.	14, 14
George Gallup in Hollywood; Susan Ohmer.	24, 24
Gerhard Friedl [German-language Edition]: Ein Arbeitsbuch; Gerhard Friedl.	24
German Expressionist Cinema: The World of Light and Shadow; Ian Roberts.	26
Gerow, Aaron; Visions of Japanese Modernity: Articulations of Cinema, Nation, and Spectatorship, 1895-1925.	14, 14
Gibbs, John; Mise-en-scène: Film Style and Interpretation.	4
Gillespie, David; Early Soviet Cinema: Innovation, Ideology and Propaganda.	14
Gilmore, Michael; Differences in the Dark: American Movies and English Theater.	14
Girgus, Sam; Levinas and the Cinema of Redemption: Time, Ethics, and the Feminine.	14, 14
Gleber, Anke; The Art of Taking a Walk: Flanerie, Literature, and Film in Weimar Culture.	14
Glick, Joshua; Los Angeles Documentary and the Production of Public History, 1958-1977.	14, 14
Global Cinematic Cities: New Landscapes of Film and Media.	7, 7
Glynn, Stephen; Quadrophonia.	14
Goble, Mark; Beautiful Circuits: Modernism and the Mediated Life.	14
Goddard, Michael; The Cinema of Raúl Ruiz: Impossible Cartographies.	14, 14
Gopalan, Lalitha; The Cinema of India.	15, 15
Gottlieb, Sidney; Hitchcock Annual: Volume 10.	15
Gottlieb, Sidney; Hitchcock Annual: Volume 11.	15
Gottlieb, Sidney; Hitchcock Annual: Volume 12.	15
Gottlieb, Sidney; Hitchcock Annual: Volume 13.	15
Gottlieb, Sidney; Hitchcock Annual: Volume 14.	15
Gottlieb, Sidney; Hitchcock Annual: Volume 15.	15
Gottlieb, Sidney; Hitchcock Annual: Volume 16.	15
Gottlieb, Sidney; Hitchcock Annual: Volume 18.	15
Gottlieb, Sidney; Hitchcock Annual: Volume 19.	15
Gottlieb, Sidney; Hitchcock Annual: Volume 20.	15
Gottlieb, Sidney; Hitchcock Annual: Volume 9.	15
Graf, Alexander; The Cinema of Wim Wenders: The Celluloid Highway.	15
Grand Design: Hollywood as a Modern Business Enterprise, 1930-1939; Tino Balio.	8
Grant, Barry Keith; Film Genre: From Iconography to Ideology.	4
Grant, Paul Douglas; Cinéma Militant: Political Filmmaking and May 1968.	15, 15
Great Directors at Work: Stanislavsky, Brecht, Kazan, Brook; David Richard Jones.	18
Great reckonings in Little Rooms: On the Phenomenology of Theater; Bert O. States.	28
Greenberg, Harvey; Screen Memories: Hollywood Cinema on the Psychoanalytic Couch.	15, 15
Greene, Naomi; Landscapes of Loss: The National Past in Postwar French Cinema.	15
Greene, Naomi; The French New Wave: A New Look.	15

Grieverson, Lee; Cinema and the Wealth of Nations: Media, Capital, and the Liberal World System.	15, 15
Grieverson, Lee; Policing Cinema: Movies and Censorship in Early-Twentieth-Century America.	15
Griffiths, Alison; Carceral Fantasies: Cinema and Prison in Early Twentieth-Century America.	15, 15
Griffiths, Alison; Shivers Down Your Spine: Cinema, Museums, and the Immersive View.	15, 15
Griffiths, Alison; Wondrous Difference: Cinema, Anthropology, and Turn-of-the-Century Visual Culture.	15
Grimsted, David; Melodrama Unveiled: American Theater and Culture, 1800-1850.	15
Grissemann, Stefan; Was ist Film: Peter Kubelkas Zyklisches Programm im Österreichischen Filmmuseum.	16
Grundmann, Roy; Werner Schroeter.	16
Gustav Deutsch.	10
Guy Debord: Das filmische Gesamtwerk [German-language Edition]: Part 1: Schriften, Fotos und Notizen & Part 2: Kommentare, Quellen und Verweise; Guy Debord	26
Guynn, William; Unspeakable Histories: Film and the Experience of Catastrophe.	16, 16
Hake, Sabine; Passions and Deceptions: The Early Films of Ernst Lubitsch.	16
Haltorf, Marek; The Cinema of Krzysztof Kieslowski: Variations on Destiny and Chance.	6, 16
Hames, Peter; The Czechoslovak New Wave.	16, 16
Hamilton, Marybeth; When I'm Bad, I'm Better: Mae West, Sex, and American Entertainment.	16
Hansen, Miriam Bratu; Cinema and Experience: Siegfried Kracauer, Walter Benjamin, and Theodor W. Adorno.	16
Hansen, Miriam; Cinema and Experience: Siegfried Kracauer, Walter Benjamin, and Theodor W. Adorno.	4
Hard Core: Power, Pleasure, and the "Frenzy of the Visible"; Expanded edition; Linda Williams.	31
Hard to Swallow: Hard-Core Pornography on Screen; Claire Hines.	16, 16
Hard-Boiled Hollywood: Crime and Punishment in Postwar Los Angeles; Jon Lewis.	20, 20
Haunted Images: Film, Ethics, Testimony, and the Holocaust; Libby Saxton.	27, 27
Haunted Screen, The: Expressionism in the German Cinema and the Influence of Max Reinhardt; Lotte H. Eisner	13
Hearst Over Hollywood: Power, Passion, and Propaganda in the Movies; Louis Pizzitola.	25
Heart at Fire's Center, A: The Life and Music of Bernard Herrmann; Smith.	28
Heart at Fire's Center, A: The Life and Music of Bernard Herrmann; Steven C. Smith.	28
Heist Film, The: Stealing with Style; Daryl Lee.	20
Heller-Nicholas, Alexandra; Ms. 45.	16
Hennefeld, Maggie; Specters of Slapstick and Silent Film Comediennes.	16, 16
Herbert, Daniel; Videoland: Movie Culture at the American Video Store.	16, 16
Herhuth, Eric; Pixar and the Aesthetic Imagination: Animation, Storytelling, and Digital Culture.	16, 16
Heritage Film: Nation, Genre, and Representation; Belén Vidal.	30
Herstories on Screen: Feminist Subversions of Frontier Myths; Kathleen Cummins.	12, 12
Hidden History of Film Style, A: Cinematographers, Directors, and the Collaborative Process; Christopher Beach.	9, 9
Hideous Progeny: Disability, Eugenics, and Classic Horror Cinema; Angela Smith.	28, 28

Higashi, Sumiko; Cecil B. DeMille and American Culture: The Silent Era	16
Hills, Matt; Blade Runner	16
Hines, Claire; Hard to Swallow: Hard-Core Pornography on Screen	16, 16
History of Italian Cinema, The: A Guide to Italian Film from Its Origins to the Twenty-First Century ; Gian Piero Brunetta	10
Hitchcock and Selznick: The Rich and Strange Collaboration of Alfred Hitchcock and David O. Selznick in Hollywood ; Leonard J. Leff	20
Hitchcock and Twentieth-Century Cinema ; John Orr	24
Hitchcock Annual Anthology, The: Selected Essays from Volumes 10–15	15, 15
Hitchcock Annual: Volume 10 ; Sidney Gottlieb	15
Hitchcock Annual: Volume 11 ; Sidney Gottlieb	15
Hitchcock Annual: Volume 12 ; Sidney Gottlieb	15
Hitchcock Annual: Volume 13 ; Sidney Gottlieb	15
Hitchcock Annual: Volume 14 ; Sidney Gottlieb	15
Hitchcock Annual: Volume 15 ; Sidney Gottlieb	15
Hitchcock Annual: Volume 16 ; Sidney Gottlieb	15
Hitchcock Annual: Volume 17	7
Hitchcock Annual: Volume 18 ; Sidney Gottlieb	15
Hitchcock Annual: Volume 19 ; Sidney Gottlieb	15
Hitchcock Annual: Volume 20 ; Sidney Gottlieb	15
Hitchcock Annual: Volume 22	15
Hitchcock Annual: Volume 23	15
Hitchcock Annual: Volume 24	15
Hitchcock Annual: Volume 9 ; Sidney Gottlieb	15
Hitchcock on Hitchcock, Volume 1: Selected Writings and Interviews ; Alfred Hitchcock	16
Hitchcock on Hitchcock, Volume 2: Selected Writings and Interviews ; Alfred Hitchcock	15, 15
Hitchcock Romance, The: Love and Irony in Hitchcock's Films ; Lesley Brill	10
Hitchcock, Alfred; Hitchcock on Hitchcock, Volume 1: Selected Writings and Interviews	16
Hitchcock, Alfred; Hitchcock on Hitchcock, Volume 2: Selected Writings and Interviews	15, 15
Hitchcock's Romantic Irony ; Richard Allen	7, 7
Hoek, Lotte; Cut-Pieces: Celluloid Obscenity and Popular Cinema in Bangladesh	16, 16
Hokum!: The Early Sound Slapstick Short and Depression-Era Mass Culture ; Rob King	19
Hollywood 1938: Motion Pictures' Greatest Year ; Catherine Jurca	18, 18
Hollywood and the Culture Elite: How the Movies Became American ; Peter Decherney	12, 12
Hollywood Androgyny ; Rebecca Bell-Metereau	9
Hollywood Be Thy Name: African American Religion in American Film, 1929–1949 ; Judith Weisenfeld	30
Hollywood Diva: A Biography of Jeanette MacDonald ; Edward Baron Turk	29
Hollywood Fantasies of Miscegenation: Spectacular Narratives of Gender and Race ; Susan Courtney	11
Hollywood from Vietnam to Reagan . . . and Beyond ; Robin Wood	31, 31
Hollywood Goes to War: How Politics, Profits and Propaganda Shaped World War II Movies ; Clayton R. Koppes	19
Hollywood Highbrow: From Entertainment to Art ; Shyon Baumann	8
Hollywood in Berlin: American Cinema and Weimar Germany ; Thomas J. Saunders	27
Hollywood in the Neighborhood: Historical Case Studies of Local Moviegoing	14

Hollywood Lighting from the Silent Era to Film Noir ; Patrick Keating	18, 18
Hollywood Made in China ; Aynne Kokas	19, 19
Hollywood Quarterly: Film Culture in Postwar America, 1945–1957	28
Hollywood Science: Movies, Science, and the End of the World ; Sidney Perkowitz	25, 25
Hollywood Story, The: Everything You Ever Wanted to Know About the American Movie Business but Didn't Know Where to Look ; Joel W. Finler	13
Hollywood Vault: Film Libraries before Home Video ; Eric Hoyt	17, 17
Hollywood: Mecca of the Movies ; Blaise Cendrars	10
Hollywood's Copyright Wars: From Edison to the Internet ; Peter Decherney	12, 12
Hollywood's Censor: Joseph I. Breen and the Production Code Administration ; Thomas Doherty	12, 13
Hollywood's Dirtiest Secret: The Hidden Environmental Costs of the Movies ; Hunter Vaughan	30, 30
Holocaust and the Moving Image, The: Representations in Film and Television Since 1933	16
Holocaust Cinema in the Twenty-First Century: Images, Memory, and the Ethics of Representation	8, 8
Holy Mountain, The ; Alessandra Santos	27
Home in Hollywood: The Imaginary Geography of Cinema ; Elisabeth Bronfen	10, 10
Horne, Gerald; The Final Victim of the Blacklist: John Howard Lawson, Dean of the Hollywood Ten	17
Horror Genre, The: From Beelzebub to Blair Witch ; Paul Wells	5
Horton, Andrew; Laughing Out Loud: Writing the Comedy-Centered Screenplay	17
Horton, Andrew; Screenwriting for a Global Market: Selling Your Scripts from Hollywood to Hong Kong	17
Horton, Andrew; The Films of Theo Angelopoulos: A Cinema of Contemplation	17
Horton, Andrew; The Zero Hour: Glasnost and Soviet Cinema in Transition	17
Horton, Andrew; Writing the Character-Centered Screenplay, Updated and Expanded edition	17
Horton, Robert; Frankenstein	17
Hou Hsiao-hsien	29
How Did Lubitsch Do It? ; Joseph McBride	22, 22
How Movies Work ; Bruce Kavin	18
How the West Was Sung: Music in the Westerns of John Ford ; Kathryn M. Kalinak	18
Hoyt, Eric; Hollywood Vault: Film Libraries before Home Video	17, 17
Huber, Christoph; Dominik Graf [German-language Edition]	17
Hungarian Cinema: From Coffee House to Multiplex ; John Cunningham	12, 12
Hunt, Leon; Danger: Diabolik	17
Hunt, Leon; Kung Fu Cult Masters: From Bruce Lee to Crouching Tiger	17
I Spit on Your Grave ; David Maguire	21
I Was Interrupted: Nicholas Ray on Making Movies ; Nicholas Ray	26
Iampolski, Mikhail; The Memory of Tiresias: Intertextuality and Film	17
Icons of Grief: Val Lewton's Home Front Pictures ; Alexander Nemerov	24
I-Docs: The Evolving Practices of Interactive Documentary	8, 8
Image and the Witness, The: Trauma, Memory, and Visual Culture	16, 16

Impersonal Enunciation, or the Place of Film; Christian Metz.	23, 23
Impossible David Lynch, The; Todd McGowan.	22, 22
In Other Los Angeleses: Multicentric Performance Art; Meiling Cheng.	11
In the Realm of Pleasure: Von Sternberg, Dietrich, and the Masochistic Aesthetic; Gaylyn Studlar.	29
Indie: An American Film Culture; Michael Z. Newman	24, 24
Ingmar Bergman Revisited: Performance, Cinema, and the Arts	19, 19
Ingmar Bergman's Face to Face; Michael Tapper.	29, 29
Insdorf, Annette; Cinematic Overtures: How to Read Opening Scenes.	17, 17
Installation and the Moving Image; Catherine Elwes.	4, 13
Intelligence Work: The Politics of American Documentary; Jonathan Kahana.	18, 18
International Film Guide 2009: The Definitive Annual Review of World Cinema.	28
International Film Guide 2010: The Definitive Annual Review of World Cinema.	28
International Film Guide 2011: The Definitive Annual Review of World Cinema.	28
International Film Guide 2012: The Definitive Annual Review of World Cinema.	28
International Politics and Film: Space, Vision, Power; Klaus Dodds.	12
Interpreting Films: Studies in the Historical Reception of American Cinema; J Staiger.	28
Introduction to Documentary Production: A Guide for Media Students.	19, 19
Inuhiko, Yomota; What Is Japanese Cinema?: A History	4, 17
Invention without a Future, An: Essays on Cinema; James Naremore.	23, 23
Invisible Storytellers: Voice-Over Narration in American Fiction Film; Sarah Kozloff.	20
Irving Thalberg: Boy Wonder to Producer Prince; Mark A. Vieira.	30
Isenberg, Noah; Edgar G. Ulmer: A Filmmaker at the Margins	17
Ism, Ism, Ism / Ismo, Ismo, Ismo: Experimental Cinema in Latin America.	20
It's All True: Orson Welles's Pan-American Odyssey; Catherine L. Benamou.	9
Italian Film in the Light of Neorealism; Millicent Marcus	21
Italian Neorealism: Rebuilding the Cinematic City; Mark Shiel.	27
Jack Benny and the Golden Age of American Radio Comedy; Kathryn H. Fuller-Seeley.	14
Jacobs, Lea; Film Rhythm after Sound: Technology, Music, and Performance.	17, 17
Jacobs, Lea; The Decline of Sentiment: American Film in the 1920s.	17
Jacobs, Lea; The Wages of Sin: Censorship and the Fallen Woman Film, 1928-1942.	17
Jacobson, Brian; Studios Before the System: Architecture, Technology, and the Emergence of Cinematic Space.	17, 17
Jaffe, Ira; Slow Movies: Countering the Cinema of Action	17, 17
James Ivory in Conversation: How Merchant Ivory Makes Its Movies; Robert Emmet Long.	21
James, David; The Most Typical Avant-Garde: History and Geography of Minor Cinemas in Los Angeles.	17
Japanese Film, The: Art and Industry - Expanded Edition; Joseph L. Anderson.	7

Jean Epstein: Bonjour cinéma und andere Schriften zum Kino.	10
Jean-Marie Straub and Danièle Huillet.	13
Jelavich, Peter; Berlin Alexanderplatz: Radio, Film, and the Death of Weimar Culture.	17
Jenkins, Henry; What Made Pistachio Nuts?: Early Sound Comedy and the Vaudeville Aesthetic.	18
Jess-Cooke, Carolyn; Shakespeare on Film: Such Things as Dreams Are Made Of.	18
Jewell, Richard B.; RKO Radio Pictures: A Titan Is Born	18, 18
Jewell, Richard B.; Slow Fade to Black: The Decline of RKO Radio Pictures.	18, 18
Joe Dante.	8
John Cook: Viennese by Choice, Filmemacher von Beruf	24
John Ford, Revised and Enlarged Edition; Peter Bogdanovich.	9
John Ford: The Man and His Films; Gallagher.	14
Jones, David Richard; Great Directors at Work: Stanislavsky, Brecht, Kazan, Brook.	18
Jones, Nick; Spaces Mapped and Monstrous: Digital 3D Cinema and Visual Culture.	18, 18
Josef von Sternberg: The Case of Lena Smith.	17
Joshi, Priya; Bollywood's India: A Public Fantasy.	18, 18
Joyless Streets: Women and Melodramatic Representation in Weimar Germany; Patrice Petro.	25
Jurca, Catherine; Hollywood 1938: Motion Pictures' Greatest Year.	18, 18
Kaes, Anton; Shell Shock Cinema: Weimar Culture and the Wounds of War.	18
Kahana, Jonathan; Intelligence Work: The Politics of American Documentary.	18, 18
Kalinak, Kathryn M.; How the West Was Sung: Music in the Westerns of John Ford.	18
Kannas, Alexia; Deep Red.	18
Kappelhoff, Hermann; The Politics and Poetics of Cinematic Realism.	18, 18
Kauffman, Linda S.; Bad Girls and Sick Boys: Fantasies in Contemporary Art and Culture.	18
Kawin, Bruce; How Movies Work.	18
Keane, Stephen; Disaster Movies: The Cinema of Catastrophe	18
Keating, Patrick; Hollywood Lighting from the Silent Era to Film Noir.	18, 18
Keeping It Real: Irish Film and Television.	8, 8
Kehrwald, Kevin; Prison Movies: Cinema Behind Bars	18, 18
Keller, Sarah; Anxious Cinephilia: Pleasure and Peril at the Movies.	1, 18
Keller, Sarah; Maya Deren: Incomplete Control.	18, 18
Kendrick, Jim; Film Violence: History, Ideology, Genre.	18
Kercher, Dona; Latin Hitchcock: How Almodóvar, Amenábar, De la Iglesia, Del Toro, and Campanella Became Notorious	18, 18
Khatib, Lina; Storytelling in World Cinemas: Contexts.	19, 19
Kidman, Shawna; Comic Books Incorporated: How the Business of Comics Became the Business of Hollywood	19, 19
Killer Images: Documentary Film, Memory, and the Performance of Violence.	29, 29
Killer Tapes and Shattered Screens: Video Spectatorship From VHS to File Sharing; Caetlin Benson-Alcott.	9
Kinder, Marsha; Blood Cinema: The Reconstruction of National Identity in Spain.	19

Kinder, Marsha; Playing with Power in Movies, Television, and Video Games: From Muppet Babies to Teenage Mutant Ninja Turtles.	19
King, Geoff; Donnie Darko.	19
King, Geoff; Film Comedy.	19
King, Geoff; Science Fiction Cinema: From Outerspace to Cyberspace.	19
King, Rob; Hokum!: The Early Sound Slapstick Short and Depression-Era Mass Culture.	19
King, Rob; The Fun Factory: The Keystone Film Company and the Emergence of Mass Culture.	19
Kino: A History of the Russian and Soviet Film, With a New Postscript and a Filmography Brought up to the Present; Jay Leyda.	20
Kino-Eye: The Writings of Dziga Vertov; Dziga Vertov.	30
Klein, Christina; Cold War Cosmopolitanism: Period Style in 1950s Korean Cinema.	19
Klevan, Andrew; Film Performance: From Achievement to Appreciation.	19
Klinger, Barbara; Beyond the Multiplex: Cinema, New Technologies, and the Home.	19
Knapp, Raymond; The American Musical and the Formation of National Identity.	19
Knapp, Raymond; The American Musical and the Performance of Personal Identity.	19
Knight, Julia; New German Cinema: The Images of a Generation.	19
Knopf, Robert; The Theater and Cinema of Buster Keaton	19
Koch, Gertrud; Siegfried Kracauer: An Introduction.	19
Koepnick, Lutz; The Dark Mirror: German Cinema between Hitler and Hollywood.	19
Koestenbaum, Wayne; The Anatomy of Harpo Marx.	19, 19
Köhn, Steffen; Mediating Mobility: Visual Anthropology in the Age of Migration.	19, 19
Kokas, Aynne; Hollywood Made in China.	19, 19
Kollektion [German-language Edition]: Fünfzig Objekte: Filmgeschichten aus der Sammlung des Österreichischen Filmmuseums.	17
Kondor, Eszter; Aufbrechen [German-language Edition]: Die Gründung des Österreichischen Filmmuseums.	19
Koppes, Clayton R.; Hollywood Goes to War: How Politics, Profits and Propaganda Shaped World War II Movies.	19
Koszarski, Richard; An Evening's Entertainment: The Age of the Silent Feature Picture, 1915-1928.	19
Kovács, András; The Cinema of Béla Tarr: The Circle Closes	6, 19
Kozloff, Sarah; Invisible Storytellers: Voice-Over Narration in American Fiction Film.	20
Kozloff, Sarah; Overhearing Film Dialogue.	20
Kracauer, Siegfried; From Caligari to Hitler: A Psychological History of the German Film.	4
Kracauer, Siegfried; Siegfried Kracauer's American Writings: Essays on Film and Popular Culture.	20, 20
Kracauer, Siegfried; Theory of Film: The Redemption of Physical Reality.	4
Krämer, Peter; The New Hollywood: From Bonnie and Clyde to Star Wars.	20
Krzywinska, Tanya; Sex and the Cinema.	20, 20
Kung Fu Cult Masters: From Bruce Lee to Crouching Tiger ; Leon Hunt.	17
L.A. Rebellion: Creating a New Black Cinema.	13, 13
Lachende Körper: Komikerinnen im Kino der 1910er Jahre; Claudia Preschl.	25
Lady in the Dark: Iris Barry and the Art of Film; Robert Sitton.	27

Landscapes of Loss: The National Past in Postwar French Cinema; Naomi Greene.	15
Lang, Robert; Masculine Interests: Homoerotics in Hollywood Film.	20, 20
Lang, Robert; New Tunisian Cinema: Allegories of Resistance	20, 20
Last Words: Considering Contemporary Cinema; Jason Wood.	31, 31
Lastra, James; Sound Technology and the American Cinema: Perception, Representation, Modernity.	20
Late Godard and the Possibilities of Cinema; Daniel Morgan	23, 23
Latin American Cinema: A Comparative History; Paul A. Schroeder Rodríguez.	27
Latin Hitchcock: How Almodóvar, Amenábar, De la Iglesia, Del Toro, and Campanella Became Notorious; Dona Kercher.	18, 18
Laughing Hysterically: American Screen Comedy of the 1950s; Ed Sikov.	27
Laughing Out Loud: Writing the Comedy-Centered Screenplay; Andrew Horton.	17
Laughing Screaming: Modern Hollywood Horror and Comedy; William Paul.	25, 25
Lawrence of Arabia: A Film's Anthropology; Steven C. Caton.	10
Lawrence, Amy; Echo and Narcissus: Women's Voices in Classical Hollywood Cinema.	20
Lawrence, Amy; The Passion of Montgomery Clift.	20
Lay, Samantha; British Social Realism: From Documentary to Brit Grit.	20
Lee, Daryl; The Heist Film: Stealing with Style.	20
Lee, Toby; The Public Life of Cinema: Conflict and Collectivity in Austerity Greece.	20, 20
Leff, Leonard J.; Hitchcock and Selznick: The Rich and Strange Collaboration of Alfred Hitchcock and David O. Selznick in Hollywood.	20
Leggott, James; Contemporary British Cinema: From Heritage to Horror.	20
Leigh, Jacob; The Cinema of Ken Loach: Art in the Service of the People.	6, 20
Lev, Peter; The Fifties: Transforming the Screen, 1950-1959	20
Levinas and the Cinema of Redemption: Time, Ethics, and the Feminine; Sam B. Girgus.	14, 14
Levy, Emanuel; Gay Directors, Gay Films?: Pedro Almodóvar, Terence Davies, Todd Haynes, Gus Van Sant, John Waters	20, 20
Lewis, Jon; Hard-Boiled Hollywood: Crime and Punishment in Postwar Los Angeles.	20, 20
Leyda, Jay; Kino: A History of the Russian and Soviet Film, With a New Postscript and a Filmography Brought up to the Present.	20
Life to Those Shadows; Noël Burch.	10
Light Readings: Film Criticism and Screen Arts; Chris Darke.	12
Lillian Gish: Her Legend, Her Life; Charles Affron.	7
Limbrick, Peter; Arab Modernism as World Cinema: The Films of Moumen Smihi.	20, 20
Lindenfeld, Laura; Feasting Our Eyes: Food Films and Cultural Identity in the United States.	20, 20
Lippit, Akira; Ex-Cinema: From a Theory of Experimental Film and Video.	21, 21
Liquid Metal: The Science Fiction Film Reader.	26, 26
Lois Weber in Early Hollywood; Shelley Stamp.	28, 28
Long, Robert Emmet; James Ivory in Conversation: How Merchant Ivory Makes Its Movies.	21

Loos, Anita; Anita Loos Rediscovered: Film Treatments and Fiction by Anita Loos, Creator of Gentlemen Prefer Blondes . . .	21
Lord of the Rings: Popular Culture in Global Context . . .	22, 22
Los Angeles Before Hollywood: Journalism and American Film Culture, 1905 to 1915; Jan Olsson.	24
Los Angeles Documentary and the Production of Public History, 1958-1977; Joshua Glick.	14, 14
Lost Illusions: American Cinema in the Shadow of Watergate and Vietnam, 1970-1979; David A Cook.	11
Lost Weekend, The: The Complete Screenplay; Billy Wilder	31
Love in Motion: Erotic Relationships in Film; Reidar Due	13, 13
Lowenstein, Adam; Dreaming of Cinema: Spectatorship, Surrealism, and the Age of Digital Media.	21, 21
Lowenstein, Adam; Shocking Representation: Historical Trauma, National Cinema, and the Modern Horror Film	21, 21
Lubitsch Can't Wait: A Collection of Ten Philosophical Discussions on Ernst Lubitsch's Film Comedy.	24
Lumière Galaxy, The: Seven Key Words for the Cinema to Come; Francesco Casetti.	10, 10
Lure of the Vampire, The: Gender, Fiction, and Fandom from Bram Stoker to Buffy the Vampire Slayer; Milly Williamson.	31, 31
MacDonald, Scott; A Critical Cinema 1: Interviews with Independent Filmmakers.	21
MacDonald, Scott; A Critical Cinema 2: Interviews with Independent Filmmakers.	21
Macdonald, Scott; A Critical Cinema 3: Interviews with Independent Filmmakers.	21
Macdonald, Scott; A Critical Cinema 4: Interviews with Independent Filmmakers.	21
MacDonald, Scott; A Critical Cinema 5: Interviews with Independent Filmmakers.	21
MacDonald, Scott; Adventures of Perception: Cinema as Exploration.	21
MacDonald, Scott; American Ethnographic Film and Personal Documentary: The Cambridge Turn.	21, 21
MacDonald, Scott; Canyon Cinema: The Life and Times of an Independent Film Distributor.	21
MacDonald, Scott; The Garden in the Machine: A Field Guide to Independent Films about Place.	21
MacDougall, David; The Corporeal Image: Film, Ethnography, and the Senses.	21
MacDougall, David; Transcultural Cinema.	21
MacFarlane, Brian; Australian Cinema.	22
Maciak, Phil; The Disappearing Christ: Secularism in the Silent Era.	21, 21
Magagnoli, Paolo; Documents of Utopia: The Politics of Experimental Documentary.	21, 21
Magnificent Ambersons, The: A Reconstruction; Robert L. Carringer.	10
Maguire, David; I Spit on Your Grave.	21
Making Images Move: Handmade Cinema and the Other Arts; Gregory Zinman.	31, 31
Making of Citizen Kane, Revised edition, The; Robert L. Carringer.	10
Making Worlds: Affect and Collectivity in Contemporary European Cinema; Claudia Breger.	10, 10
Maland, Charles J.; Chaplin and American Culture: The Evolution of a Star Image.	21
Manhua Modernity: Chinese Culture and the Pictorial Turn; John A. Crespi.	11
Maniglier, Patrice; Foucault at the Movies.	21, 21

Maras, Steven; Screenwriting: History, Theory, and Practice	21
Marchetti, Gina; Romance and the Yellow Peril: Race, Sex, and Discursive Strategies in Hollywood Fiction.	21
Marcus, Millicent; Italian Film in the Light of Neorealism.	21
Maria Lassnig: Das filmische Werk [German-language Edition].	19
Maria Lassnig: Film Works.	2
Marrone, Gaetana; The Gaze and the Labyrinth: The Cinema of Liliانا Cavani.	21
Martial Law Melodrama: Lino Brocka's Cinema Politics; José B. Capino.	10, 10
Martin, Theodore; Contemporary Drift: Genre, Historicism, and the Problem of the Present.	21, 21
Masculine Interests: Homoerotics in Hollywood Film; Robert Lang.	20, 20
Masters of Light: Conversations with Contemporary Cinematographers; Dennis Schaefer.	5
Mathijs, Ernest; The Cinema of David Cronenberg: From Baron of Blood to Cultural Hero.	22, 22
Matrix Trilogy, The: Cyberpunk Reloaded.	14, 14
Mattl, Siegfried; Die Strahlkraft der Stadt [German-language Edition]; Schriften zu Film und Geschichte.	22
Maya Deren and the American Avant-Garde.	24
Maya Deren: Incomplete Control; Sarah Keller.	18, 18
Mayer, Sophie; The Cinema of Sally Potter: A Politics of Love	22
Mayer, Vicki; Almost Hollywood, Nearly New Orleans: The Lure of the Local Film Economy.	22
Mazierska, Ewa; Crossing New Europe: Postmodern Travel and the European Road Movie.	22, 22
Mazierska, Ewa; The Cinema of Nanni Moretti: Dreams and Diaries.	22, 22
McBride, Joseph; How Did Lubitsch Do It?	22, 22
McCabe, Janet; Feminist Film Studies: Writing the Woman into Cinema.	22
McDonald, Paul; The Star System: Hollywood's Production of Popular Identities.	4
McDonald, Tamar Jeffers; Romantic Comedy: Boy Meets Girl Meets Genre.	22
McFadzean, Angus; Suburban Fantastic Cinema: Growing Up in the Late Twentieth Century.	22
McGilligan, Patrick; Backstory 5: Interviews with Screenwriters of the 1990s.	22
McGowan, Todd; The Impossible David Lynch.	22, 22
McInnes, Rob; Teen Movies: American Youth on Screen.	22
McMillin, Scott; The Musical as Drama.	22
Mediamorphosis: Kafka and the Moving Image.	9, 9
Mediating Mobility: Visual Anthropology in the Age of Migration; Steffen Köhn.	19, 19
Mekas, Jonas; Movie Journal: The Rise of the New American Cinema, 1959-1971.	4, 22
Melnick, Ross; American Showman: Samuel "Roxy" Rothafel and the Birth of the Entertainment Industry, 1908-1935	22, 22
Melodrama and Modernity: Early Sensational Cinema and Its Contexts; Ben Singer.	27
Melodrama Unbound: Across History, Media, and National Cultures.	14, 14
Melodrama Unveiled: American Theater and Culture, 1800-1850; David Grimsted.	15
Melodrama: Genre, Style, Sensibility; John Mercer.	23
Memory of Tiresias, The: Intertextuality and Film; Mikhail lampolski.	17
Men, Women, and Chain Saws: Gender in the Modern Horror Film - Updated Edition; Carol J. Clover.	4

Mendik, Xavier; Peep Shows: Cult Film and the Cine-Erotic	22
Menne, Jeff; Post-Fordist Cinema: Hollywood Auteurs and the Corporate Counterculture.	22, 23
Mennel, Barbara; Queer Cinema: Schoolgirls, Vampires, and Gay Cowboys.	23
Menus for Movieland: Newspapers and the Emergence of American Film Culture, 1913–1916; Richard Abel.	7, 7
Mercer, John; Melodrama: Genre, Style, Sensibility.	23
Metz, Christian; Impersonal Enunciation, or the Place of Film	23, 23
Michael Pilz [German Language Edition]: Auge Kamera Herz.	23
Michaels, Lloyd; Sweet and Lowdown: Woody Allen's Cinema of Regret.	23, 23
Michelangelo Red Antonioni Blue: Eight Reflections on Cinema; Murray Pomerance.	25
Migrating to the Movies: Cinema and Black Urban Modernity; Jacqueline Najuma Stewart.	28
Millennial Cinema: Memory in Global Film.	27, 27
Miller, D. A.; Second Time Around: From Art House to DVD	23, 23
Mining the Home Movie: Excavations in Histories and Memories.	17
Mise-en-scène: Film Style and Interpretation; John Gibbs	4
Mists of Regret: Culture and Sensibility in Classic French Film; Dudley Andrew.	7
Mock Classicism: Latin American Film Comedy, 1930–1960 ; Nilo Couret.	11, 11
Modernist Montage: The Obscurity of Vision in Cinema and Literature; P. Adams Sitney.	27
Monaco, Paul; The Sixties: 1960–1969.	23
More than Night: Film Noir in Its Contexts; James Naremore	4
Morgan, Daniel; Late Godard and the Possibilities of Cinema	23, 23
Morris, Nigel; The Cinema of Steven Spielberg: Empire of Light	23, 23
Morrison, James; The Cinema of Todd Haynes: All That Heaven Allows.	23, 23
Moses, Gavriel; The Nickel Was for the Movies: Film in the Novel from Pirandello to Puig.	23
Mosley, Philip; The Cinema of the Dardenne Brothers: Responsible Realism.	23, 23
Most Typical Avant-Garde, The: History and Geography of Minor Cinemas in Los Angeles; David James.	17
Motion(less) Pictures: The Cinema of Stasis; Justin Remes	26, 26
Movie Journal: The Rise of the New American Cinema, 1959–1971; Jonas Mekas.	4, 22
Movies and Methods, Volume 1: Vol. I.	24
Movies and Methods, Volume 2: Vol. II.	24
Movies as Politics; Jonathan Rosenbaum.	27
Movie-Struck Girls: Women and Motion Picture Culture after the Nickelodeon; Shelley Stamp.	28
Moving Image Technology: from zoetrope to digital; Leo Enticknap.	13, 13
Moving Places: A Life at the Movies; Jonathan Rosenbaum	27
Moving Viewers: American Film and the Spectator's Experience; Carl Plantinga.	25
Ms. 45; Alexandra Heller-Nicholas.	16
Murphy, J. J.; Rewriting Indie Cinema: Improvisation, Psychodrama, and the Screenplay.	23, 23

Murphy, J. J.; The Black Hole of the Camera: The Films of Andy Warhol.	23
Museum Movies: The Museum of Modern Art and the Birth of Art Cinema; Haidee Wasson.	30
Musical as Drama, The; Scott McMillin.	22
Musical, The: Race, Gender, and Performance; Susan Smith	28
Musser, Charles; The Emergence of Cinema: The American Screen to 1907.	23
Must We Kill the Thing We Love?: Emersonian Perfectionism and the Films of Alfred Hitchcock; William Rothman.	27, 27
Mythopoetic Cinema: On the Ruins of European Identity; Kriss Ravetto-Biagioli.	26, 26
Naficy, Hamid; An Accented Cinema: Exilic and Diasporic Filmmaking.	23
Nagarik: Volume 1.	9
Napper, Lawrence; Silent Cinema: Before the Pictures Got Small.	23, 23
Naremore, James; Acting in the Cinema.	23
Naremore, James; An Invention without a Future: Essays on Cinema.	23, 23
Naremore, James; Charles Burnett: A Cinema of Symbolic Knowledge.	23
Naremore, James; More than Night: Film Noir in Its Contexts	4
Narrative, Apparatus, Ideology: A Film Theory Reader	27
Nasta, Dominique; Contemporary Romanian Cinema: The History of an Unexpected Miracle.	23, 23
Nemerov, Alexander; Icons of Grief: Val Lewton's Home Front Pictures.	24
Neo-Noir.	10
Neroni, Hilary; The Subject of Torture: Psychoanalysis and Biopolitics in Television and Film.	24, 24
Nestingen, Andrew; The Cinema of Aki Kaurismäki: Contrarian Stories.	6, 24
New Chinese Cinema: Challenging Representations; Sheila Cornelius.	11
New Digital Cinema: Reinventing the Moving Image; Holly Willis.	31
New European Cinema, The: Redrawing the Map; Rosalind Galt.	14, 14
New German Cinema, The: Music, History, and the Matter of Style; Caryl Flinn.	13
New German Cinema: The Images of a Generation; Julia Knight.	19
New Hollywood, The: From Bonnie and Clyde to Star Wars; Peter Krämer.	20
New Korean Cinema: Breaking the Waves; Darcy Paquet	5
New Pot of Gold, A: Hollywood under the Electronic Rainbow, 1980–1989; Stephen Prince.	25
New Tunisian Cinema: Allegories of Resistance; Robert Lang.	20, 20
Newman, Michael Z.; Indie: An American Film Culture	24, 24
Newman, Michael Z.; Video Revolutions: On the History of a Medium.	24
Nichols, Bill; Speaking Truths with Film: Evidence, Ethics, Politics in Documentary.	5, 24
Nickel Was for the Movies, The: Film in the Novel from Pirandello to Puig; Gavriel Moses.	23
Niemi, Robert; The Cinema of Robert Altman: Hollywood Maverick.	24, 24
North, Dan; Performing Illusions: Cinema, Special Effects, A and the Virtual Actor.	24, 24

O'Brien, Adam; Film and the Natural Environment: Elements and Atmospheres.	24
O'Brien, Catherine; The Celluloid Madonna: From Scripture to Screen.	24, 24
O'Brien, Harvey; Action Movies: The Cinema of Striking Back	24
Off the Page: Screenwriting in the Era of Media Convergence; Daniel Bernardi.	9, 9
Ohmer, Susan; George Gallup in Hollywood.	24, 24
Oldham, Gabriella; First Cut 2: More Conversations with Film Editors.	24
Oldham, Gabriella; First Cut: Conversations with Film Editors	24
Olivier Assayas.	18
Olsson, Jan; Los Angeles Before Hollywood: Journalism and American Film Culture, 1905 to 1915.	24
On the Screen: Displaying the Moving Image, 1926–1942; Ariel Rogers.	26, 26
O'Pray, Michael; Avant-Garde Film: Forms, Themes and Passions.	24
Orpen, Valerie; Film Editing: The Art of the Expressive.	24
Orr, John; Hitchcock and Twentieth-Century Cinema.	24
Ostrowska, Dorota; Reading the French New Wave: Critics, Writers and Art Cinema in France.	24, 24
Overhearing Film Dialogue; Sarah Kozloff.	20
Overtones and Undertones: Reading Film Music; Royal S. Brown.	10
Ozu: His Life and Films; Donald Richie.	5
Painting With Light; John Alton.	3
Paquet, Darcy; New Korean Cinema: Breaking the Waves.	5
Parade's Gone By, The; Kevin Brownlow.	10
Parallel Lines: Post-9/11 American Cinema; Guy Westwell	30, 30
Parisian Avant-Garde in the Age of Cinema, 1900-1923, The ; Jennifer Wild.	31, 31
Passion of Montgomery Clift, The; Amy Lawrence.	20
Passions and Deceptions: The Early Films of Ernst Lubitsch; Sabine Hake.	16
Patterson, Hannah; The Cinema of Terrence Malick: Poetic Visions of America.	25, 25
Paul, William; Laughing Screaming: Modern Hollywood Horror and Comedy.	25, 25
Paul, William; When Movies Were Theater: Architecture, Exhibition, and the Evolution of American Film.	25, 25
Pavsek, Christopher; The Utopia of Film: Cinema and Its Futures in Godard, Kluge, and Tahimik.	25, 25
Pearson, Roberta; Eloquent Gestures: The Transformation of Performance Style in the Griffith Biograph Films.	25
Peep Shows: Cult Film and the Cine-Erotic; Xavier Mendik	22
Performing Illusions: Cinema, Special Effects, and the Virtual Actor; Dan North.	24, 24
Perkowitz, Sidney; Hollywood Science: Movies, Science, and the End of the World.	25, 25
Personal Camera, The: Subjective Cinema and the Essay Film; Laura Rascaroli.	5
Petro, Patrice; Joyless Streets: Women and Melodramatic Representation in Weimar Germany.	25
Petty, Miriam J.; Stealing the Show: African American Performers and Audiences in 1930s Hollywood.	25, 25
Philosophers on Film from Bergson to Badiou: A Critical Reader.	1, 20
Picturing Japaneseness: Monumental Style, National Identity, Japanese Film; Darrell William Davis.	12
Piece of the Action, A: Race and Labor in Post-Civil Rights Hollywood; Eithne Quinn.	25, 25

Pier Paolo Pasolini: Performing Authorship; Gian Maria Annovi.	7
Pierson, Michele; Special Effects: Still in Search of Wonder	25, 25
Pixar and the Aesthetic Imagination: Animation, Storytelling, and Digital Culture; Eric Herhuth.	16, 16
Pizzitola, Louis; Hearst Over Hollywood: Power, Passion, and Propaganda in the Movies.	25
Placing Movies: The Practice of Film Criticism; Jonathan Rosenbaum.	27
Plantinga, Carl; Moving Viewers: American Film and the Spectator's Experience.	25
Plastic Reality: Special Effects, Technology, and the Emergence of 1970s Blockbuster Aesthetics; Julie A. Turnock.	29, 29
Play Time: Jacques Tati and Comedic Modernism; Malcolm Turvey.	29, 29
Playing the Race Card: Melodramas of Black and White from Uncle Tom to O. J. Simpson; Linda Williams.	31
Playing to the Camera: Musicians and Musical Performance in Documentary Cinema; Thomas Cohen	11, 11
Playing to the World's Biggest Audience: The Globalization of Chinese Film and TV; Michael Curtin.	12
Playing with Power in Movies, Television, and Video Games: From Muppet Babies to Teenage Mutant Ninja Turtles; Marsha Kinder.	19
Poetics of Slumberland, The: Animated Spirits and the Animating Spirit; Scott Bukatman.	10
Polan, Dana; Scenes of Instruction: The Beginnings of the U.S. Study of Film.	25
Policing Cinema: Movies and Censorship in Early-Twentieth-Century America; Lee Grieveson.	15
Politics and Poetics of Cinematic Realism, The; Hermann Kappelhoff.	18, 18
Pomerance, Murray; Michelangelo Red Antonioni Blue: Eight Reflections on Cinema.	25
Popple, Simon; Early Cinema: From Factory Gate to Dream Factory.	25
Post-Classical Cinema: An International Poetics of Film Narration; Eleftheria Thanouli.	29, 29
Post-Fordist Cinema: Hollywood Auteurs and the Corporate Counterculture; Jeff Menne.	22, 23
Post-May Adolescence, A: Letter to Alice Debord; Olivier Assayas.	8
Postmodernism and Film: Rethinking Hollywood's Aesthetics; Catherine Constable.	11
Prager, Brad; The Cinema of Werner Herzog: Aesthetic Ecstasy and Truth.	6, 25
Precocious Charms: Stars Performing Girlhood in Classical Hollywood Cinema; Gaylyn Studlar.	29
Pre-Code Hollywood: Sex, Immorality, and Insurrection in American Cinema, 1930–1934; Thomas Doherty.	4
Preschl, Claudia; Lachende Körper: Komikerinnen im Kino der 1910er Jahre.	25
Pretty: Film and the Decorative Image; Rosalind Galt	14, 14
Primitive Passions: Visuality, Sexuality, Ethnography, and Contemporary Chinese Cinema; Rey Chow.	11
Prince, Stephen; A New Pot of Gold: Hollywood under the Electronic Rainbow, 1980–1989.	25
Prince, Stephen; Firestorm: American Film in the Age of Terrorism.	25, 25
Prince, Stephen; The Warrior's Camera: The Cinema of Akira Kurosawa - Revised and Expanded Edition.	25
Prison Movies: Cinema Behind Bars; Kevin Kehrwald	18, 18

Production Design: Architects of the Screen; Jane Barnwell	8
Projecting Migration: Transcultural Documentary Practice	16
Projecting Race: Postwar America, Civil Rights, and Documentary Film; Stephen Charbonneau	11, 11
Projections of War: Hollywood, American Culture, and World War II; Thomas Doherty	13
Promise of Cinema, The: German Film Theory, 1907–1933	18, 18
Psycho Records, The; Laurence A. Rickels	26, 26
Public Life of Cinema, The: Conflict and Collectivity in Austerity Greece; Toby Lee	20, 20
Quadrophenia; Stephen Glynn	14
Queer Cinema: Schoolgirls, Vampires, and Gay Cowboys; Barbara Mennel	23
Quinn, Eithne; A Piece of the Action: Race and Labor in Post-Civil Rights Hollywood	25, 25
Rabinovitz, Lauren; Electric Dreamland: Amusement Parks, Movies, and American Modernity	25, 26
Rabinowitz, Paula; Black & White & Noir: America's Pulp Modernism	26
Ramanathan, Geetha; Feminist Auteurs: Reading Women's Films	26, 26
Rascaroli, Laura; The Personal Camera: Subjective Cinema and the Essay Film	5
Ravetto-Biagioli, Kriss; Mythopoetic Cinema: On the Ruins of European Identity	26, 26
Ray, Nicholas; I Was Interrupted: Nicholas Ray on Making Movies	26
Ray, Robert B.; A Certain Tendency of the Hollywood Cinema, 1930–1980	26
Rayner, Jonathan; The Cinema of Michael Mann: Vice and Vindication	26, 26
Rea, Christopher G.; Chinese Film Classics, 1922–1949	26, 26
Reading Hollywood: Spaces and Meanings in American Film; Deborah Thomas	29
Reading the French New Wave: Critics, Writers and Art Cinema in France; Dorota Ostrowska	24, 24
Real Eighties [German-language Edition], The: Amerikanisches Kino der Achtziger Jahre: Ein Lexikon	13
Reconstructing Strangelove: Inside Stanley Kubrick's "Nightmare Comedy"; Mick Broderick	10, 10
Red and the White, The: The Cinema of People's Poland; Paul Coates	11, 11
Red Rooster Scare, The: Making Cinema American, 1900–1910; Richard Abel	7
Redefining Black Film; Mark A. Reid	26
Redmond, Sean; The Cinema of Takeshi Kitano: Flowering Blood	6, 26
Reekie, Duncan; Subversion: The Definitive History of Underground Cinema	26, 26
Refiguring American Film Genres: Theory and History	10
Reflexivity in Film and Culture: From Don Quixote to Jean-Luc Godard; Robert Stam	28
Reform Cinema in Iran: Film and Political Change in the Islamic Republic; Blake Atwood	8, 8
Reid, Mark A.; Redefining Black Film	26
Remapping World Cinema: Identity, Culture, and Politics in Film	12, 12
Remes, Justin; Motion(less) Pictures: The Cinema of Stasis	26, 26

Rentschler, Eric; The Use and Abuse of Cinema: German Legacies from the Weimar Era to the Present	26, 26
Revisioning 007: James Bond and Casino Royale	20, 20
Revisioning History: Film and the Construction of a New Past	27
Rewriting Indie Cinema: Improvisation, Psychodrama, and the Screenplay; J. J. Murphy	23, 23
Ricci, Steven; Cinema and Fascism: Italian Film and Society, 1922–1943	26
Rice, Tom; Films for the Colonies: Cinema and the Preservation of the British Empire	26, 26
Richie, Donald; Ozu: His Life and Films	5
Richie, Donald; The Films of Akira Kurosawa, Third Edition, Expanded and Updated	5
Rickels, Laurence; The Psycho Records	26, 26
Ride, Boldly Ride: The Evolution of the American Western; Mary Lea Bandy	8
Ripley, Marc; A Search for Belonging: The Mexican Cinema of Luis Buñuel	26, 26
Rising Sun, Divided Land: Japanese and South Korean Filmmakers; Kate E. Taylor-Jones	29, 29
RKO Radio Pictures: A Titan Is Born; Richard B. Jewell	18, 18
Road Movie, The: In Search of Meaning; Neil Archer	7
Robert Beavers	27
Roberts, Ian; German Expressionist Cinema: The World of Light and Shadow	26
Robinson, David; From Peepshow to Palace: The Birth of American Film	26
Rocky Horror Picture Show, The; Jeffrey Weinstock	30
Rodowick, D. N.; The Crisis of Political Modernism: Criticism and Ideology in Contemporary Film Criticism	26
Rogers, Ariel; Cinematic Appeals: The Experience of New Movie Technologies	26, 26
Rogers, Ariel; On the Screen: Displaying the Moving Image, 1926–1942	26, 26
Romance and the Yellow Peril: Race, Sex, and Discursive Strategies in Hollywood Fiction; Gina Marchetti	21
Romantic Comedy: Boy Meets Girl Meets Genre; Tamar Jeffers McDonald	22
Rombes, Nicholas; Cinema in the Digital Age	26, 26, 26
Romuald Karmakar	23
Rosenbaum, Jonathan; Discovering Orson Welles	27
Rosenbaum, Jonathan; Movies as Politics	27
Rosenbaum, Jonathan; Moving Places: A Life at the Movies	27
Rosenbaum, Jonathan; Placing Movies: The Practice of Film Criticism	27
Ross, Steven J.; Working-Class Hollywood: Silent Film and the Shaping of Class in America	27
Rothman, William; Must We Kill the Thing We Love?: Emersonian Perfectionism and the Films of Alfred Hitchcock	27, 27
Runaway Hollywood: Internationalizing Postwar Production and Location Shooting; Daniel Steinhart	28, 28
Ruth Beckermann	19
Ruth Beckermann [German-language Edition]	17
Santos, Alessandra; The Holy Mountain	27
Saunders, Dave; Direct Cinema: Observational Documentary and the Politics of the Sixties	27, 27
Saunders, John; The Western Genre: From Lordsbury to Big Whiskey	27
Saunders, Thomas J.; Hollywood in Berlin: American Cinema and Weimar Germany	27

Saxton, Libby; Haunted Images: Film, Ethics, Testimony, and the Holocaust.	27, 27
Scenes of Instruction: The Beginnings of the U.S. Study of Film; Dana Polan.	25
Scenes of Love and Murder: Renoir, Film, and Philosophy; Colin Davis.	12, 12
Schaefer, Dennis; Masters of Light: Conversations with Contemporary Cinematographers.	5
Schatz, Thomas; Boom and Bust: American Cinema in the 1940s.	27
Schrader, Paul; Transcendental Style in Film: Ozu, Bresson, Dreyer.	5
Schroeder Rodríguez, Paul A.; Latin American Cinema: A Comparative History.	27
Schweinitz, Jörg; Film and Stereotype: A Challenge for Cinema and Theory.	27, 27
Science Fiction Cinema: From Outerspace to Cyberspace; Geoff King.	19
Screen Dynamics: Mapping the Borders of Cinema.	19
Screen Memories: Hollywood Cinema on the Psychoanalytic Couch; Harvey Greenberg.	15, 15
Screen Methods: Comparative Readings in Film Studies	14
Screen Writings: Texts and Scripts from Independent Films.	21
Screenwriting for a Global Market: Selling Your Scripts from Hollywood to Hong Kong; Andrew Horton.	17
Screenwriting: History, Theory, and Practice; Steven Maras	21
Search for Belonging, A: The Mexican Cinema of Luis Buñuel; Marc Ripley.	26, 26
Second Time Around: From Art House to DVD; D. A. Miller	23, 23
Sellers, C.; Film Authorship: Auteurs and Other Myths.	27
Sentimental Fabulations, Contemporary Chinese Films: Attachment in the Age of Global Visibility; Rey Chow	11, 11
Sequences: Contemporary Chronophotography and Experimental Digital Art; Paul St. George.	28
Serenity; Frederick Blichert.	9
Sex and the Cinema; Tanya Krzywinska.	20, 20
Sexton, Jamie; Stranger Than Paradise.	27
Sexual Politics and Narrative Film: Hollywood and Beyond; Robin Wood.	31
Shadow of a Mouse: Performance, Belief, and World-Making in Animation; Donald Crafton.	11, 11
Shakespeare on Film: Such Things as Dreams Are Made Of; Carolyn Jess-Cooke.	18
Shape of Spectatorship, The: Art, Science, and Early Cinema in Germany; Scott Curtis.	12, 12
Sharff, Stefan; Alfred Hitchcock's High Vernacular.	27
Sharff, Stefan; The Elements of Cinema.	27
Shaw, Daniel; Film and Philosophy: Taking Movies Seriously	27
Shell Shock Cinema: Weimar Culture and the Wounds of War; Anton Kaes.	18
Shiel, Mark; Italian Neorealism: Rebuilding the Cinematic City	27
Shining, The; Kevin J. Donnelly.	13
Shivers Down Your Spine: Cinema, Museums, and the Immersive View; Alison Griffiths.	15, 15
Shocking Representation: Historical Trauma, National Cinema, and the Modern Horror Film; Adam Lowenstein	21, 21
Siegfried Kracauer: An Introduction; Gertrud Koch.	19

Siegfried Kracauer's American Writings: Essays on Film and Popular Culture; Siegfried Kracauer.	20, 20
Signs of Life: Cinema and Medicine.	16, 16
Sikov, Ed; Film Studies: An Introduction.	5, 27
Sikov, Ed; Laughing Hysterically: American Screen Comedy of the 1950s.	27
Silbergeld, Jerome; Body in Question: Image and Illusion in Two Chinese Films by Director Jiang Wen.	27
Silent Cinema: Before the Pictures Got Small; Lawrence Napper.	23, 23
Silent Film Sound; Rick Altman.	7, 7
Singer, Ben; Melodrama and Modernity: Early Sensational Cinema and Its Contexts.	27
Sitney, P. Adams; Modernist Montage: The Obscurity of Vision in Cinema and Literature.	27
Sitton, Robert; Lady in the Dark: Iris Barry and the Art of Film	27
Sixguns and Society: A Structural Study of the Western; W Wright.	31
Sixties, The: 1960-1969; Paul Monaco.	23
Sloan, Jane E.; Alfred Hitchcock: A Filmography and Bibliography.	28
Slow Fade to Black: The Decline of RKO Radio Pictures; Richard B. Jewell.	18, 18
Slow Movies: Countering the Cinema of Action; Ira Jaffe	17, 17
Slowik, Michael; After the Silents: Hollywood Film Music in the Early Sound Era, 1926-1934.	28, 28
Smith, Angela; Hideous Progeny: Disability, Eugenics, and Classic Horror Cinema.	28, 28
Smith, Jacob; Vocal Tracks: Performance and Sound Media	28
Smith, Jeff; Film Criticism, the Cold War, and the Blacklist: Reading the Hollywood Reds.	28, 28
Smith, Michael Glover; Flickering Empire: How Chicago Invented the U.S. Film Industry.	28, 28
Smith, Steven C.; A Heart at Fire's Center: The Life and Music of Bernard Herrmann.	28
Smith, Susan; The Musical: Race, Gender, and Performance	28
Smith, A; A Heart at Fire's Center: The Life and Music of Bernard Herrmann.	28
Smutty Little Movies: The Creation and Regulation of Adult Video; Peter Alilunas.	7, 7
Sobchack, Vivian; Carnal Thoughts: Embodiment and Moving Image Culture.	5
Sobchack, Vivian; The Address of the Eye: A Phenomenology of Film Experience.	28
Sound Technology and the American Cinema: Perception, Representation, Modernity; James Lastra.	20
Spaces Mapped and Monstrous: Digital 3D Cinema and Visual Culture; Nick Jones.	18, 18
Spadoni, Robert; Uncanny Bodies: The Coming of Sound Film and the Origins of the Horror Genre.	28
Speaking in Images: Interviews with Contemporary Chinese Filmmakers; Michael Berry.	9, 9
Speaking Truths with Film: Evidence, Ethics, Politics in Documentary; Bill Nichols.	5, 24
Special Effects: Still in Search of Wonder; Michele Pierson	25, 25
Spectatorship: The Power of Looking On; Michele Aaron	6
Specters of Slapstick and Silent Film Comediennes; Maggie Hennefeld.	16, 16
Sports Film, The: Games People Play; Bruce Babington.	8

St. George, Paul; Sequences: Contemporary Chronophotography and Experimental Digital Art	28
Staiger, J; Interpreting Films: Studies in the Historical Reception of American Cinema	28
Stalag 17 ; Billy Wilder	31
Stam, Robert; Reflexivity in Film and Culture: From Don Quixote to Jean-Luc Godard	28
Stamp, Shelley; Lois Weber in Early Hollywood	28, 28
Stamp, Shelley; Movie-Struck Girls: Women and Motion Picture Culture after the Nickelodeon	28
Star System, The: Hollywood's Production of Popular Identities ; Paul McDonald	4
States, Bert O.; Great Reckonings in Little Rooms: On the Phenomenology of Theater	28
Static in the System: Noise and the Soundscape of American Cinema Culture ; Meredith C. Ward	30, 30
Stealing the Show: African American Performers and Audiences in 1930s Hollywood ; Miriam J. Petty	25, 25
Steinhart, Daniel; Runaway Hollywood: Internationalizing Postwar Production and Location Shooting	28, 28
Sterritt, David; The Cinema of Clint Eastwood: Chronicles of America	28, 28
Stewart, Jacqueline Najuma; Migrating to the Movies: Cinema and Black Urban Modernity	28
Stone, Rob; The Cinema of Richard Linklater: Walk, Don't Run	28, 28, 28, 28
Stoneman, Rod; Chavez: The Revolution Will Not Be Televised: A Case Study of Politics and the Media	28
Storytelling in World Cinemas: Contexts ; Lina Khatib	19, 19
Storytelling in World Cinemas: Forms	19, 19
Stranger Than Paradise ; Jamie Sexton	27
Street, Sarah; Chromatic Modernity: Color, Cinema, and Media of the 1920s	28, 29
Street, Sarah; Costume and Cinema: Dress Codes in Popular Film	29
Streetwalking on a Ruined Map: Cultural Theory and the City Films of Elvira Notari ; Giuliana Bruno	10
Streible, Dan; Fight Pictures: A History of Boxing and Early Cinema	29
Struggle for Form, The: Perspectives on Polish Avant-Garde Film, 1916–1989	20, 20
Studios Before the System: Architecture, Technology, and the Emergence of Cinematic Space ; Brian R. Jacobson	17, 17
Studlar, Gaylyn; In the Realm of Pleasure: Von Sternberg, Dietrich, and the Masochistic Aesthetic	29
Studlar, Gaylyn; Precocious Charms: Stars Performing Girlhood in Classical Hollywood Cinema	29
Studlar, Gaylyn; This Mad Masquerade: Stardom and Masculinity in the Jazz Age	29
Sturges, Preston; Five Screenplays by Preston Sturges	29
Sturges, Preston; Three More Screenplays by Preston Sturges: The Power and the Glory, Easy Living, and Remember the Night	29
Subject of Torture, The: Psychoanalysis and Biopolitics in Television and Film ; Hilary Neroni	24, 24
Suburban Fantastic Cinema: Growing Up in the Late Twentieth Century ; Angus McFadzean	22
Subversion: The Definitive History of Underground Cinema ; Duncan Reekie	26, 26
Sundance to Sarajevo: Film Festivals and the World They Made ; Kenneth Turan	29
Sunset Boulevard ; Billy Wilder	31
Superstar: The Karen Carpenter Story ; Glyn Davis	12
Sweet and Lowdown: Woody Allen's Cinema of Regret ; Lloyd Michaels	23, 23

Szaniawski, Jeremi; The Cinema of Alexander Sokurov: Figures of Paradox	29, 29
Tactile Eye, The: Touch and the Cinematic Experience ; Jennifer M. Barker	3
Talkies, The: American Cinema's Transition to Sound, 1926-1931 ; Donald Crafton	11
Talking Movies: Contemporary World Filmmakers in Interview ; Jason Wood	31, 31
Tapper, Michael; Ingmar Bergman's Face to Face	29, 29
Taylor-Jones, Kate; Rising Sun, Divided Land: Japanese and South Korean Filmmakers	29, 29
Teen Movies: American Youth on Screen ; Rob McInnes	22
Tepperman, Charles; Amateur Cinema: The Rise of North American Moviemaking, 1923-1960	29, 29
Thanouli, Eleftheria; Post-Classical Cinema: An International Poetics of Film Narration	29, 29
Theater and Cinema of Buster Keaton, The ; Robert Knopf	19
Theory of Film: The Redemption of Physical Reality ; Siegfried Kracauer	4
They Live ; D. Harlan Wilson	31
Third World Film Making and the West ; Roy Ames	8
This Is Spinal Tap ; Ethan de Seife	12
This Mad Masquerade: Stardom and Masculinity in the Jazz Age ; Gaylyn Studlar	29
Thomas, Deborah; Reading Hollywood: Spaces and Meanings in American Film	29
Thompson, Kirsten Moana; Crime Films: Investigating the Scene	29
Thompson, Kristin; Breaking the Glass Armor	29
Thompson, Kristin; The Frodo Franchise: <i>The Lord of the Rings</i> and Modern Hollywood	29
Three More Screenplays by Preston Sturges: The Power and the Glory, Easy Living, and Remember the Night ; Preston Sturges	29
To Desire Differently: Feminism and the French Cinema ; Sandy Flitterman-Lewis	13
To Free the Cinema: Jonas Mekas and the New York Underground	17
Toepfer, Karl; Empire of Ecstasy: Nudity and Movement in German Body Culture, 1910–1935	29
Transcendental Style in Film: Ozu, Bresson, Dreyer ; Paul Schrader	5
Transcultural Cinema ; David MacDougall	21
Transformation of Cinema, 1907-1915, The ; Eileen Bowser	10
Transgression in Anglo-American Cinema: Gender, Sex, and the Deviant Body	16, 16
Transmedia Frictions: The Digital, the Arts, and the Humanities	19
Transpacific Attachments: Sex Work, Media Networks, and Affective Histories of Chineseness ; Lily Wong	31
Trash Cinema: The Lure of the Low ; Guy Barefoot	8
Trauma Cinema: Documenting Incest and the Holocaust ; Janet Walker	30
Traumatic Imprints: Cinema, Military Psychiatry, and the Aftermath of War ; Noah Tsika	29, 29
Trouble with Men, The: Masculinities in European and Hollywood Cinema	25, 25
Tsika, Noah; Traumatic Imprints: Cinema, Military Psychiatry, and the Aftermath of War	29, 29
Turan, Kenneth; Sundance to Sarajevo: Film Festivals and the World They Made	29
Turim, Maureen; The Films of Oshima Nagisa: Images of a Japanese Iconoclast	29

Turk, Edward Baron; <i>Hollywood Diva: A Biography of Jeanette MacDonald</i>	29
Turnock, Julie; <i>Plastic Reality: Special Effects, Technology, and the Emergence of 1970s Blockbuster Aesthetics</i>	29, 29
Turvey, Malcolm; <i>Play Time: Jacques Tati and Comedic Modernism</i>	29, 29
Twenty-First-Century Hollywood: Rebooting the System; Neil Archer	7
Twilight of the Idols: Hollywood and the Human Sciences in 1920s America; Mark Lynn Anderson	7, 7
Ukadike, Nwachukwu Frank; <i>Black African Cinema</i>	30
Ultimate Stallone Reader, The: Sylvester Stallone as Star, Icon, Auteur	16, 16
Uncanny Bodies: The Coming of Sound Film and the Origins of the Horror Genre; Robert Spadoni	28
Uncovering the Holocaust: The International Reception of Night and Fog; Ewout van der Knaap	30, 30
Undercut Reader, The: Critical Writings on Artists' Film and Video; Nina Danino	12
Underground U.S.A.: Filmmaking Beyond the Hollywood Canon	22
Unsilvered Screen, The: Surrealism on Film	16, 16
Unspeakable Betrayal, An: Selected Writings of Luis Buñuel; Luis Buñuel	10
Unspeakable Histories: Film and the Experience of Catastrophe; William Guynn	16, 16
Usai, Paolo Cherchi; <i>Film Curatorship: Archives, Museums, and the Digital Marketplace</i>	2
Use and Abuse of Cinema, The: German Legacies from the Weimar Era to the Present; Eric Rentschler	26, 26
Utopia of Film, The: Cinema and Its Futures in Godard, Kluge, and Tahimik; Christopher Pavsek	25, 25
Vampire Film, The: Undead Cinema; Jeffrey Weinstock	30
van der Knaap, Ewout; <i>Uncovering the Holocaust: The International Reception of Night and Fog</i>	30, 30
Vance, Jeffrey; <i>Douglas Fairbanks</i>	30
Varia, Kush; <i>Bollywood: Gods, Glamour, and Gossip</i>	30
Vaughan, Dai; <i>For Documentary: Twelve Essays</i>	30
Vaughan, Hunter; <i>Hollywood's Dirtiest Secret: The Hidden Environmental Costs of the Movies</i>	30, 30
Vaughan, Hunter; <i>Where Film Meets Philosophy: Godard, Resnais, and Experiments in Cinematic Thinking</i>	30, 30
Verevis, Constantine; <i>Flaming Creatures</i>	5
Vertov, Dziga; <i>Kino-Eye: The Writings of Dziga Vertov</i>	30
Very Dangerous Citizen, A: Abraham Lincoln Polonsky and the Hollywood Left; Paul Buhle	10
Viano, Maurizio; <i>A Certain Realism: Making Use of Pasolini's Film Theory and Practice</i>	30
Vidal, Belén; <i>Heritage Film: Nation, Genre, and Representation</i>	30
Video Revolutions: On the History of a Medium; Michael Z. Newman	24
Videoland: Movie Culture at the American Video Store; Daniel Herbert	16, 16
Vieira, Mark A.; <i>Irving Thalberg: Boy Wonder to Producer</i> Prince	30
Visions of Japanese Modernity: Articulations of Cinema, Nation, and Spectatorship, 1895-1925; Aaron Gerow	14, 14
Visions of the Apocalypse: Spectacles of Destruction in American Cinema; Wheeler Winston Dixon	12, 12
Vocal Tracks: Performance and Sound Media; Jacob Smith	28
Voice in Cinema, The; Michel Chion	3
von Moltke, Johannes; <i>The Curious Humanist: Siegfried Kracauer in America</i>	30, 30
Vonderau, Patrick; <i>The YouTube Reader</i>	28

Wages of Sin, The: Censorship and the Fallen Woman Film, 1928-1942; Lea Jacobs	17
Walker, Janet; <i>Trauma Cinema: Documenting Incest and the Holocaust</i>	30
Wallflower Critical Guide to Contemporary British and Irish Directors, The	7
War Cinema: Hollywood on the Front Line; Guy Westwell	30
Ward, Meredith C.; <i>Static in the System: Noise and the Soundscape of American Cinema Culture</i>	30, 30
Ward, Paul; <i>Documentary: The Margins of Reality</i>	30
Warrior's Camera, The: The Cinema of Akira Kurosawa - Revised and Expanded Edition; Stephen Prince	25
Was ist Film: Peter Kubelkas Zyklisches Programm im Österreichischen Filmmuseum; Stefan Grisseemann	16
Wasson, Haidee; <i>Everyday Movies: Portable Film Projectors and the Transformation of American Culture</i>	30, 30
Wasson, Haidee; <i>Museum Movies: The Museum of Modern Art and the Birth of Art Cinema</i>	30
Watson, Garry; <i>The Cinema of Mike Leigh: A Sense of the Real</i>	30, 30
Way Hollywood Tells It, The: Story and Style in Modern Movies; David Bordwell	3
Weimar Cinema: An Essential Guide to Classic Films of the Era	17, 17
Weinstock, Jeffrey; <i>The Rocky Horror Picture Show</i>	30
Weinstock, Jeffrey; <i>The Vampire Film: Undead Cinema</i>	30
Weisenfeld, Judith; <i>Hollywood Be Thy Name: African American Religion in American Film, 1929-1949</i>	30
Wells, Paul; <i>Animation: Genre and Authorship</i>	30
Wells, Paul; <i>The Horror Genre: From Beelzebub to Blair Witch</i>	5
Werner Schroeter; Roy Grundmann	16
Western Genre, The: From Lordsbury to Big Whiskey; John Saunders	27
Westwell, Guy; <i>Parallel Lines: Post-9/11 American Cinema</i>	30, 30
Westwell, Guy; <i>War Cinema: Hollywood on the Front Line</i>	30
Wexman, Virginia Wexman; <i>Creating the Couple: Love, Marriage, and Hollywood Performance</i>	30
What Is Cinema? Volume I: Volume I; André Bazin	3
What Is Cinema? Volume II: Volume II; André Bazin	3
What Is Japanese Cinema?: A History; Yomota Inuhiko	4, 17
What Made Pistachio Nuts?: Early Sound Comedy and the Vaudeville Aesthetic; Henry Jenkins	18
When I'm Bad, I'm Better: Mae West, Sex, and American Entertainment; Marybeth Hamilton	16
When Movies Were Theater: Architecture, Exhibition, and the Evolution of American Film; William Paul	25, 25
Where Film Meets Philosophy: Godard, Resnais, and Experiments in Cinematic Thinking; Hunter Vaughan	30, 30
Where Truth Lies: Digital Culture and Documentary Media after 9/11; Kris Fallon	13
White, Susan; <i>The Cinema of Max Ophüls: Magisterial Vision and the Figure of Woman</i>	30
Widescreen: Watching. Real. People. Elsewhere; Mark Cousins	11, 11
Wild, Jennifer; <i>The Parisian Avant-Garde in the Age of Cinema, 1900-1923</i>	31, 31
Wilder, Billy; <i>Double Indemnity: The Complete Screenplay</i>	31
Wilder, Billy; <i>Stalag 17</i>	31
Wilder, Billy; <i>Sunset Boulevard</i>	31

Wilder, Billy; The Lost Weekend: The Complete Screenplay . . .	31
William Greaves: Filmmaking as Mission.	21, 21
Williams, Deane; The Cinema of Sean Penn: In and Out of Place.	31, 31
Williams, Linda; Hard Core: Power, Pleasure, and the "Frenzy of the Visible", Expanded edition.	31
Williams, Linda; Playing the Race Card: Melodramas of Black and White from Uncle Tom to O. J. Simpson.	31
Williams, Tony; The Cinema of George A. Romero: Knight of the Living Dead.	31, 31
Williams, Tony; The Cinema of George A. Romero: Knight of the Living Dead, Second Edition.	31, 31
Williamson, Milly; The Lure of the Vampire: Gender, Fiction, and Fandom from Bram Stoker to Buffy the Vampire Slayer . . .	31, 31
Willis, Holly; Fast Forward: The Future(s) of the Cinematic Arts	31, 31
Willis, Holly; New Digital Cinema: Reinventing the Moving Image.	31
Wilson, D. Harlan; They Live.	31
Wilson, Emma; Cinema's Missing Children.	31, 31
Wilson, Ron; The Gangster Film: Fatal Success in American Cinema.	31
Window Shopping: Cinema and the Postmodern; Anne Friedberg.	13
Wiseman, Frederick; Five Films by Frederick Wiseman: Titicut Follies, High School, Welfare, High School II, Public Housing	31
Without Lying Down: Frances Marion and the Powerful Women of Early Hollywood; Cari Beauchamp.	9
Wondrous Difference: Cinema, Anthropology, and Turn-of-the-Century Visual Culture; Alison Griffiths.	15
Wong, Lily; Transpacific Attachments: Sex Work, Media Networks, and Affective Histories of Chineseness.	31
Wood, Jason; Last Words: Considering Contemporary Cinema	31, 31
Wood, Jason; Talking Movies: Contemporary World Filmmakers in Interview.	31, 31
Wood, Michael; America in the Movies: Or, "Santa Maria, It Had Slipped My Mind".	31
Wood, Robin; Hollywood from Vietnam to Reagan . . . and Beyond.	31, 31
Wood, Robin; Sexual Politics and Narrative Film: Hollywood and Beyond.	31
Words on Screen; Michel Chion.	11, 11
Working-Class Hollywood: Silent Film and the Shaping of Class in America; Steven J. Ross.	27
Wright, W; Sixguns and Society: A Structural Study of the Western.	31
Writing the Character-Centered Screenplay, Updated and Expanded edition; Andrew Horton.	17
Wurtzler, Steve; Electric Sounds: Technological Change and the Rise of Corporate Mass Media.	31, 31
Yamamoto, Naoki; Dialectics without Synthesis: Japanese Film Theory and Realism in a Global Frame.	31, 31
YouTube Reader, The; Patrick Vonderau.	28
Zero Hour, The: Glasnost and Soviet Cinema in Transition; Andrew Horton.	17
Zinman, Gregory; Making Images Move: Handmade Cinema and the Other Arts.	31, 31
Zucker, Carole; The Cinema of Neil Jordan: Dark Carnival	32, 32

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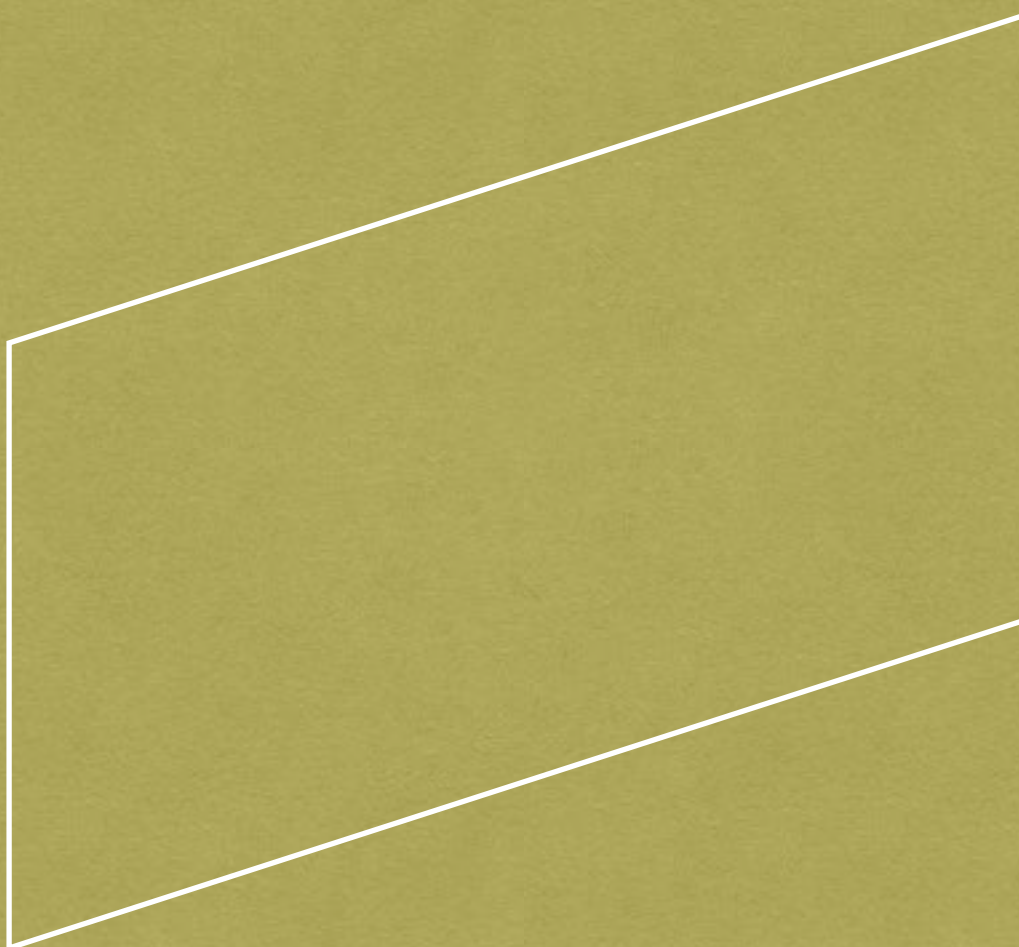
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