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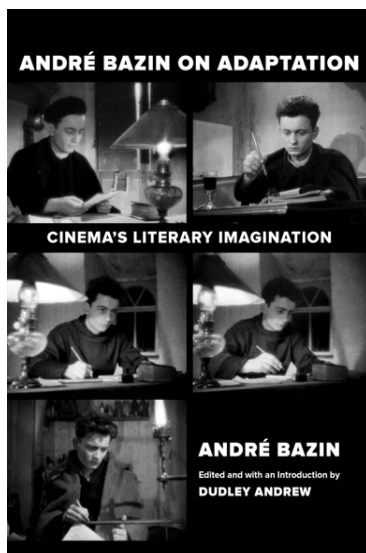


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André Bazin on Adaptation

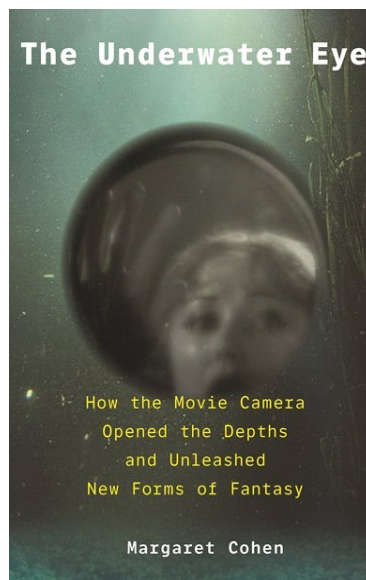
Cinema's Literary Imagination

André Bazin, Dudley Andrew, Deborah Glassman, Natasa Durovicova

Adaptation was central to André Bazin's lifelong query: What is cinema? Placing films alongside literature allowed him to identify the aesthetic and sociological distinctiveness of each medium. More importantly, it helped him wage his campaign for a modern conception of cinema, one that owed a great deal to developments in the novel. The critical genius of one of the greatest film and cultural critics of the twentieth century is on full display in this collection, in which readers are introduced to Bazin's foundational concepts of the relationship between film and literary adaptation. Expertly curated and with an introduction by celebrated film scholar Dudley Andrew, the book begins with a selection of essays that show Bazin's film theory in action, followed by reviews of films adapted from renowned novels of the day (Conrad, Hemingway, Steinbeck, Colette, Sagan, Duras, and others) as well as classic novels of the nineteenth century (Bronte, Melville, Tolstoy, Balzac, Hugo, Zola, Stendhal, and more). As a bonus, two hundred and fifty years of French fiction are put into play as Bazin assesses adaptation after adaptation to determine what is at stake for culture, for literature, and especially for cinema. This volume will be an indispensable resource for anyone interested in literary adaptation, authorship, classical film theory, French film history, and André Bazin's criticism.

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2022

Performing Arts / Film & Video
University of California Press



The Underwater Eye

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

Margaret Cohen

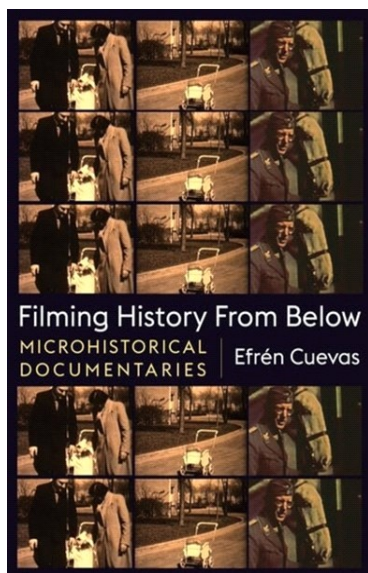
A rich history of underwater filmmaking and how it has profoundly influenced the aesthetics of movies and public perception of the oceans

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

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

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344 pages | 155.57mm : 234.95mm
2022

Social Science / Media Studies
Princeton University Press



Filming History from Below

Microhistorical Documentaries

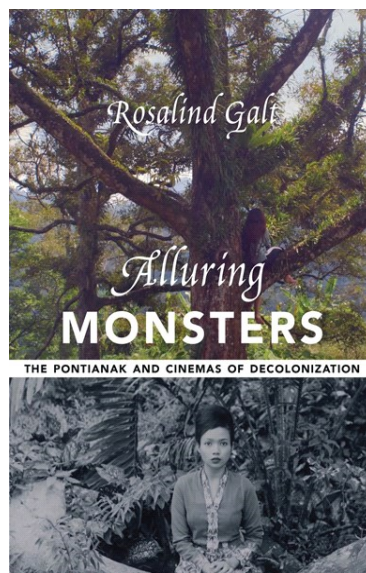
Efrén Cuevas

Traditional historical documentaries strive to project a sense of objectivity, producing a top-down view of history that focuses on public events and personalities. In recent decades, in line with historiographical trends advocating “history from below,” a different type of historical documentary has emerged, focusing on tightly circumscribed subjects, personal archives, and first-person perspectives. Efrén Cuevas categorizes these films as “microhistorical documentaries” and examines how they push cinema’s capacity as a producer of historical knowledge in new directions.

Cuevas pinpoints the key features of these documentaries, identifying their parallels with written microhistory: a reduced scale of observation, a central role given to human agency, a conjectural approach to the use of archival sources, and a reliance on narrative structures. Microhistorical documentaries also use tools specific to film to underscore the affective dimension of historical narratives, often incorporating autobiographical and essayistic perspectives, and highlighting the role of the protagonists’ personal memories in the reconstruction of the past. These films generally draw from family archives, with an emphasis on snapshots and home movies.

Filming History from Below examines works including Péter Forgács’s films dealing with the Holocaust such as *The Maelstrom* and *Free Fall*; documentaries about the Israeli-Palestinian conflict; Rithy Panh’s work on the Cambodian genocide; films about the internment of Japanese Americans during the Second World War such as *A Family Gathering* and *History and Memory*; and Jonas Mekas’s chronicle of migration in his diary film *Lost, Lost, Lost*.

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Paperback
320 pages | 152mm : 229mm
2022
Nonfictions
Wallflower Press



Alluring Monsters

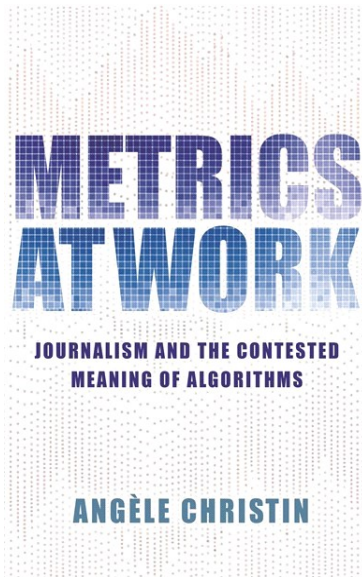
The Pontianak and Cinemas of Decolonization

Rosalind Galt

The pontianak, a terrifying female vampire ghost, is a powerful figure in Malay cultures, as loved and feared in Southeast Asia as Dracula is in the West. In animist tradition, she is a woman who has died in childbirth, and her vengeful return upsets gender norms and social hierarchies. The pontianak first appeared on screen in late colonial Singapore in a series of popular films that combine indigenous animism and transnational production with the cultural and political force of the horror genre.

In *Alluring Monsters*, Rosalind Galt explores how and why the pontianak found new life in postcolonial Southeast Asian film and society. She argues that the figure speaks to a series of intersecting anxieties: about femininity and modernity, globalization and indigeneity, racial and national identities, the relationship of Islam to animism, and heritage and environmental destruction. The pontianak offers abundant feminist potential, but her disruptive gender politics also unsettle queer and feminist film theories by putting them in dialogue with Malay epistemologies. Reading the pontianak as a precolonial figure of disturbance within postcolonial cultures, Galt reveals the importance of cinema to histories and theories of decolonization. From the horror films made by Cathay Keris and Shaw Studios in the 1950s and 1960s to contemporary film, television, art, and fiction in Malaysia and Singapore, the pontianak in all her media forms sheds light on how postcolonial identities are both developed and contested. In tracing the entanglements of Malay feminist animisms with postcolonial visual cultures, *Alluring Monsters* reveals how a “pontianak theory” can reshape understandings of anticolonial aesthetics and world cinema.

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2022
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Film and Culture Series
Columbia University Press



Metrics at Work

Journalism and the Contested Meaning of Algorithms

Angele Christin

The starkly different ways that American and French online news companies respond to audience analytics and what this means for the future of news

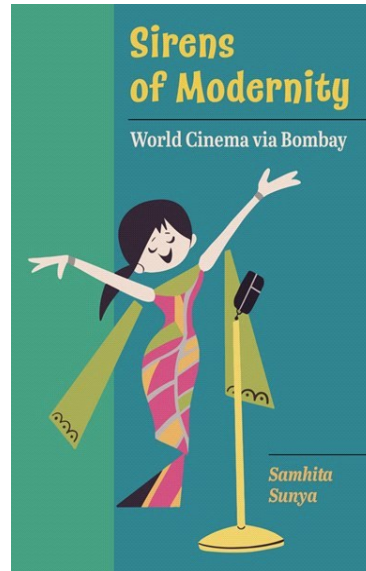
When the news moved online, journalists suddenly learned what their audiences actually liked, through algorithmic technologies that scrutinize web traffic and activity. Has this advent of audience metrics changed journalists' work practices and professional identities? In *Metrics at Work*, Angèle Christin documents the ways that journalists grapple with audience data in the form of clicks, and analyzes how new forms of clickbait journalism travel across national borders.

Drawing on four years of fieldwork in web newsrooms in the United States and France, including more than one hundred interviews with journalists, Christin reveals many similarities among the media groups examined—their editorial goals, technological tools, and even office furniture. Yet she uncovers crucial and paradoxical differences in how American and French journalists understand audience analytics and how these affect the news produced in each country. American journalists routinely disregard traffic numbers and primarily rely on the opinion of their peers to define journalistic quality. Meanwhile, French journalists fixate on internet traffic and view these numbers as a sign of their resonance in the public sphere. Christin offers cultural and historical explanations for these disparities, arguing that distinct journalistic traditions structure how journalists make sense of digital measurements in the two countries.

Contrary to the popular belief that analytics and algorithms are globally homogenizing forces, *Metrics at Work* shows that computational technologies can have surprisingly divergent ramifications for work and organizations worldwide.

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2022

Social Science / Media Studies
Princeton University Press



Sirens of Modernity

World Cinema via Bombay

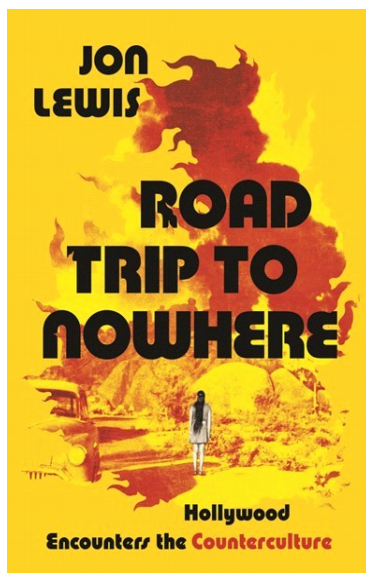
Samhita Sunya

A free open access ebook is available upon publication. Learn more at www.luminosoa.org.

By the 1960s, Hindi-language films from Bombay were in high demand not only for domestic and diasporic audiences but also for sizable non-diasporic audiences across Eastern Europe, Central Asia, the Middle East, and the Indian Ocean world. Often confounding critics who painted the song-dance films as noisy and nonsensical, if not dangerously seductive and utterly vulgar, Bombay films attracted fervent worldwide viewers precisely for their elements of romance, music, and spectacle. In this richly documented history of Hindi cinema during the long 1960s, Samhita Sunya historicizes the emergence of world cinema as a category of cinematic diplomacy that formed in the crucible of the Cold War. Interwoven with this history is an account of the prolific transnational circuits of popular Hindi films alongside the efflorescence of European art cinema and Cold War-era forays of Hollywood abroad. By following archival leads and threads of argumentation within commercial Hindi films that seem to be odd cases—flops, remakes, low-budget comedies, and prestige productions—this book offers a novel map for excavating the historical and ethical stakes of world cinema and world-making via Bombay.

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2022

Performing Arts / Film & Video
Cinema Cultures in Contact
University of California Press



Road Trip to Nowhere

Hollywood Encounters the Counterculture

Jon Lewis

How a new generation of counterculture talent changed the landscape of Hollywood, the film industry, and celebrity culture.

By 1967, the commercial and political impact on Hollywood of the sixties counterculture had become impossible to ignore. The studios were in bad shape, still contending with a generation-long box office slump and struggling to get young people into the habit of going to the movies. *Road Trip to Nowhere* examines a ten-year span (from 1967 to 1976) rife with uneasy encounters between artists caught up in the counterculture and a corporate establishment still clinging to a studio system on the brink of collapse. Out of this tumultuous period many among the young and talented walked away from celebrity, turning down the best job Hollywood—and America—had on offer: movie star.

Road Trip to Nowhere elaborates a primary-sourced history of movie production culture, examining the lives of a number of talented actors who got wrapped up in the politics and lifestyles of the counterculture. Thoroughly put off by celebrity culture, actors like Dennis Hopper, Christopher Jones, Jean Seberg, and others rejected the aspirational backstory and inevitable material trappings of success, much to the chagrin of the studios and directors who backed them. In *Road Trip to Nowhere*, film historian Jon Lewis details dramatic encounters on movie sets and in corporate boardrooms, on the job and on the streets, and in doing so offers an entertaining and rigorous historical account of an out-of-touch Hollywood establishment and the counterculture workforce they would never come to understand.

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University of California Press



Horror Film and Otherness

Adam Lowenstein

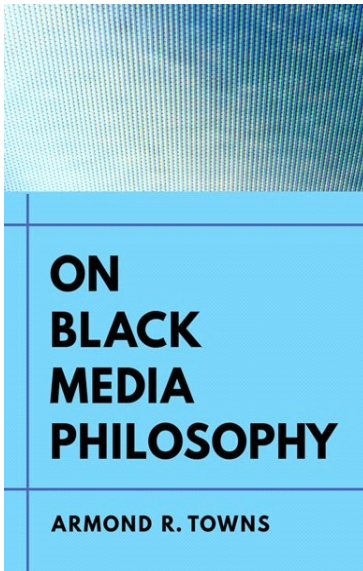
What do horror films reveal about social difference in the everyday world? Criticism of the genre often relies on a dichotomy between monstrosity and normality, in which unearthly creatures and deranged killers are metaphors for society's fear of the "others" that threaten the "normal." The monstrous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

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

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

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Performing Arts / Film & Video
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Columbia University Press



On Black Media Philosophy

Armond R. Towns

Who is the human in media philosophy? Although media philosophers have argued since the twentieth century that media are fundamental to being human, this question has not been explicitly asked and answered in the field.

Armond R. Towns demonstrates that humanity in media philosophy has implicitly referred to a social Darwinian understanding of the human as a Western, white, male, capitalist figure. Building on concepts from Black studies and cultural studies, Towns develops an insightful critique of this dominant conception of the human in media philosophy and introduces a foundation for Black media philosophy.

Delving into the narratives of the Underground Railroad, the politics of the Black Panther Party, and the digitization of Michael Brown's killing, *On Black Media Philosophy* deftly illustrates that media are not only important for Western Humanity but central to alternative Black epistemologies and other ways of being human.

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242 pages | 6 in : 9 in
2022

Social Science / Media Studies
Environmental Communication, Power, and Culture
University of California Press



Cinematic Independence

Constructing the Big Screen in Nigeria

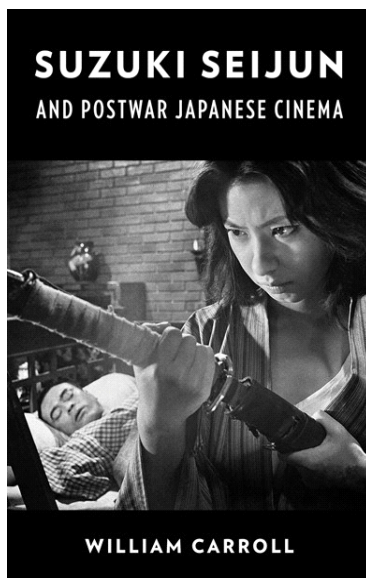
Noah Tsika

A free open access ebook is available upon publication. Learn more at www.luminosoa.org.

Cinematic Independence traces the emergence, demise, and rebirth of big-screen film exhibition in Nigeria. Film companies flocked to Nigeria in the years following independence, beginning a long history of interventions by Hollywood and corporate America. The 1980s and 1990s saw a shuttering of cinemas, which were almost entirely replaced by television and direct-to-video movies. However, after 1999, the exhibition sector was revitalized with the construction of multiplexes. *Cinematic Independence* is about the periods that straddle this disappearing act: the immediate decades bracketing independence in 1960, and the years after 1999. At stake is the Nigerian postcolony's role in global debates about the future of the movie theater. That it was eventually resurrected in the flashy form of the multiplex is not simply an achievement of commercial real estate, but also a testament to cinema's persistence—its capacity to stave off annihilation or, in this case, come back from the dead.

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291 pages | 6 in : 9 in
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Performing Arts / Film & Video
University of California Press



Suzuki Seijun and Postwar Japanese Cinema

William Carroll

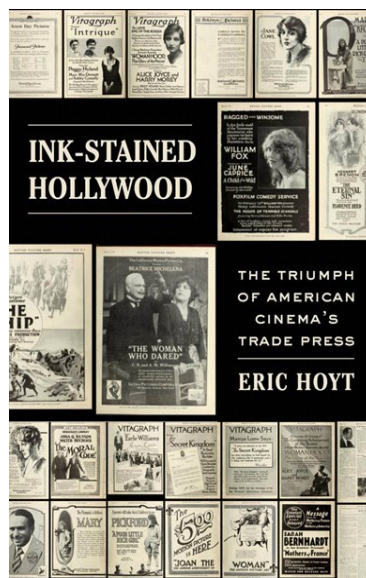
In 1968, Suzuki Seijun—a low-budget genre filmmaker known for movies including *Branded to Kill*, *Tokyo Drifter*, and *Youth of the Beast*—was unceremoniously fired by Nikkatsu Studios. Soon to be known as the “Suzuki Seijun Incident,” his dismissal became a cause for leftist student protestors and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

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

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

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304 pages | 155.575mm : 234.95mm
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Performing Arts / Film & Video
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Ink-Stained Hollywood

The Triumph of American Cinema’s Trade Press

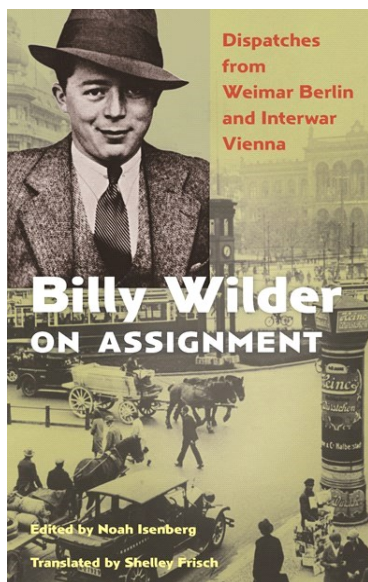
Eric Hoyt

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For the first half of the twentieth century, no American industry boasted a more motley and prolific trade press than the movie business—a cutthroat landscape that set the stage for battle by ink. In 1930, Martin Quigley, publisher of *Exhibitors Herald*, conspired with Hollywood studios to eliminate all competing trade papers, yet this attempt and each one thereafter collapsed. Exploring the communities of exhibitors and creative workers that constituted key subscribers, *Ink-Stained Hollywood* tells the story of how a heterogeneous trade press triumphed by appealing to the foundational aspects of industry culture—taste, vanity, partisanship, and exclusivity. In captivating detail, Eric Hoyt chronicles the histories of well-known trade papers (*Variety*, *Motion Picture Herald*) alongside important yet forgotten publications (*Film Spectator*, *Film Mercury*, and *Camera!*), and challenges the canon of film periodicals, offering new interpretative frameworks for understanding print journalism’s relationship with the motion picture industry and its continued impact on creative industries today.

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University of California Press



Billy Wilder on Assignment

Dispatches from Weimar Berlin and Interwar Vienna

Noah Isenberg, Billy Wilder, Shelley Frisch

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

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

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

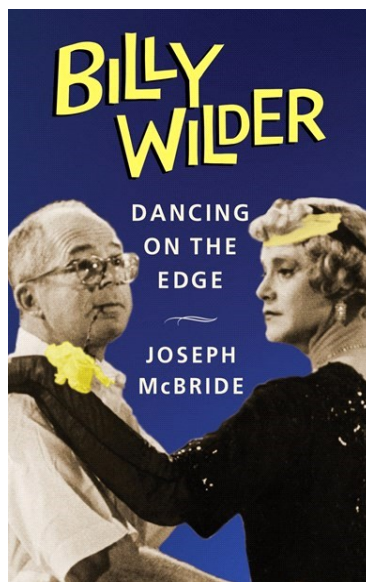
Before Billy Wilder became the screenwriter and director of iconic films like *Sunset Boulevard* and *Some Like It Hot*, he worked as a freelance reporter, first in Vienna and then in Weimar Berlin. *Billy Wilder on Assignment* brings together more than fifty articles, translated into English for the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

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

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

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Hardback
224 pages | 139.7mm : 215.9mm
2021

Performing Arts / Film & Video
Princeton University Press



Billy Wilder

Dancing on the Edge
Joseph McBride

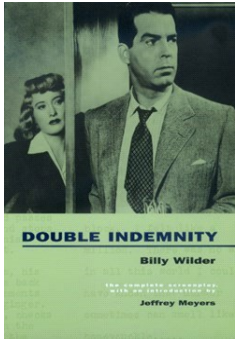
The director and cowriter of some of the world's most iconic films—including *Double Indemnity*, *Sunset Blvd.*, *Some Like It Hot*, and *The Apartment*—Billy Wilder earned acclaim as American cinema's greatest social satirist. Though an influential fixture in Hollywood, Wilder always saw himself as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

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

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

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Double Indemnity

The Complete Screenplay
Billy Wilder, Raymond Chandler, Jeffrey Meyers

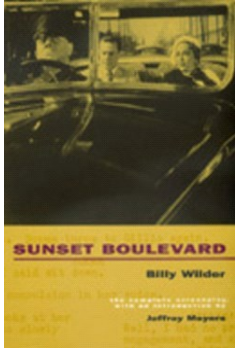
9780520218482
\$26.95 : £21.00
Paperback

139 pages | 6in : 9in
2000

Performing Arts
University of California Press

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

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



Sunset Boulevard

Billy Wilder, Jeffrey Meyers

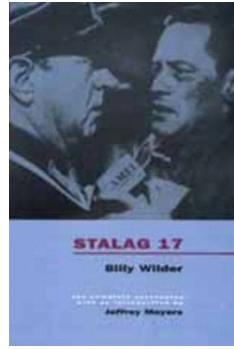
9780520218550
\$26.95 : £21.00
Paperback

143 pages | 6in : 9in
1999

Performing Arts
University of California Press

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

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



Stalag 17

Billy Wilder, Jeffrey Meyers

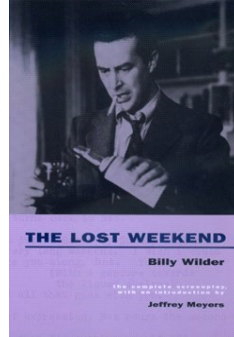
9780520218574
\$28.95 : £23.00
Paperback

152 pages | 6in : 9in
1999

Performing Arts
University of California Press

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

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



The Lost Weekend

The Complete Screenplay
Billy Wilder, Jeffrey Meyers

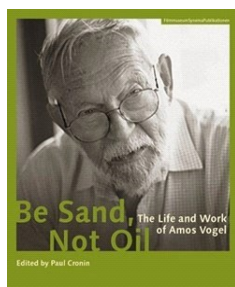
9780520218567
\$28.95 : £23.00
Paperback

124 pages | 6in : 9in
2000

Performing Arts
University of California Press

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

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



Be Sand, Not Oil

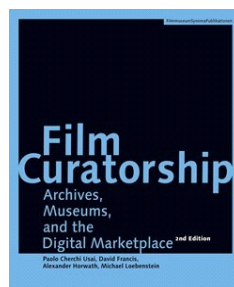
The Life and Work of Amos Vogel
Paul Cronin

9783901644597
\$32.50 : £25.00
Paperback

272 pages | 169,926mm : 200,152mm
2014

Performing Arts
Austrian Film Museum Books
Austrian Film Museum

Amos Vogel was one of America's most innovative film historians and curators. An émigré from Austria who arrived in New York just before the Second World War, in 1947 he created Cinema 16, a pioneering film club aimed at audiences thirsty for work "that cannot be seen elsewhere," and in 1963 was instrumental in establishing the New York Film Festival. He later embarked on an ambitious teaching career, synthesizing decades of experience and directing his ideas towards students and, eventually, the wider public. In 1974 he published the culmination of his thoughts – along with an extraordinary collection of stills – in *Film as a Subversive Art*. On his death, the *New York Times* wrote that Vogel "exerted an influence on the history of film that few other non-filmmakers can claim." *Be Sand, Not Oil* is the first book about Vogel, and includes uncollected writings, an unpublished interview, and new essays documenting his never-ending quest for what Werner Herzog, his friend of many decades, has described as "adequate imagery."



Film Curatorship

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

9783901644825
\$32.50 : £25.00
Paperback

240 pages | 172mm : 199mm
2020

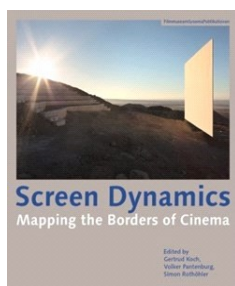
Performing Arts
Film museumSynemaPublications
Austrian Film Museum

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

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

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

The second edition features a new preface by the authors.



Screen Dynamics

Mapping the Borders of Cinema
Gertrud Koch, Volker Pantenburg, Simon Rothöhler, Simon Rothöhler

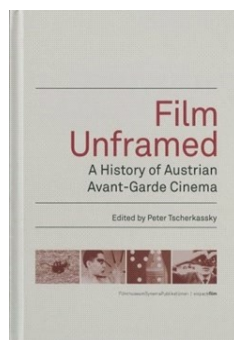
9783901644399
\$29.50 : £25.00
Paperback

184 pages | 179mm : 203mm
2012

Performing Arts
Austrian Film Museum Books
Austrian Film Museum

From moving images on the Internet to giant IMAX displays: The number of screens in the public and private sphere has increased significantly during the last two decades. While this is often taken to indicate the "death of cinema," this volume attempts to reconsider the limits and specifics of film and the traditional movie theater. It analyzes notions of spectatorship, the relationship between cinema and the "uncinematic," the contested place of installation art in the history of experimental cinema, and the characteristics of the high definition image. Further contributions discuss the ways in which cinema interacts with other arts and media such as theater and television.

Contributors include Raymond Bellour, Victor Burgin, Vinzenz Hediger, Tom Gunning, Ute Holl, Ekkehard Knörer, Thomas Morsch, Jonathan Rosenbaum and the editors.



Film Unframed

A History of Austrian Avant-Garde Cinema
Peter Tscherkassky

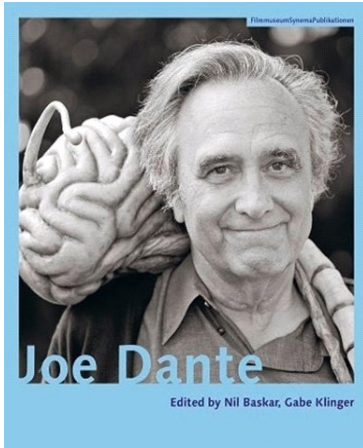
9783901644429
\$38.50 : £30.00
Paperback

368 pages | 165mm : 254mm
2012

Performing Arts
Austrian Film Museum Books
Austrian Film Museum

The unique contribution of Austrian avant-garde film to world cinema is widely acknowledged. This is the first book in English dedicated to its historical and aesthetic evolution. The expansive introductory essay by the editor provides a detailed overview of avant-garde film production in Austria, followed by twenty contributions from international film scholars who engage with the work of individual filmmakers. Beginning with the pioneers of independent filmmaking in post-war Austria, the book covers more than 60 years of subversive motion picture history: from Peter Kubelka's ground-breaking metric films of the 1950s to Kurt Kren's rapid-fire actionist films in the 1960s and subsequent time studies, from Valie Export's feminist cinema to Lisl Ponger's explorations of alternative ethnographies, from the exhilarating found footage works of Martin Arnold and Peter Tscherkassky to the recent generation of younger artists such as Michaela Grill and Siegfried Fruhauf whose innovative work also embraces digital technology.

Contributors include Steve Anker, Steve Bates, Livio Belloi, Christa Blümlinger, Nicole Brenez, Stefan Grisseemann, Christoph Huber, Adrian Martin, Maya McKechney, Maureen Turim, Norbert Pfaffenbichler, Andréa Picard, Barbara Pichler, Bert Rebhandl, Jonathan Rosenbaum, Hans Scheufl, and the editor.



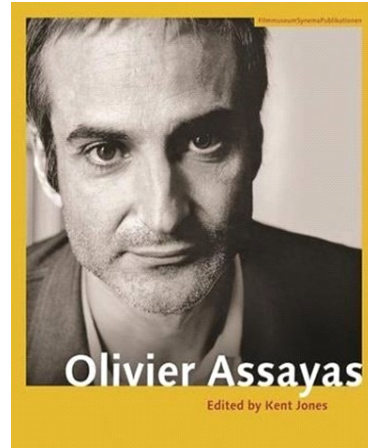
Joe Dante

Nil Baskar, Gabe Klinger

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

9783901644528
\$32.50 | £25.00
Paperback
256 pages | 169.926mm : 200.152mm
2013

Performing Arts / Film & Video
Austrian Film Museum Books
Austrian Film Museum



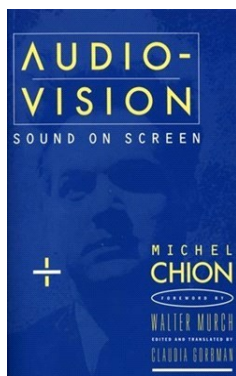
Olivier Assayas

Kent Jones

Over the past few decades, French filmmaker Olivier Assayas has become a powerful force in contemporary cinema. Between his first feature *Désordre* (1986) and such major works as *L'Eau froide*, *Irma Vep*, *Les Destinées*, *Sentimentales*, *demonlover* and, most recently, *L'Heure d'été* and *Carlos*, he has charted an exciting path, strongly embracing narrative and character and simultaneously dealing with the 'fragmentary reality' of life in a global economy. He also brought a fresh perspective to the problem of politics after '68, a subject that he revisits in his memoir *A Post-May Adolescence* (published as a companion book to this volume) and in his most recent film *Après-Mai*. This first English-language book about Olivier Assayas includes a major essay by Kent Jones, based on his two decades of correspondence and exchanges of ideas with the filmmaker, as well as contributions from Assayas and his most important artistic collaborators. The central part consists of individual essays on each of his works, written by Chris Chang, Larry Gross, Howard Hampton, Kristin M. Jones, B. Kite, Glenn Kenny, Michael Koresky, Alice Lovejoy, Greil Marcus, Geoffrey O'Brien, Jeff Reichert, Richard Suchenski, and Gina Telaroli.

9783901644436
\$30.00 | £25.00
Paperback
256 pages | 152.4mm : 228.6mm
2012

Performing Arts / Film & Video
Austrian Film Museum Books
Austrian Film Museum



Audio-Vision

Sound on Screen

Michel Chion

9780231078993

\$30.00 : £25.00

Paperback

239 pages | 209.55mm : 137.16mm

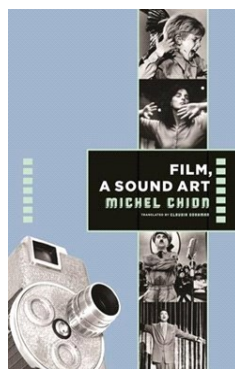
1994

Performing Arts

Columbia University Press

In *Audio-Vision: Sound on Screen*, French critic and composer Michel Chion reassesses audiovisual media since the revolutionary 1927 debut of recorded sound in cinema, shedding crucial light on the mutual relationship between sound and image in audiovisual perception.

Chion argues that sound film qualitatively produces a new form of perception: we don't see images and hear sounds as separate channels, we *audio-view* a trans-sensory whole. Expanding on arguments made in his influential books *The Voice in Cinema* and *Sound in Cinema*, Chion provides lapidary insight into the functions and aesthetics of sound in film and television. He considers the effects of such evolving technologies as widescreen, multitrack, and Dolby; the influences of sound on the perception of space and time; and the impact of such contemporary forms of audio-vision as music videos, video art, and commercial television. Chion concludes with an original and useful model for the audiovisual analysis of film.



Film, a Sound Art

Michel Chion

9780231137775

\$38.00 : £30.00

Paperback

528 pages | 156mm : 233mm

2009

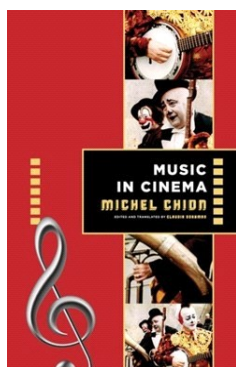
Performing Arts

Film and Culture Series

Columbia University Press

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

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



Music in Cinema

Claudia Gorbman, Michel Chion

9780231198899

\$32.00 : £25.00

Paperback

408 pages | 155mm : 234mm

2021

ART

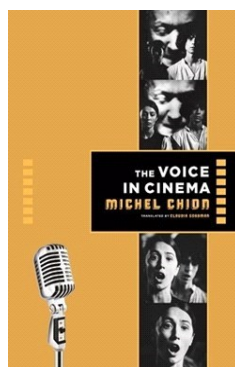
Film and Culture Series

Columbia University Press

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

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

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



The Voice in Cinema

Michel Chion, Claudia Gorbman

9780231108232

\$30.00 : £25.00

Paperback

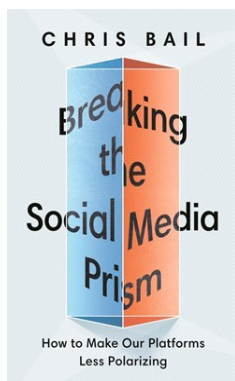
208 pages | 152.4mm : 226.06mm

1999

Performing Arts

Columbia University Press

How can a voice whose source is never seen—such as Hal in *2001: A Space Odyssey* or the mother of Norman Bates in *Psycho*—have such a powerful hold on an audience? When does "synchronized sound" fail to link bodies to their voices, and how do such great stylists of sound film as Jacques Tati, Kenji Mizoguchi, and Marguerite Duras deploy the power of the voice? In this brilliant essay, Michel Chion, internationally cited authority on the history and poetics of film sound, examines the human voice in cinema. *The Voice in Cinema* begins with the phenomenon of film's hidden, faceless voices and their magical powers, particularly in the context of Lang's *Testament of Dr. Mabuse*. Chion then explores subjective voices, bonding and entrapment by telephone, voice-thieves, screams (male and female), siren calls, and the silence of mute characters—all uniquely cinematic deployments. In conclusion, Chion considers "the monstrous marriage of the filmed voice and body" as embodied in Norman Bates. Claudia Gorbman's fluent translation retains Chion's sophisticated and accessible style, introducing readers to a distinct and paradigm-changing voice on film.



Breaking the Social Media

Prism

How to Make Our Platforms Less Polarizing

Chris Bail

9780691203423

\$24.95 : £20.00

Hardback

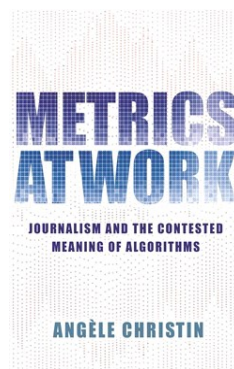
240 pages | 139.7mm : 215.9mm
2021

Social Science
Princeton University Press

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

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

Drawing on innovative online experiments and in-depth interviews with social media users from across the political spectrum, this book explains why stepping outside of our echo chambers can make us more polarized, not less. Bail takes you inside the minds of online extremists through vivid narratives that trace their lives on the platforms and off—detailing how they dominate public discourse at the expense of the moderate majority. Wherever you stand on the spectrum of user behavior and political opinion, he offers fresh solutions to counter political tribalism from the bottom up and the top down. He introduces



Metrics at Work

Journalism and the Contested Meaning of Algorithms

Angèle Christin

9780691175232

\$29.95 : £25.00

Hardback

272 pages | 155.45mm : 234.95mm
2020

Social Science
Princeton University Press

The starkly different ways that American and French online news companies respond to audience analytics and what this means for the future of news

When the news moved online, journalists suddenly learned what their audiences actually liked, through algorithmic technologies that scrutinize web traffic and activity. Has this advent of audience metrics changed journalists' work practices and professional identities? In *Metrics at Work*, Angèle Christin documents the ways that journalists grapple with audience data in the form of clicks, and analyzes how new forms of clickbait journalism travel across national borders.

Drawing on four years of fieldwork in web newsrooms in the United States and France, including more than one hundred interviews with journalists, Christin reveals many similarities among the media groups examined—their editorial goals, technological tools, and even office furniture. Yet she uncovers crucial and paradoxical differences in how American and French journalists understand audience analytics and how these affect the news produced in each country. American journalists routinely disregard traffic numbers and primarily rely on the opinion of their peers to define journalistic quality. Meanwhile, French journalists fixate on internet traffic and view these numbers



All the News That's Fit to Click

How Metrics Are Transforming the Work of Journalists

Caitlin Petre

9780691177649

\$29.95 : £25.00

Hardback

280 pages | 155.45mm : 234.95mm
2021

Social Science
Princeton University Press

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

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

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



Watch Me Play

Twitch and the Rise of Game Live Streaming

T.L. Taylor

9780691183558

\$29.95 : £25.00

Paperback

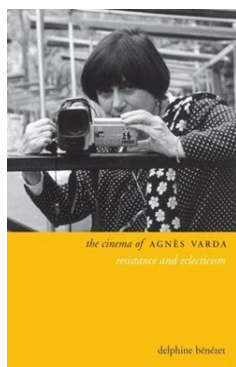
328 pages | 155.45mm : 234.95mm
2018

Social Science
Princeton Studies in Culture and Technology
Princeton University Press

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

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

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



The Cinema of Agnès Varda

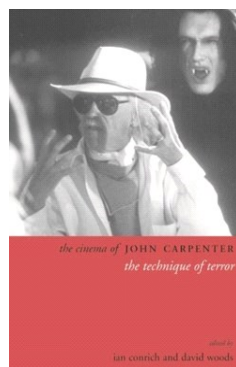
Resistance and Eclecticism
Delphine Benezet

9780231169752
\$27.00 : £20.00
Paperback

208 pages | 155.956mm : 233.934mm
2014

Performing Arts
Directors' Cuts
Wallflower Press

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



The Cinema of John Carpenter

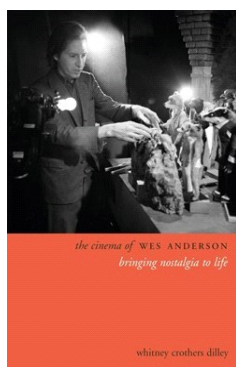
The Technique of Terror
Ian Conrich

9781904764144
\$24.00 : £18.99
Paperback

224 pages | 160mm : 233mm
2005

Performing Arts
Directors' Cuts
Wallflower Press

John Carpenter is a seminal figure in the history of horror and science fiction filmmaking. His work in these genres has been highly influential in their ongoing development. This book gives Carpenter's output the sustained critical treatment it deserves. It comprises essays that address the whole of Carpenter's work, as well as others which focus on a smaller number of key films. Some essays take on wide-ranging issues such as Carpenter's approach to remakes and the question of genre, while others are organized around a specific theme or technical aspect of Carpenter's film-making. The text's key strength is that it draws upon an international group of scholars offering a variety of expertise. Films discussed include *Assault on Precinct 13* (1976), *Halloween* (1978) and its subsequent sequels, *Escape from New York* (1981), *Escape from L.A.* (1996), *The Fog* (1980), *The Thing* (1982), *Village of the Damned* (1995) and *Ghosts of Mars* (2001). The book also features an exclusive interview with John Carpenter.



The Cinema of Wes Anderson

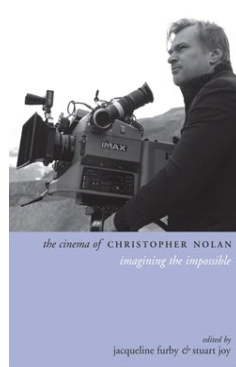
Bringing Nostalgia to Life
Whitney Crother Dilley

9780231180696
\$30.00 : £25.00
Paperback

224 pages | 162mm : 236mm
2017

Performing Arts
Directors' Cuts
Wallflower Press

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



The Cinema of Christopher Nolan

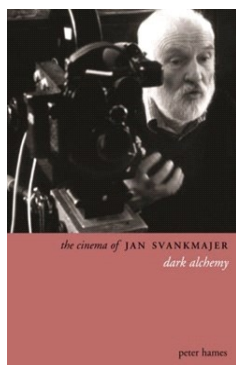
Imagining the Impossible
Jacqueline Furby, Stuart Joy

9780231173971
\$32.00 : £25.00
Paperback

224 pages | 155.956mm : 233.934mm
2015

Performing Arts
Directors' Cuts
Wallflower Press

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



The Cinema of Jan Svankmajer

Dark Alchemy

Peter Hames

9781905674459

\$26.00 : £20.00

Paperback

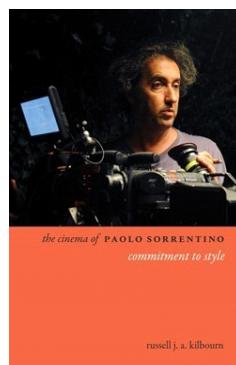
224 pages | 163mm : 232mm
2008

Performing Arts

Directors' Cuts

Wallflower Press

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



The Cinema of Paolo Sorrentino

Commitment to Style

Russell Kilbourn

9780231189934

\$30.00 : £25.00

Paperback

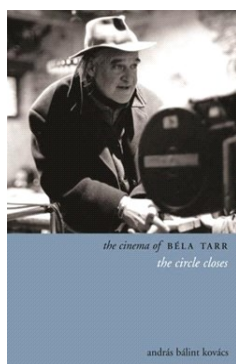
272 pages | 166mm : 244mm
2020

Performing Arts

Directors' Cuts

Wallflower Press

Paolo Sorrentino, director of *Il Divo* (2008) and *The Great Beauty* (2013) and creator of the HBO series *The Young Pope* (2016), has emerged as one of the most compelling figures in twenty-first-century European film. From his earliest productions to his more recent transnational works, Sorrentino has paid homage to Italy's cinematic past while telling stories of masculine characters whose sense of self seems to be on the brink of dissolution. Together with his usual collaborators (including cinematographer Luca Bigazzi and editor Cristiano Travagliolo) and actors (chief among them Toni Servillo), Sorrentino has produced an incisive depiction of the contemporary European condition by means of an often spectacular postclassical style that nevertheless continues postwar Italian film's tradition of political commitment.



The Cinema of Béla Tarr

The Circle Closes

András Kovács

9780231165310

\$29.00 : £22.00

Paperback

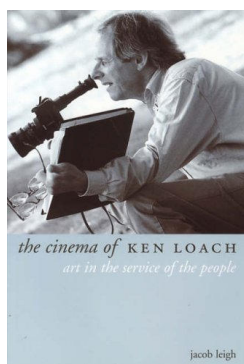
256 pages | 162mm : 232mm
2013

Performing Arts

Directors' Cuts

Wallflower Press

The Cinema of Béla Tarr is a critical analysis of the work of Hungary's most prominent and internationally best known film director, written by a scholar who has followed Béla Tarr's career through a close personal and professional relationship for more than twenty-five years. András Bálint Kovács traces the development of Tarr's themes, characters, and style, showing that almost all of his major stylistic and narrative innovations were already present in his early films and that through a conscious and meticulous recombination of and experimentation with these elements, Tarr arrived at his unique style. The significance of these films is that, beyond their aesthetic and historical value, they provide the most powerful vision of an entire region and its historical situation. Tarr's films express, in their universalistic language, the shared feelings of millions of Eastern Europeans.



The Cinema of Ken Loach

Art in the Service of the People

Jacob Leigh

9781903364314

\$21.00 : £16.99

Paperback

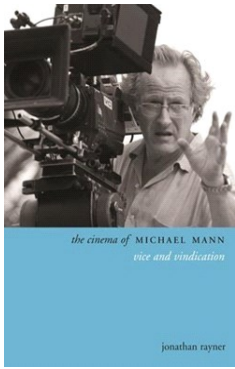
192 pages | 155mm : 233mm
2002

Performing Arts

Directors' Cuts

Wallflower Press

The Cinema of Ken Loach examines the connection between art and politics that distinguishes the work of this leading British film director, whose work includes such landmarks of British cinema as *Kes*, *Land and Freedom*, and *Bread and Roses*. Each chapter explores changes in his style by interpreting one or two films, augmented with original archive research and new interviews.



The Cinema of Michael Mann

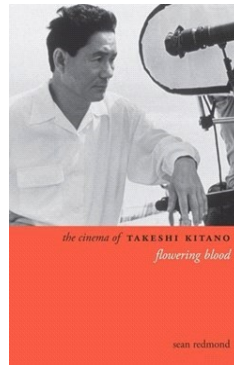
Vice and Vindication
Jonathan Rayner

9780231167291
\$26.00 : £20.00
Paperback

240 pages | 155mm : 233mm
2013

Performing Arts
Directors' Cuts
Wallflower Press

Michael Mann is one of the most important American filmmakers of the past forty years. His films exhibit the existential concerns of art cinema, articulated through a conspicuous and recognizable visual style and yet integrated within classical Hollywood narrative and genre frameworks. Since his beginnings as a screenwriter in the 1970s, Mann has become a key figure within contemporary American popular culture as writer, director, and producer for film and television. This volume offers a detailed study of Mann's feature films, from *The Jericho Mile* (1979) to *Public Enemies* (2009), with consideration also being given to parallels in the production, style, and characterization in his television work. It explores Mann's relationship with classical genres, his thematic concentration on issues of morality and masculinity, his film adaptations from literature, and the development and significance of his trademark visual style within modern American cinema.



The Cinema of Takeshi Kitano

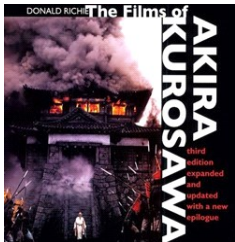
Flowering Blood
Sean Redmond

9780231163330
\$26.00 : £20.00
Paperback

256 pages | 158mm : 234mm
2013

Performing Arts
Directors' Cuts
Wallflower Press

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



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

Donald Richie

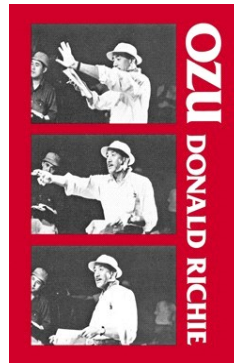
9780520220379
\$45.00 : £35.00
Paperback

288 pages | 9.875in : 9.875in
1999

Performing Arts
University of California Press

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

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



Ozu

His Life and Films
Donald Richie

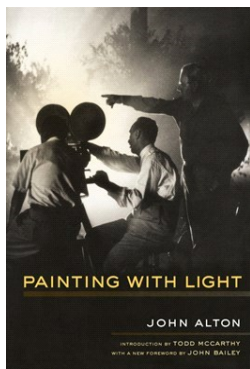
9780520032774
\$33.95 : £27.00
Hardback

296 pages | 6in : 8.875in
1992

Performing Arts
University of California Press

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

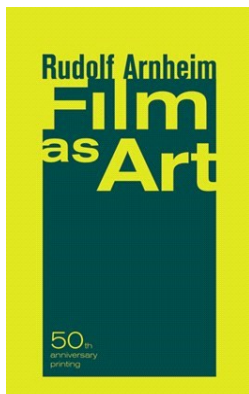
Yasujiro Ozu, the man whom his kinsmen consider the most Japanese for all film directors, had but one major subject, the Japanese family, and but one major theme, its dissolution. The Japanese family in dissolution figures in every one of his fifty-three films. In his later pictures, the whole world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



Painting With Light

John Alton, John Bailey, Todd McCarthy

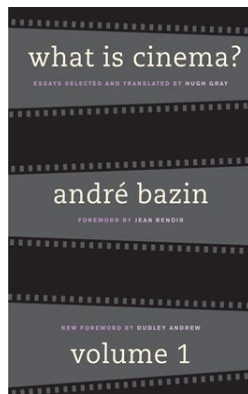
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Rudolf Arnheim

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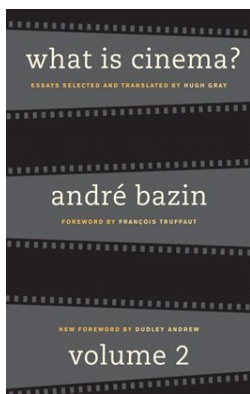


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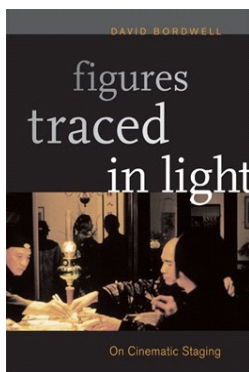


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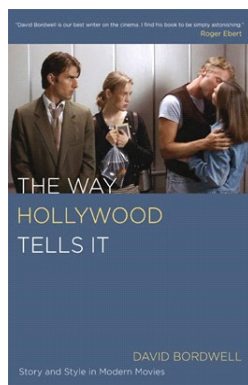


Figures Traced in Light

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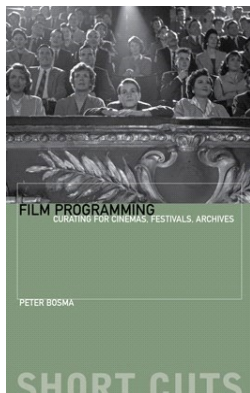


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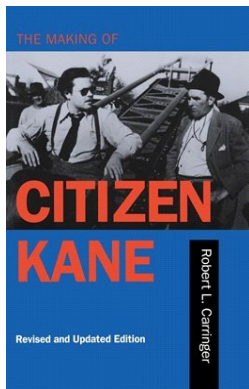


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Curating for Cinemas, Festivals, Archives

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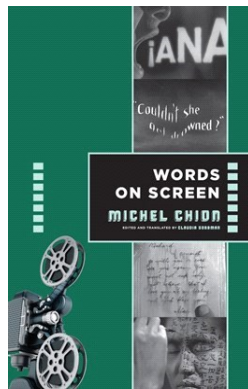
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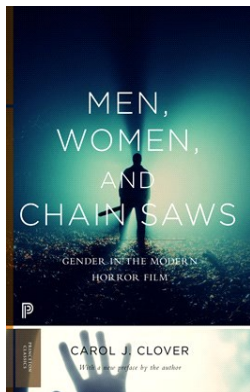
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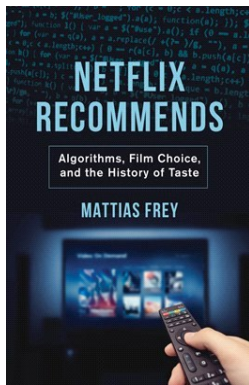


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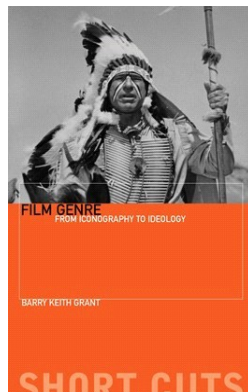


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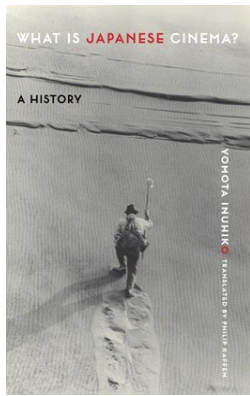


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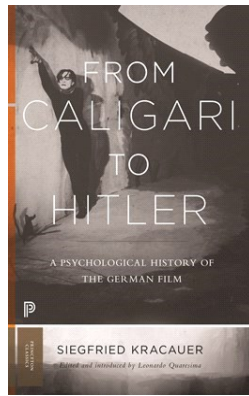
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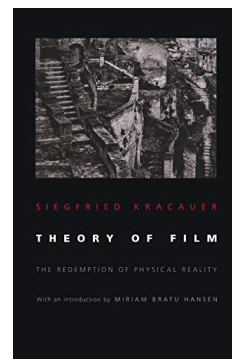
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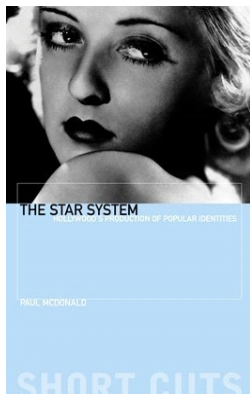
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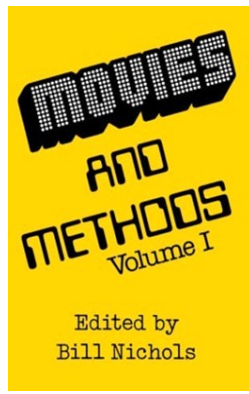
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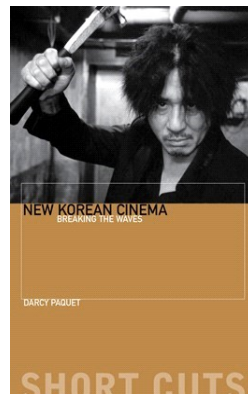
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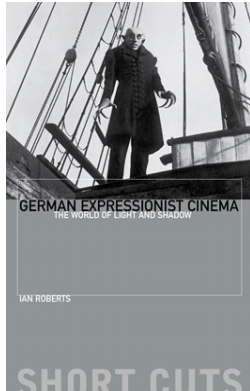
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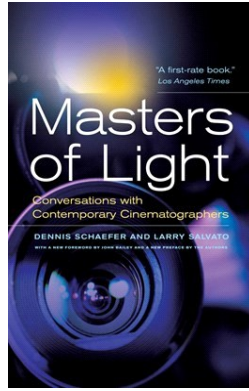
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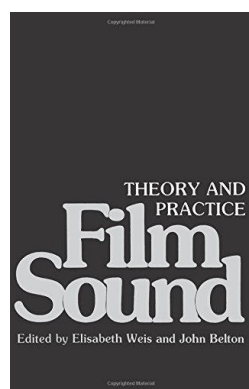
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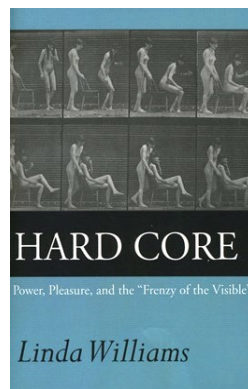
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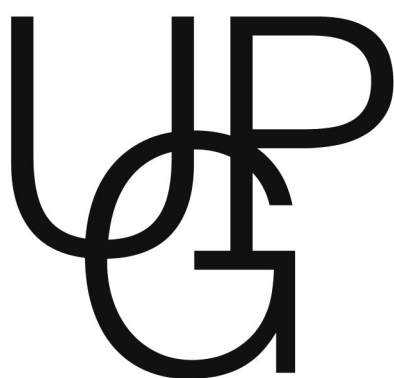
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