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Film & Media Studies

New and Best of Backlist

Spring / Summer 2024



All the News That's Fit to Click – How Metrics Are Transforming the Work of Journalists

Caitlin Petre
9780691254937
£18.99 • \$22.95 • Paperback
Social Science / Media Studies
February 2024
Princeton University Press

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

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

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

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



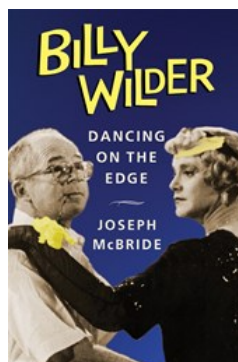
Cinematic Guerrillas – Propaganda, Projectionists, and Audiences in Socialist China

Jie Li
9780231206273
£30.00 • \$35.00 • Paperback
Performing Arts / Film / History & Criticism
January 2024
Columbia University Press

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

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

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



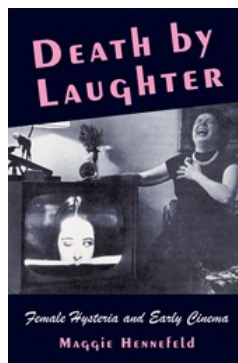
Billy Wilder – Dancing on the Edge

Joseph McBride
9780231216616
£28.00 • \$32.00 • Paperback
Performing Arts / Film / Direction & Production
March 2024
Columbia University Press

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

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

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



Death by Laughter – Female Hysteria and Early Cinema

Maggie Hennefeld
9780231213295
£30.00 • \$35.00 • Paperback
Performing Arts / Film / History & Criticism
April 2024
Columbia University Press

Can you really die from laughing too hard? Between 1870 and 1920, hundreds of women suffered such a fate—or so a slew of sensationalist obituaries would have us believe. How could laughter be fatal, and what do these reports of women's risible deaths tell us about the politics of female joy?

Maggie Hennefeld reveals the forgotten histories of “hysterical laughter,” exploring how women's amusement has been theorized and demonized, suppressed and exploited. In nineteenth-century medicine and culture, hysteria was an ailment that afflicted unruly women on the cusp of emotional or nervous breakdown. Cinema, Hennefeld argues, made it possible for women to laugh outrageously as never before, with irreversible social and political consequences. As female enjoyment became a surefire promise of profitability, alarmist tales of women laughing themselves to death epitomized the tension between subversive pleasure and its violent repression.

Hennefeld traces the social politics of women's laughter from the heyday of nineteenth-century sentimentalism to the collective euphoria of early film spectatorship, traversing contagious dancing outbreaks, hysteria photography, madwomen's cackling, cinematic close-ups, and screenings of slapstick movies in mental asylums. Placing little-known silent films and an archive of remarkable, often unusual texts in conversation with affect theory, comedy studies, and feminist film theory, this book makes a timely case for the power of hysterical laughter to change the world.



Depth Effects – Dimensionality from Camera to Computation

Brooke Belisle
9780520393868
£25.00 • \$29.95 • Paperback
Social Science / Media Studies
February 2024
University of California Press

In this bold rewriting of visual culture, Brooke Belisle uses dimensionality to rethink the history and theory of media aesthetics. With *Depth Effects*, she traces A.I.-enabled techniques of computational imaging back to spatial strategies of early photography, analyzing everyday smartphone apps by way of almost-forgotten media forms. Drawing on the work of Maurice Merleau-Ponty, Belisle explores depth both as a problem of visual representation (how can flat images depict a voluminous world?) and as a philosophical paradox (how do things cohere beyond the limits of our view?). She explains how today's depth effects continue colonialist ambitions toward totalizing ways of seeing. But she also shows how artists stage dimensionality to articulate what remains invisible and irreducible.



Directed by Yasujiro Ozu

Shiguéhiko Hasumi
9780520396722
£25.00 • \$29.95 • Paperback
Performing Arts / Individual Director
April 2024
University of California Press

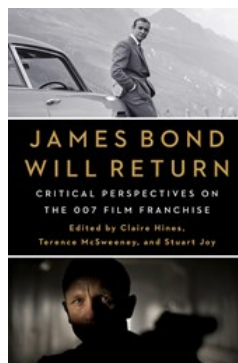
First published in 1983, Shiguéhiko Hasumi's *Directed by Yasujiro Ozu* has become one of the most influential books on cinema written in Japanese. This pioneering translation brings Hasumi's landmark work to an English-speaking public for the first time, inviting a new readership to engage with this astutely observed, deeply moving meditation on the oeuvre of one of the giants of world cinema. Complemented by a critical introduction from acclaimed film scholar Aaron Gerow and rendered fluidly in Ryan Cook's agile translation, this volume will grace the shelves of cinephiles for many years to come.



Hollywood Remaking – How Film Remakes, Sequels, and Franchises Shape Industry and Culture

Kathleen Lock
9780520375772
£25.00 • \$29.95 • Paperback
Performing Arts / Film
April 2024
University of California Press

From the inception of cinema to today's franchise era, remaking has always been a motor of ongoing film production. *Hollywood Remaking* challenges the categorical dismissal in film criticism of remakes, sequels, and franchises by probing what these formats really *do* when they revisit familiar stories. Kathleen Lock argues that movies from Hollywood's large-scale system of remaking use serial repetition and variation to constantly negotiate past and present, explore stability and change, and actively shape how the film industry, cinema, and audiences imagine themselves. Far from a simple profit-making exercise, remaking is an inherently dynamic practice situated between the film industry's economic logic and the cultural imagination. Although remaking developed as a business practice in the United States, this book shows that it also shapes cinematic aesthetics and cultural debates, fosters film-historical knowledge, and promotes feelings of generational belonging among audiences.



James Bond Will Return – Critical Perspectives on the 007 Film Franchise

9780231207416
£30.00 • \$35.00 • Paperback
Performing Arts / Film / History & Criticism
February 2024
Columbia University Press

For over six decades, James Bond has been a fixture of global culture, universally recognizable by the films' combination of action set pieces, sex, political intrigue, and outrageous gadgetry. But as the British Empire entered the final stages of collapse, as the Cold War wound down and the "War on Terror" began, and as the visions of masculinity and femininity the series presented began to strike many viewers as outdated, the Bond formula has adapted to the changing times. Spanning the franchise's entire history, from Sean Connery's iconic swagger to Daniel Craig's rougher, more visceral interpretation of the superspy, *James Bond Will Return* offers both academic readers and fans a comprehensive view of the series's transformations against the backdrop of real-world geopolitical intrigue and sweeping social changes.

Leading scholars consider each of the twenty-five films in the series, showing how and why Bond has changed and what elements of the formula have stood the test of time. Each chapter examines a single film from a distinct position, giving readers a full picture of the variety and breadth of the longest-running series in cinema history. Close formal readings; production histories; tracings of the political, social, and historical influences; analyses of the series' use of then-new filmmaking technologies; reflections on the star personas that have been built around the character—these and many more approaches combine to produce a wide-ranging view of the James Bond film franchise. Essential reading for Bond scholars and aficionados alike, *James Bond Will Return* brings out the many surprising complexities of an iconic character.

Love in the Time of Self-Publishing – How Romance Writers Changed the Rules of Writing and Success

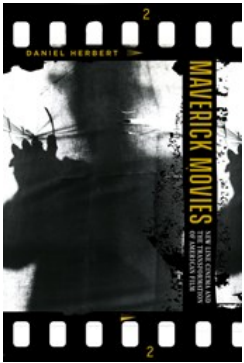
Christine M. Larson
9780691217406
£25.00 • \$29.95 • Hardcover
Social Science / Media Studies
July 2024
Princeton University Press

Lessons in creative labor, solidarity, and inclusion under precarious economic conditions

As writers, musicians, online content creators, and other independent workers fight for better labor terms, romance authors offer a powerful example—and a cautionary tale—about self-organization and mutual aid in the digital economy. In *Love in the Time of Self-Publishing*, Christine Larson traces the forty-year history of Romancelandia, a sprawling network of romance authors, readers, editors, and others, who formed a unique community based on openness and collective support. Empowered by solidarity, American romance writers—once disparaged literary outcasts—became digital publishing’s most innovative and successful authors. Meanwhile, a new surge of social media activism called attention to Romancelandia’s historic exclusion of romance authors of color and LGBTQ+ writers, forcing a long-overdue cultural reckoning.

Drawing on the largest-known survey of any literary genre as well as interviews and archival research, Larson shows how romance writers became the only authors in America to make money from the rise of ebooks—increasing their median income by 73 percent while other authors’ plunged by 40 percent. The success of romance writers, Larson argues, demonstrates the power of alternative forms of organizing influenced by gendered working patterns. It also shows how networks of relationships can amplify—or mute—certain voices.

Romancelandia’s experience, Larson says, offers crucial lessons about solidarity for creators and other isolated workers in an increasingly risky employment world. Romancelandia’s rise and near-meltdown shows that gaining fair treatment from platforms depends on creator solidarity—but creator solidarity, in turn, depends on fair treatment of all members.



Maverick Movies – New Line Cinema and the Transformation of American Film

Daniel Herbert
9780520382350
£30.00 • \$34.95 • Paperback
Performing Arts / Film / History & Criticism
December 2023
University of California Press

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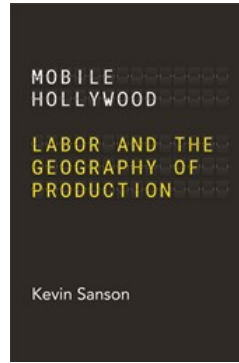
Maverick Movies tells the improbable story of New Line Cinema, a company that cut a remarkable path through the American film industry and movie culture. Founded in 1967 as an art film distributor, New Line made a small fortune running John Waters’s *Pink Flamingos* at midnight screenings in the 1970s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



Making Stereo Fit – The History of a Disquieting Film Technology

Eric Dienstfrey
9780520379558
£25.00 • \$29.95 • Paperback
Performing Arts / Film
February 2024
University of California Press

Surround sound is often mistaken as a relatively new phenomenon in cinemas, one that emerged in the 1970s with the arrival of Dolby. *Making Stereo Fit* reveals that, in fact, filmmakers have been creating stereo and surround-sound effects for nearly a century, since the advent of talking pictures, and argues that their endurance owes primarily to the longstanding battles between stereo and mono technologies. Throughout the book, Eric Dienstfrey analyzes newly discovered archival materials and myriad stereo releases, from *Hell’s Angels* (1930) to *Get Out* (2017), to show how Hollywood’s financial dependence on mono prevented filmmakers from seeing surround sound’s full aesthetic potential. Though studios initially explored stereo’s unique capabilities, Dienstfrey details how filmmakers eventually codified a conservative set of surround-sound techniques that prevail today, despite the arrival of more immersive formats.

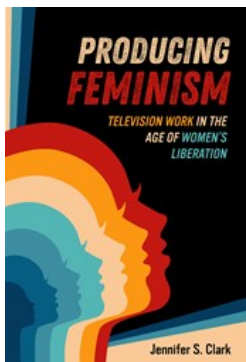


Mobile Hollywood – Labor and the Geography of Production

Kevin Sanson
9780520399006
£30.00 • \$34.95 • Paperback
Performing Arts / Film
March 2024
University of California Press

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

Contemporary film and television production is extraordinarily mobile. Filming large-scale studio productions in Atlanta, Budapest, London, Prague, or Australia’s Gold Coast makes Hollywood jobs available to people and places far removed from Southern California—but it also requires individuals to uproot their lives as they travel around the world in pursuit of work. Drawing on interviews with a global contingent of film and television workers, Kevin Sanson weaves an analysis of the sheer scale and complexity of mobile production into a compelling account of the impact that mobility has had on job functions, working conditions, and personal lives. *Mobile Hollywood* captures how an expanded geography of production not only intensifies the often invisible pressures that production workers now face but also stretches the parameters of screen-media labor far beyond craftwork and creativity.

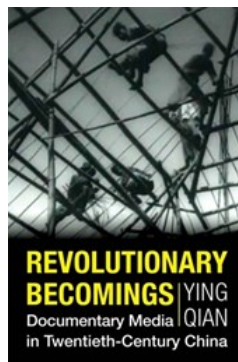


Producing Feminism – Television Work in the Age of Women's Liberation

Jennifer S. Clark
9780520399297
£30.00 • \$34.95 • Paperback
Performing Arts / Television
March 2024
University of California Press

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

In this deeply archival work, Jennifer S. Clark explores the multiple ways in which women's labor in the American television industry of the 1970s furthered feminist ends. Carefully crafted around an impressive assemblage of interviews and primary sources (from television network memos to programming schedules, production notes to executive meeting agendas), Clark tells the story of how women organized in the workplace to form collectives, affect production labor, and develop reform-oriented policies and philosophies that reshaped television behind the screen. She urges us to consider how interventions, often at localized levels, can collectively shift the dynamics of a workplace and the cultural products created there.



Revolutionary Becomings – Documentary Media in Twentieth-Century China

Ying Qian
9780231204477
£30.00 • \$35.00 • Paperback
Performing Arts / Film / History & Criticism
January 2024
Columbia University Press

From the toppling of the Qing Empire in 1911 to the Chinese Communist Party coming to power in 1949 to the various campaigns and mass protests through the Mao era and the post-Mao era of reform, revolutionary upheavals characterized China's twentieth century. In *Revolutionary Becomings*, Ying Qian studies documentary film as an "eventful medium" deeply embedded in these upheavals and as a prism to investigate the entwined histories of media and China's revolutionary movements.

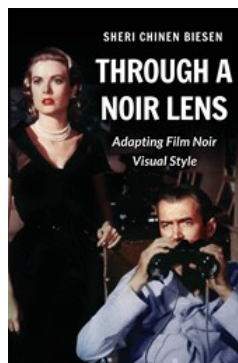
With meticulous historical excavation and attention to intermedial practices and transnational linkages, Qian discusses how early media practitioners at the turn of the twentieth century intermingled with rival politicians and warlords as well as civic and business organizations. She reveals the foundational role documentary media played in the Chinese Communist Revolution as a bridge between Marxist theories and Chinese historical conditions. In considering the years after the Communist Party came to power, Qian traces the dialectical relationships between media practice, political relationality, and revolutionary epistemology from production campaigns during the Great Leap Forward to the "class struggles" during the Cultural Revolution and the reorganization of society in the post-Mao decade. Exploring a wide range of previously uninvestigated works and intervening in key debates in documentary studies and film and media history, *Revolutionary Becomings* provides a groundbreaking assessment of the significance of media to the historical unfolding and actualization of revolutionary movements.



Seeing Things – Spectral Materialities of Bombay Horror

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

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



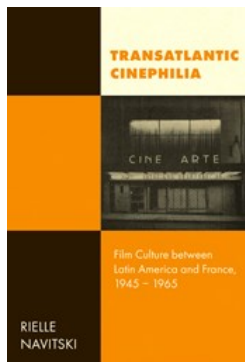
Through a Noir Lens – Adapting Film Noir Visual Style

Sheri Chinen Biesen
9780231215640
£25.00 • \$30.00 • Paperback
Performing Arts / Film / History & Criticism
July 2024
Columbia University Press

Shadows. Smoke. Dark alleys. Rain-slicked city streets. These are iconic elements of film noir visual style. Long after its 1940s heyday, noir hallmarks continue to appear in a variety of new media forms and styles. What has made the noir aesthetic at once enduring and adaptable?

Sheri Chinen Biesen explores how the dark cinematic noir style has evolved across eras, from classic Hollywood to present-day streaming services. Examining both aesthetics and material production conditions, she demonstrates how technological and industrial changes have influenced the imagery of film noir. When it emerged in the early 1940s, the visual style's distinctive shadowy look was in part a product of wartime cinema conditions and technologies, such as blackouts and nitrate film stock. Since the 1950s, technical developments from acetate film stock and new cameras and lenses to lighting, color, and digitization have shaped the changing nature of noir style. Biesen considers the persistence of the noir legacy, discussing how neo-noirs reimagine iconic imagery and why noir style has become a touchstone in the streaming era. Drawing on a wealth of archival research, she provides insightful analyses of a wide range of works, from masterpieces directed by Billy Wilder and Alfred Hitchcock to New Hollywood neo-noirs, the Coen brothers' revisionist films, and recent HBO and Netflix series.

A groundbreaking technological and industrial history of an essential yet slippery visual style, *Through a Noir Lens* shines a light into the shadows of film noir.

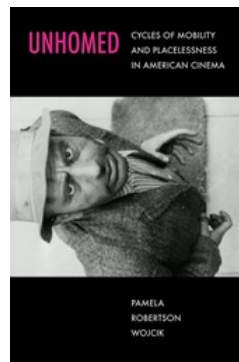


Transatlantic Cinephilia – Film Culture between Latin America and France, 1945– 1965

Rielle Navitski
9780520391437

£25.00 • \$29.95 • Paperback
Performing Arts / Film / History & Criticism
December 2023
University of California Press

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

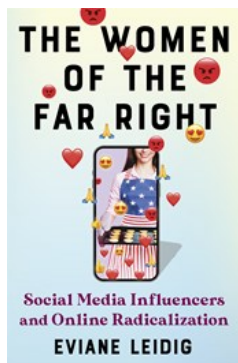


Unhomed – Cycles of Mobility and Placelessness in American Cinema

Pamela Robertson Wojcik
9780520390362

£25.00 • \$29.95 • Paperback
Performing Arts / Film
May 2024
University of California Press

In this rich cultural history, Pamela Robertson Wojcik examines America's ambivalent and shifting attitude toward homelessness through a close study of film cycles from five distinct historical moments that show characters as unhomed and placeless, mobile rather than fixed—characters who fail, resist, or opt out of the mandate for a home of one's own. From the tramp films of the silent era to 2021's Oscar-winning *Nomadland*, Wojcik reveals a tension in the American imaginary between viewing homelessness as, on the one hand, deviant or threatening, and, on the other, emblematic of freedom and independence. Blending social history with insights drawn from a complex array of films, both canonical and fringe, Wojcik effectively "unhomes" dominant narratives that cast aspirations for success and social mobility as the focus of American cinema, reminding us that genres of precarity have been central to American cinema (and the American story) all along.



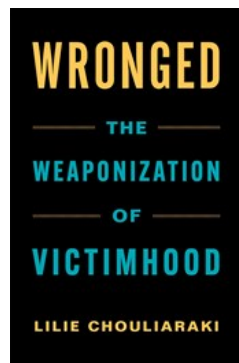
The Women of the Far Right – Social Media Influencers and Online Radicalization

Eviane Leidig
9780231210171

£22.00 • \$28.00 • Paperback
Social Science / Media Studies
October 2023
Columbia University Press

On mainstream social media platforms, far-right women make extremism relatable. They share Instagram stories about organic foods that help pregnant women propagate the "pure" white race and post behind-the-scenes selfies at antivaccination rallies. These social media personalities model a feminine lifestyle, at once promoting their personal brands and radicalizing their followers. Amid discussions of issues like dating, marriage, and family life, they call on women to become housewives to counteract the corrosive effects of feminism and champion the Great Replacement conspiracy theory, which motivated massacres in Christchurch, El Paso, and Buffalo.

Eviane Leidig offers an in-depth look into the world of far-right women influencers, exploring the digital lives they cultivate as they seek new recruits for white nationalism. Going beyond stereotypes of the typical male white supremacist, she uncovers how young, attractive women are playing key roles as propagandists, organizers, fundraisers, and entrepreneurs. Leidig argues that far-right women are marketing themselves as authentic and accessible in order to reach new followers and spread a hateful ideology. This insidious—and highly gendered—strategy takes advantage of the structure of social media platforms, where far-right women influencers' content is shared with and promoted to mainstream audiences. Providing much-needed expertise on gender and the far right, this timely and accessible book also details online and offline approaches to countering extremism.



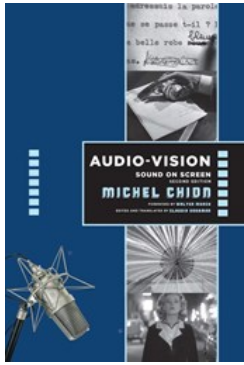
Wronged – The Weaponization of Victimhood

Lilie Chouliaraki
9780231193290

£25.00 • \$30.00 • Paperback
Social Science / Media Studies
June 2024
Columbia University Press

Why is being a victim such a potent identity today? Who claims to be a victim, and why? How have such claims changed in the past century? Who benefits and who loses from the struggles over victimhood in public culture?

In this timely and incisive book, Lilie Chouliaraki shows how claiming victimhood is about claiming power: who deserves to be protected as a victim and who should be punished as a perpetrator. She argues that even though victimhood has long been used to excuse violence and hierarchy, social media platforms and far-right populism have turned victimhood into a weapon of the privileged. Drawing on recent examples such as the overturning of *Roe v. Wade*, movements like #MeToo and Black Lives Matter, and the COVID-19 pandemic, as well as historical ones from the major wars of the twentieth century and the Civil Rights Movement, *Wronged* reveals why claims of victimization are so effective at reinforcing instead of alleviating inequalities of class, gender, and race. Unless we come to recognize the suffering of the vulnerable for what it is—a matter not of victimhood but of injustice—Chouliaraki powerfully warns, the culture of victimhood will continue to perpetuate old exclusions and enable further injuries.



Audio-Vision – Sound on Screen

Michel Chion
9780231185899

£25.00 • \$30.00 • Paperback
Performing Arts / Film / History & Criticism
April 2019
Columbia University Press

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

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

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

Film Sound (Paper)

B Weis
9780231056373
£38.00 • \$45.00 • Paperback
Performing Arts / Film
June 1985
Columbia University Press

This classic anthology provides essential models for analyzing sound stylistics through the detailed study of critical sound films. Elisabeth Weis and John Belton carefully curate major essays from the world's most respected film historians, aestheticians, and theorists, including Douglas Gomery, Barry Salt, Rick Altman, Mary Ann Doane, S. M. Eisenstein, V. I. Pudovkin, René Clair, Béla Belázs, Siegfried Kracauer, Christian Metz, David Bordwell, Kristin Thompson, Noël Burch, and Arthur Knight. Their selections recount the innovations and triumphs of Ernst Lubitsch, Fritz Lang, Orson Welles, Alfred Hitchcock, Rouben Mamoulian, Dziga Vertov, Robert Bresson, Jean-Luc Godard, Robert Altman, and Francis Ford Coppola, among many others, and explicate the techniques and practices of sound filmmaking from initial recordings to final theater playback. *Film Sound* is the ideal companion for anyone seeking both a comprehensive introduction to the form and a rich survey of its historical and global evolution.



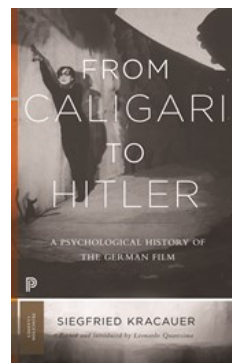
Breaking the Social Media Prism – How to Make Our Platforms Less Polarizing

Chris Bail
9780691241401
£15.99 • \$18.95 • Paperback
Social Science / Media Studies
October 2022
Princeton University Press

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

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

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



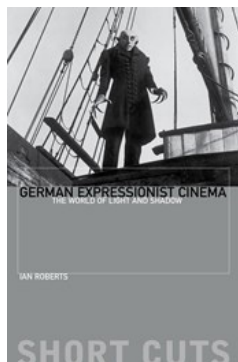
From Caligari to Hitler – A Psychological History of the German Film

Siegfried Kracauer
9780691191348
£22.00 • \$26.95 • Paperback
Performing Arts / Film
April 2019
Princeton University Press

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

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

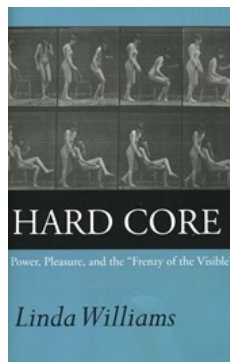
With a critical introduction by Leonardo Quaresima which provides context for Kracauer's scholarship and his contributions to film studies, this Princeton Classics edition makes an influential work available to new generations of cinema enthusiasts.



German Expressionist Cinema – The World of Light and Shadow

Ian Roberts
9781905674602
£18.99 • \$23.00 • Paperback
Performing Arts / Film / History & Criticism
August 2008
Wallflower Press

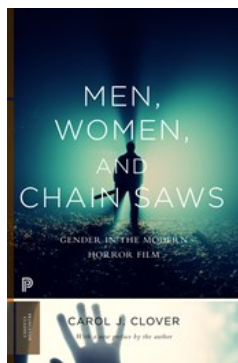
Before Hollywood's golden age, German expressionist film was arguably the most important cinematic movement in the medium's history. These 'symphonies of... iridescent movement' of Weimar cinema provide some of cinema's most iconic images, and its vivid contrasts and dark spaces constitute a major influence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



Hard Core – Power, Pleasure, & the "Frenzy of the Visible" Expanded Edition

Linda Williams
9780520219434
£25.00 • \$31.95 • Paperback
Performing Arts / Film
April 1999
University of California Press

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

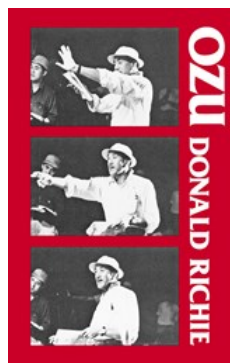


Men, Women, and Chain Saws – Gender in the Modern Horror Film – Updated Edition

Carol J. Clover
9780691166292
£16.99 • \$19.95 • Paperback
Performing Arts / Film / History & Criticism
May 2015
Princeton University Press

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

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

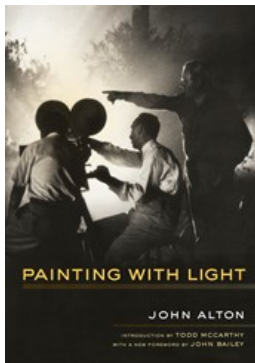


Ozu

Donald Richie
9780520032774
£29.00 • \$33.95 • Hardcover
Performing Arts / Film
July 1992
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*

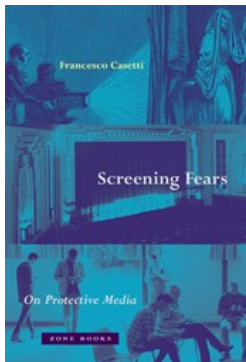
Yasujiro Ozu, the man whom his kinsmen consider the most Japanese for all film directors, had but one major subject, the Japanese family, and but one major theme, its dissolution. The Japanese family in dissolution figures in every one of his fifty-three films. In his later pictures, the whole world 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 2e

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

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

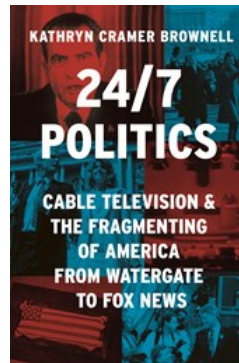


Screening Fears – On Protective Media

Francesco Casetti
9781942130871
£25.00 • \$29.95 • Hardcover
Social Science / Media Studies
October 2023
Princeton University Press

A historical and theoretical investigation of the unexpected ways screen-based media protect and excite viewers' fears and anxieties of the world

In this brilliant contribution to contemporary media studies, acclaimed theorist Francesco Casetti advances a provocative hypothesis: instead of being prostheses that expand or extend our perceptions, modern screen-based media are in fact apparatuses that shelter and protect us from exposure to the world. Rather than bringing us closer to external reality, dominant forms of visual media function as barriers or enclosures that defend against the apparent threats and dangers that seem increasingly to surround us. Working with an original historical overview that begins with the Phantasmagoria of the late eighteenth century, then the shared interior spaces of the movie theater in the early to mid-twentieth century, and finally the solitary digital milieu of the present, Casetti traces the outlines of the protective "bubbles" that disconnect us from our immediate surroundings. To be provided with a shield of immunity to the hazards and uncertainties of the world while experiencing them at a safe remove might seem a positive development. But, he asks, what if these media, instead of providing invulnerability, ensnare individuals in a suffocating enclosure? What if, in their effort to keep reality under control, they exercise a violence equal to that of the dangers they resist? In a dialectical exercise, and through a vivid range of cultural artifacts, *Screening Fears* traces the emergence of modern protective media and the way they changed our forms of mediation with the world in which we live.



24/7 Politics – Cable Television and the Fragmenting of America from Watergate to Fox News

Kathryn Cramer Brownell
9780691246666
£30.00 • \$35.00 • Hardcover
Social Science / Media Studies
October 2023
Princeton University Press

How cable television upended American political life in the pursuit of profits and influence

As television began to overtake the political landscape in the 1960s, network broadcast companies, bolstered by powerful lobbying interests, dominated screens across the nation. Yet over the next three decades, the expansion of a different technology, cable, changed all of this. *24/7 Politics* tells the story of how the cable industry worked with political leaders to create an entirely new approach to television, one that tethered politics to profits and divided and distracted Americans by feeding their appetite for entertainment—frequently at the expense of fostering responsible citizenship.

In this timely and provocative book, Kathryn Cramer Brownell argues that cable television itself is not to blame for today's rampant polarization and scandal politics—the intentional restructuring of television as a political institution is. She describes how cable innovations—from C-SPAN coverage of congressional debates in the 1980s to MTV's foray into presidential politics in the 1990s—took on network broadcasting using market forces, giving rise to a more decentralized media world. Brownell shows how cable became an unstoppable medium for political communication that prioritized cult followings and loyalty to individual brands, fundamentally reshaped party politics, and, in the process, sowed the seeds of democratic upheaval.

24/7 Politics reveals how cable TV created new possibilities for antiestablishment voices and opened a pathway to political prominence for seemingly unlikely figures like Donald Trump by playing to narrow audiences and cultivating division instead of common ground.



The Star System

Paul McDonald
9781903364024
£17.99 • \$21.00 • Paperback
Performing Arts / Film / History & Criticism
September 2001
Wallflower Press

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



Transcendental Style in Film – Ozu, Bresson, Dreyer, With a New Introduction

Paul Schrader

9780520296817

£25.00 • \$29.95 • Paperback

Performing Arts / Film / Direction &

Production

June 2018

University of California Press

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



What Film Is Good For – On the Values of Spectatorship

9780520386815

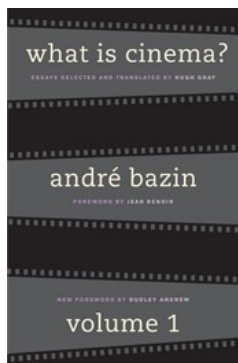
£25.00 • \$29.95 • Paperback

Performing Arts / Film / History & Criticism

October 2023

University of California Press

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



What is Cinema? V 1 Revised edition

André Bazin

9780520242272

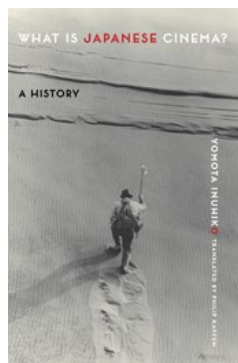
£25.00 • \$29.95 • Paperback

Performing Arts / Film

December 2004

University of California Press

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



What Is Japanese Cinema? – A History

Yomota Inuhiko

9780231191630

£22.00 • \$26.00 • Paperback

Performing Arts / Film / History & Criticism

May 2019

Columbia University Press

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

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

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