INDEX

Books
9/11 and the Visual Culture of Disaster ........................................................ 21
The Advanced Projection Manual ................................................................. 30-31
Alternative Projections .................................................................................. 6
American Cinematographers in the Great War, 1914-1918 ......................... 11
Army Film and the Avant Garde ................................................................. 20
The B Word ................................................................................................. 26
Before the Movies ...................................................................................... 10
Cinema and Counter-History .................................................................. 5
The Disney Fetish ....................................................................................... 14
The Epic Cinema of Kumar Shahani .......................................................... 17
This Film Is Dangerous ............................................................................. 30-31
FIAF Digital Projection Guide ................................................................. 30-31
François Truffaut ....................................................................................... 27
French Cinema—A Critical Filmography ................................................ 2
Good Girls and Wicked Witches ............................................................... 12
Handsome Heroes and Vile Villains ......................................................... 13
Introduction to Documentary ................................................................... 36
Italian Fascism’s Empire Cinema .............................................................. 8
Italian Silent Cinema ................................................................................ 28
Jean-Luc Godard, Cinema Historian ......................................................... 22-23
Locating the Moving Image ..................................................................... 25
The Maciste Films of Italian Silent Cinema ............................................ 1
The Matter of Vision .................................................................................. 7
New Voices in Arab Cinema ..................................................................... 9
Nollywood Stars ....................................................................................... 4
Orphans of the East .................................................................................. 3
Orson Welles in Italy ................................................................................. 24
Performing New Media, 1890–1915 ......................................................... 15
Picturing Mexico ......................................................................................... 16
Playing to Win ............................................................................................. 34-35
Playing with Religion in Digital Games .................................................. 34-35
Richard E. Norman and Race Filmmaking ............................................. 29
Silent Cinema and the Politics of Space .................................................. 18
Sound, Speech, Music in Soviet and Post-Soviet Cinema ...................... 19
The Year’s Work in Lebowski Studies ...................................................... 32-33
The Year’s Work at the Zombie Research Center .................................. 32-33
Thinking about Video Games .................................................................. 34-35

Journals
Black Camera .............................................................................................. 39
Film History ............................................................................................... 38
Journal of Film Preservation .................................................................... 40

Sales Information ...................................................................................... 41

Long known for our perennial classics, Introduction to Documentary, Reel Families, and Unheard Melodies, among others, Indiana University Press strives to push the fields of film and media studies into new areas of scholarly inquiry including documentary and nonfiction film, film music and sound, and national cinemas. In collaboration with our journals Film History and Black Camera and building off our robust lists in area studies, IUP is poised to become the destination publisher for works on international film and media histories, cinematic movements, and world cinema. At IUP, you will also find provocative books that interrogate the discursive fields of gender and sexuality, popular culture, and the burgeoning interest in digital games and gaming. Indiana University Press is committed to disseminating quality work to readers around the world. I am excited to be a contributing member of such an exhilarating and dynamic community of scholars, students, and enthusiasts.

Raina Polivka
Music, Film, and Humanities Editor

Indiana University Press
iupress.indiana.edu
The Maciste Films of Italian Silent Cinema

JACQUELINE REICH

Italian film star Bartolomeo Pagano’s “Maciste” played a key role in his nation’s narratives of identity during World War I and after. Jacqueline Reich traces the racial, class, and national transformations undergone by this Italian strongman from African slave in Cabiria (1914), his first film, to bourgeois gentleman, to Alpine soldier of the Great War, to colonial officer in Italy’s African adventures. Reich reveals Maciste as a figure who both reflected classical ideals of masculine beauty and virility (later taken up by Mussolini and used for political purposes) and embodied the model Italian citizen. The 12 films at the center of the book, recently restored and newly accessible to a wider public, together with relevant extra-cinematic materials, provide a rich resource for understanding the spread of discourses on masculinity, and national and racial identities during a turbulent period in Italian history. The volume includes an illustrated appendix documenting the restoration and preservation of these cinematic treasures.

JACQUELINE REICH is Professor of Communication and Media Studies at Fordham University. She is author of Beyond the Latin Lover (IUP, 2004) and Re-Viewing Fascism (IUP, 2002).

“By weaving together questions of stardom, genre, and national ideology through groundbreaking archival research, Dr. Reich’s reading of Maciste provides a fantastically rich and exceptional contribution to star studies, Italian studies, and film history.”

—Giorgio Bertellini, editor of Italian Silent Cinema: A Reader

The Maciste Films of Italian Silent Cinema

JACQUELINE REICH

Italian film star Bartolomeo Pagano’s “Maciste” played a key role in his nation’s narratives of identity during World War I and after. Jacqueline Reich traces the racial, class, and national transformations undergone by this Italian strongman from African slave in Cabiria (1914), his first film, to bourgeois gentleman, to Alpine soldier of the Great War, to colonial officer in Italy’s African adventures. Reich reveals Maciste as a figure who both reflected classical ideals of masculine beauty and virility (later taken up by Mussolini and used for political purposes) and embodied the model Italian citizen. The 12 films at the center of the book, recently restored and newly accessible to a wider public, together with relevant extra-cinematic materials, provide a rich resource for understanding the spread of discourses on masculinity, and national and racial identities during a turbulent period in Italian history. The volume includes an illustrated appendix documenting the restoration and preservation of these cinematic treasures.

JACQUELINE REICH is Professor of Communication and Media Studies at Fordham University. She is author of Beyond the Latin Lover (IUP, 2004) and Re-Viewing Fascism (IUP, 2002).

Available
416 pp., 52 b&w illus., 31 color illus.
paper 978-0-253-01745-1 $35.00
ebook 978-0-253-01748-2 $34.99
French Cinema—A Critical Filmography

Volume 1, 1929–1939 & Volume 2, 1940–1958

COLIN CRISP

This invaluable resource by one of the world’s leading experts in French cinema presents a coherent overview of French cinema in the 20th century and its place and function in French society. Each filmography includes 101 films listed chronologically (Volume 1: 1929–1939 and Volume 2: 1940–1958) and provides accessible points of entry into the remarkable world of 20th-century French cinema. All entries contain a list of cast members and characters, production details, an overview of the film’s cultural and historical significance, and a critical summary of the film’s plot and narrative structure. Each volume includes an appendix listing rewards earned and an extensive reference list for further reading and research. A third volume, covering the period 1958–1974, is forthcoming.


World
Volume 1, 1929–1939
July 2015
332 pp.
paper 978-0-253-01696-6 $35.00
ebook 978-0-253-01703-1 $34.99

World
Volume 2, 1940–1958
August 2015
348 pp.
paper 978-0-253-01695-9 $35.00
ebook 978-0-253-01702-4 $34.99
Orphans of the East
Postwar Eastern European Cinema and the Revolutionary Subject
CONSTANTIN PARVULESCU

Unlike the benevolent orphan found in Charlie Chaplin’s The Kid or the sentimentalized figure of Little Orphan Annie, the orphan in postwar Eastern European cinema takes on a much more politically fraught role, embodying the tensions of individuals struggling to recover from war and grappling with an unknown future under Soviet rule. By exploring films produced in postwar Hungary, the German Democratic Republic, Czechoslovakia, Romania, and Poland, Parvulescu traces the way in which cinema envisioned and debated the condition of the post-World War II subject and the “new man” of Soviet-style communism. In these films, the orphan becomes a cinematic trope by which to interrogate socialist visions of ideological institutionalization and re-education and to stand as a silent critic of the system’s shortcomings or as a resilient spirit who has resisted capture by the political apparatus of the new state.

CONSTANTIN PARVULESCU is Senior Lecturer at West University of Timisoara, Romania. He is editor (with Robert A. Rosenstone) of A Companion to the Historical Film.

“A stunning, brilliant, and very rich book!”
—Robert A. Rosenstone, California Institute of Technology
Tsika makes a convincing case that one cannot fully understand Nollywood without a thorough and rigorous examination of its stars. He offers a complex, powerful, detailed, and engaging consideration of the actors’ performances and films, addressing their many points of intersection with technology, advertising, music, the corporate realm, and various formations of cultural and economic imperialism.”

—Christina Lane, University of Miami

**Nollywood Stars**

*Media and Migration in West Africa and the Diaspora*

**NOAH A. TSIKA**

In this comprehensive study of Nollywood stardom around the world, Noah A. Tsika explores how the industry’s top on-screen talents have helped Nollywood to expand beyond West Africa and into the diaspora to become one of the globe’s most prolific and diverse media producers. Carrying VHS tapes and DVDs onto airplanes and publicizing new methods of film distribution, the stars are active agents in the global circulation of Nollywood film. From Omotola Jalade-Ekeinde’s cameo role on VH1’s popular series *Hit the Floor* to Oge Okoye’s startling impersonation of Lady Gaga, this book follows Nollywood stars from Lagos to London, Ouagadougou, Cannes, Paris, Porto-Novo, Sekondi-Takoradi, Dakar, Accra, Atlanta, Houston, New York, and Los Angeles. Tsika tracks their efforts to integrate into various entertainment cultures, but never to the point of effacing their African roots.

**NOAH A. TSIKA** is Assistant Professor of Media Studies at Queens College, City University of New York.

**NEW DIRECTIONS IN NATIONAL CINEMAS, JACQUELINE REICH, EDITOR**

*World*  
April 2015  
384 pp., 15 b&w illus.  
paper 978-0-253-01575-4 $32.00  
ebook 978-0-253-01580-8 $31.99
Cinema and Counter-History

MARCIA LANDY

Despite claims about the end of history and the death of cinema, visual media continue to contribute to our understanding of history and history-making. In this book, Marcia Landy argues that rethinking history and memory must take into account shifting conceptions of visual and aural technologies. With the assistance of thinkers such as Gilles Deleuze and Félix Guattari, Cinema and Counter-History examines writings and films that challenge prevailing notions of history in order to explore the philosophic, aesthetic, and political stakes of activating the past. Marshaling evidence across European, African, and Asian cinema, Landy engages in a counter-historical project that calls into question the certainty of visual representations and unmoors notions of a history firmly anchored in truth.

MARCIA LANDY is Distinguished Professor of English/Film Studies, with a Secondary Appointment in French and Italian, at University of Pittsburgh. She is author of Stardom, Italian Style: Screen Performance and Personality in Italian Cinema (IUP, 2008).

“A very ambitious book! The range of Marcia Landy’s scholarship and knowledge of film is impressive.”
—Robert Burgoyne, author of Film Nation: Hollywood Looks at U.S. History

World
April 2015
328 pp., 37 b&w illus.
paper 978-0-253-01616-4 $35.00
ebook 978-0-253-01619-5 $34.99
Alternative Projections

Experimental Film in Los Angeles, 1945–1980

EDITED BY DAVID E. JAMES AND ADAM HYMAN

Alternative Projections: Experimental Film in Los Angeles, 1945–1980 is a groundbreaking anthology that features papers from a conference and series of film screenings on postwar avant-garde filmmaking in Los Angeles sponsored by Filmforum, the Getty Foundation, and the University of Southern California’s School of Cinematic Arts, together with newly-commissioned essays, an account of the screening series, reprints of historical documents by and about experimental filmmakers in the region, and other rare photographs and ephemera. The resulting diverse and multi-voiced collection is of great importance, not simply for its relevance to Los Angeles, but also for its general discoveries and projections about alternative cinemas.

DAVID E. JAMES is on the faculty of the School of Cinematic Arts at the University of Southern California. His books include The Most Typical Avant-Garde: History and Geography of Minor Cinemas in Los Angeles.

ADAM HYMAN has been Executive Director and Programmer for Los Angeles Filmforum since 2003. A documentary filmmaker, he has produced and/or written a variety of historical and archeological films that have aired on PBS, the History Channel, the Learning Channel, and others.

DISTRIBUTED FOR JOHN LIBBEY PUBLISHING

World
Available
320 pp., 57 b&w illus.
paper 978-0-86196-715-5 $40.00
The book has an important overlap with what some of the brightest people in computational neuroscience are saying—that there is a ‘third way’ for brains to work that is not connectionist or language symbol manipulation but something more pictorial that we should all have known about but has been missed. Wyeth may have to be content that just a few people may find it rather exciting, but what I particularly like about the book is that it points us in a direction with huge scope.”

—Journal of Consciousness Studies

**The Matter of Vision**
*Affective Neurobiology and Cinema*

**PETER WYETH**

Cinematic analysis has often supported the notion that cinema can be understood by drawing parallels with language. Peter Wyeth contends that this analytical framework often fails to consider the fundamental fact of cinema’s visual nature. In *The Matter of Vision*, Wyeth seeks to redress this oversight by grounding his analysis in neuroscience and evolutionary biology, finding herein the potential for a qualitatively superior understanding of the cinematic medium.

**PETER WYETH** is a filmmaker with over 40 years of experience and is recognized internationally for his documentaries.

**DISTRIBUTED FOR JOHN LIBBEY PUBLISHING**

World
Available
226 pp.
paper 978-0-86196-712-4 $35.00
“If film is a portal to empire as Ruth Ben-Ghiat claims and so beautifully demonstrates, then her book is that and much more: from a carefully chosen set of vantage points on documentary and feature film genres, screen masculinity, and cinema’s mobile technologies, she burrows through the thicket that joins fascist film culture and empire cinema to show their entangled production of the weapons of empire, fascism, and war.”

—Ann Laura Stoler, author of *Carnal Knowledge and Imperial Power: Race and the Intimate in Colonial Rule*

**Italian Fascism’s Empire Cinema**

**RUTH BEN-GHIAT**

**WINNER, 2014 ALDO AND JEANNE SCAGLIONE PUBLICATION AWARD**

Ruth Ben-Ghiat provides the first in-depth study of feature and documentary films produced under the auspices of Mussolini’s government that took as their subjects or settings Italy’s African and Balkan colonies. These “empire films” were Italy’s entry into an international market for the exotic. The films engaged its most experienced and cosmopolitan directors (Augusto Genina, Mario Camerini) as well as new filmmakers (Roberto Rossellini) who would make their marks in the postwar years. Ben-Ghiat sees these films as part of the aesthetic development that would lead to neo-realism. Shot in Libya, Somalia, and Ethiopia, these movies reinforced Fascist racial and labor policies and were largely forgotten after the war. Ben-Ghiat restores them to Italian and international film history in this gripping account of empire, war, and the cinema of dictatorship.

**RUTH BEN-GHIAT** is Professor of Italian Studies and History at New York University.

**NEW DIRECTIONS IN NATIONAL CINEMAS, JACQUELINE REICH, EDITOR**

World
Available
420 pp., 73 b&w illus.
paper 978-0-253-01559-4 $35.00
ebook 978-0-253-01566-2 $34.99
New Voices in Arab Cinema

ROY ARMES

New Voices in Arab Cinema focuses on contemporary filmmaking since the 1980s, but also considers the longer history of Arab cinema. Taking into consideration film from the Middle East and North Africa and giving a special nod to films produced since the Arab Spring and the Syrian crisis, Roy Armes explores themes such as modes of production, national cinemas, the role of the state and private industry on film, international developments in film, key filmmakers, and the validity of current notions like globalization, migration and immigration, and exile. This landmark book offers both a coherent, historical overview and an in-depth critical analysis of Arab filmmaking.

ROY ARMES is Professor Emeritus of Film at Middlesex University. He has published widely on world cinema and is author of Dictionary of African Filmmakers (IUP, 2008).

World Available
352 pp.
paper 978-0-253-01522-8 &35.00
ebook 978-0-253-01528-0 $34.99

“Roy Armes’ scholarly productivity and original contributions to film studies continue without pause. ... serves as a corrective and counter-reading of received views and stereotypic assumptions about the Arab world.”

—Michael T. Martin, Indiana University
Before the Movies
American Magic Lantern Entertainment and the Nation’s First Great Screen Artist, Joseph Boggs Beale
TERRY BORTON AND DEBORAH BORTON
FOREWORD BY CHARLES MUSSER

Before the Movies is the first book about American screen entertainment in the pre-movie era. A groundbreaking study, lavishly illustrated with 330 color pictures, it is a comprehensive survey of the American artists who created early magic-lantern stories and songs for the screen. The book emphasizes the work of Joseph Boggs Beale, a pioneer in the field and demonstrates that Beale almost single-handedly created American-made screen entertainment for the generation before the movies. His lifetime output was 2,073 images in 258 sets—the screen-time equivalent of 14 full-length films—which millions enjoyed every year. The provenance, attribution, and dates of Beale’s lantern slides are discussed in detail, and a comprehensive catalog of his lantern images makes Before the Movies an essential reference volume.

TERRY BORTON holds a doctorate in education from Harvard and is Director of the American Magic Lantern Theater.

DEBORAH BORTON holds a doctorate in education from the University of Pennsylvania and is President of the Magic Lantern Society of the United States and Canada.

DISTRIBUTED FOR JOHN LIBBEY PUBLISHING

World
Available
208 pp., 330 color illus.
cloth 978-0-86196-711-7 $48.00
American Cinematographers in the Great War, 1914-1918

EDITED BY JAMES W. CASTELLAN, RON VAN DOPPEREN, AND COOPER C. GRAHAM

At the start of hostilities in World War I, when the United States was still neutral, American newsreel companies and newspapers sent a new kind of journalist, the film correspondent, to Europe to record the Great War. These pioneering cameramen, accustomed to carrying the Kodaks and Graflexes of still photography, had to lug cumbersome equipment into the trenches. Facing dangerous conditions on the front, they also risked summary execution as supposed spies while navigating military red tape, censorship, and the business interests of the film and newspaper companies they represented. Based on extensive research in European and American archives, American Cinematographers in the Great War, 1914–1918 follows the adventures of these cameramen as they managed to document and film the atrocities around them in spite of enormous difficulties.

JAMES W. CASTELLAN is an independent scholar who has done extensive research on cinematographer Wilbur H. Durborough and journalist Oswald Schuette.

RON VAN DOPPEREN studied history at the University of Utrecht, Holland, where he wrote his academic thesis on American World War I documentary films.

COOPER C. GRAHAM is a retired film curator for the Library of Congress and author of Leni Riefenstahl and "Olympia."

DISTRIBUTED FOR JOHN LIBBEY PUBLISHING

World
Available
320 pp., 10 color illus., 100 b&w illus.
paper 978-0-86196-717-9 $38.00
Good Girls and Wicked Witches
Changing Representations of Women in Disney’s Feature Animation, 1937–2001

AMY DAVIS

In Good Girls and Wicked Witches, Amy M. Davis re-examines the notion that Disney heroines are rewarded for passivity. Davis proceeds from the assumption that, in their representations of femininity, Disney films both reflected and helped shape the attitudes of the wider society, both at the time of their first release and subsequently. Analyzing the construction of (mainly human) female characters in the animated films of the Walt Disney Studio between 1937 and 2001, she attempts to establish the extent to which these characterizations were shaped by wider popular stereotypes. Davis argues that it is within the most constructed of all moving images of the female form—the heroine of the animated film—that the most telling aspects of Woman as the subject of Hollywood iconography and cultural ideas of American womanhood are to be found.

AMY M. DAVIS is a lecturer in the School of Media and Performing Arts and a course director for Film Studies at the University of Ulster, Coleraine. She is author of several articles on the subject of Disney feature animation.

DISTRIBUTED FOR JOHN LIBBEY PUBLISHING

World
Available
280 pp.
paper 978-0-86196-673-8 $24.95
Handsome Heroes and Vile Villains
*Masculinity in Disney’s Feature Films*

**AMY M. DAVIS**

From the iconic *Snow White and the Seven Dwarfs* (1937) to *Tangled*, the 2010 retelling of *Rapunzel*, *Handsome Heroes and Vile Villains* looks at the portrayal of male characters in Disney films from the perspective of masculinity studies and feminist film theory. This companion volume to *Good Girls and Wicked Witches* places these depictions within the context of Hollywood and American popular culture at the time of each film’s release.

**AMY M. DAVIS** is author of *Good Girls and Wicked Witches: Changing Representations of Women in Disney’s Feature Animation, 1937–2001* (IUP, 2006) and a Lecturer in the Film Studies Department at the University of Hull.

**DISTRIBUTED FOR JOHN LIBBEY PUBLISHING**

World
Available
276 pp.
paper 9780-86196-704-9 $25.00
“Through a synthesis of theoretical perspectives, Harrington masterfully critiques and complicates Disney consumption, providing valuable insights about media consumption generally. This unique and fascinating analysis of the perversity of the Disney world provides another opportunity to understand media and media audiences. A welcome addition to the study of Disney.”

—Janet Wasko, Professor and Knight Chair in Communication Research, University of Oregon

The Disney Fetish
SEÁN J. HARRINGTON

Long considered a figurehead of family values and wholesome adolescence, the Disney franchise has faced increasing criticism over its gendered representations of children in film, its stereotypical representations of race and non-white cultures, and its emphasis on the heterosexual couple. Against a historical backdrop of studio history, audience reception, and the industrial-organizational apparatus of Disney media, Seán Harrington examines the Disney classics through a psychoanalytical framework to explore the spirit of devotion, fandom, and frenzy that is instilled in consumers of Disney products and that underlie the fantasy of the Magic Kingdom. This compelling study demystifies the unsettling cleanliness and pretensions to innocence that the Disney brand claims to hold.

SEÁN J. HARRINGTON is a writer and academic based in London. He is a lecturer in screen media at Brunel University and is currently involved in interdisciplinary research in the areas of animation and digital game design.

DISTRIBUTED FOR JOHN LIBBEY PUBLISHING

World
Available
244 pp., 3 color illus., 25 b&w illus.
paper 978-0-86196-713-1 $30.00
Performing New Media, 1890–1915
EDITED BY KAVEH ASKARI, SCOTT CURTIS, FRANK GRAY, LOUIS PELLETIER, TAMI WILLIAMS, AND JOSHUA YUMIBE

In the years before the First World War, showmen, entrepreneurs, educators, and scientists used magic lanterns and cinematographs in many contexts and many venues. To employ these silent screen technologies to deliver diverse and complex programs usually demanded audio accompaniment, creating a performance of both sound and image. This collection of essays considers the ways in which different visual practices carried out at the turn of the 20th century shaped performances on and beside the screen.

KAVEH ASKARI is Associate Professor in the English Department at Western Washington University.
SCOTT CURTIS is Associate Professor in the Department of Radio/Television/Film at Northwestern University.
FRANK GRAY is Director of Screen Archive South East at the University of Brighton.
LOUIS PELLETIER is a SSHRC postdoctoral fellow at Université de Montréal and Concordia University.
TAMI WILLIAMS is Associate Professor of Film Studies and English at the University of Wisconsin-Madison.
JOSHUA YUMIBE is Director and Assistant Professor of Film Studies at Michigan State University.

DISTRIBUTED FOR JOHN LIBBEY PUBLISHING

World
Available
336 pp., 39 b&w illus.
paper 978-0-86196-714-8 $38.00
Film entered a heterogeneous media environment at the turn of the 20th century, drawing on diverse media forms and practices. *Picturing Mexico: From the Camera Lucida to Film* considers the 18th century topographical view, the early 19th century painted panorama, and the pictorial organization of lithographs and photographs of Mexico made by nineteenth-century visitors to the country from Europe and North America. The introduction of the private photographic album and the illustrated press towards the end of the century transformed the space of the printed page, heralding the convergence of a variety of practices for reading and viewing still and moving images.

**JOHN FULLERTON** is Professor of Cinema Studies at Stockholm University.
“It is a rare gift of intuition and understanding for a scholar to bestow on the artist who is her object of study the same beauty and elegance of expression that attracted her to the artist’s work in the first place. Such is the gift that Laleen Jayamanne has bestowed on the oeuvre of Indian filmmaker, Kumar Shahani.”


The Epic Cinema of Kumar Shahani

LALEEN JAYAMANNE

The Epic Cinema of Kumar Shahani examines the major works of leading Indian film director Kumar Shahani and explores the reaches of modernist film aesthetics in its international form. More than an auteur study, Laleen Jayamanne approaches Shahani’s oeuvre conceptually, as films that reveal cinema’s synesthetic capabilities. As the author illustrates, Shahani’s cinematic project entails a modern reformulation of the ancient oral tradition of epic narration and performance in order to address the contemporary world, establishing a new cinematic expression. As evidenced by his films, constructing cinematic history entails more than an archival project of retrieval and is a living history of the present, which can intervene in the current moment through sensory experiences.

LALEEN JAYAMANNE teaches Cinema Studies in the Department of Art History and Film Studies at the University of Sydney. She is the author of Toward Cinema and Its Double: Cross-Cultural Mimesis (IUP, 2001).

World Available
316 pp.
paper 978-0-253-01410-8 $30.00
ebook 978-0-253-01414-6 $29.99
“A rich source of new theoretical horizons derived from studies of silent era cinema. In the collection *Silent Cinema and the Politics of Space*, we begin to see the great global mix-up produced by motion picture import and export—mixed-up geographies and genders, languages and meanings—all the cultural disjunction and displacement as well as dispersals of film versions that traditional world film histories completely overlooked.”
—Jane M. Gaines, Columbia University

Silent Cinema and the Politics of Space
EDITED BY JENNIFER M. BEAN, ANUPAMA KAPSE, AND LAURA HORAK

WINNER OF THE 2015 SCMS AWARD FOR BEST EDITED COLLECTION

In this cross-cultural history of narrative cinema and media from the 1910s to the 1930s, leading and emergent scholars explore the transnational crossings and exchanges that occurred in early cinema between the two world wars. Drawing on film archives from around the world, this volume advances the premise that silent cinema freely crossed national borders and linguistic thresholds in ways that became far less possible after the emergence of sound. The “messiness” of film history, as demonstrated here, opens a new realm of inquiry into unexpected political, social, and aesthetic crossings of silent cinema.

JENNIFER M. BEAN is Director of Cinema and Media Studies and Associate Chair of Comparative Literature at the University of Washington. She is co-editor of *Flickers of Desire: Movie Stars of the 1910s*.

ANUPAMA KAPSE is Assistant Professor in the Department of Media Studies, Queens College, CUNY. Her articles have appeared in *Framework* and *Figurations in Indian Film*.

LAURA HORAK is a postdoctoral researcher in the Department of Media Studies at Stockholm University. Her writings have appeared in *Camera Obscura, Cinema Journal*, and *Film Quarterly*.

NEW DIRECTIONS IN NATIONAL CINEMAS, JACQUELINE REICH, EDITOR

World Available
360 pp., 55 b&w illus., 1 table
paper 978-0-253-01230-2 $35.00
ebook 978-0-253-01507-5 $34.99
“Featuring essays from both established and emerging scholars, the volume will be of great use across disciplines in film studies, musicology, Russian studies, history, and cultural studies. It will be especially valuable for Soviet film scholars interested in the Stalinist period.”

—Choice

Sound, Speech, Music in Soviet and Post-Soviet Cinema
EDITED BY LILYA KAGANOVSKY AND MASHA SALAZKINA

This innovative volume challenges the ways we look at both cinema and cultural history by shifting the focus from the centrality of the visual and the literary toward the recognition of acoustic culture as formative of the Soviet and post-Soviet experience. Leading experts and emerging scholars from film studies, musicology, music theory, history, and cultural studies examine the importance of sound in Russian, Soviet, and post-Soviet cinema from a wide range of interdisciplinary perspectives. Addressing the little-known theoretical and artistic experimentation with sound in Soviet cinema, changing practices of voice delivery and translation, and issues of aesthetic ideology and music theory, this book explores the cultural and historical factors that influenced the use of voice, music, and sound on Soviet and post-Soviet screens.

LILYA KAGANOVSKY is Associate Professor of Slavic, Comparative Literature, and Media and Cinema Studies at the University of Illinois, Urbana-Champaign. She is author of How the Soviet Man Was Unmade.

MASHA SALAZKINA is Research Chair in Transnational Media Arts and Culture at Concordia University, Montreal. She is author of In Excess: Sergei Eisenstein’s Mexico and has published in Cinema Journal, Screen, October, and KinoKultura.

World
Available
314 pp., 24 b&w illus.
paper 978-0-253-01104-6 $35.00
ebook 978-0-253-01110-7 $29.99
Lovejoy restores these sometimes funny, sometimes poignant and always innovative films to their proper place in film history, while explaining the unique cultural politics that allowed them to blossom beneath the noses of the Stalinist government.”

—Tom Gunning, author of The Films of Fritz Lang: Allegories of Vision and Modernity

Army Film and the Avant Garde
Cinema and Experiment in the Czechoslovak Military

ALICE LOVEJOY

During the 1968 Prague Spring and the Soviet-led invasion and occupation that followed, Czechoslovakia’s Army Film studio was responsible for some of the most politically subversive and aesthetically innovative films of the period. Although the studio is remembered primarily as a producer of propaganda and training films, some notable New Wave directors began their careers there, making films that considerably enrich the history of that movement. Alice Lovejoy examines the institutional and governmental roots of postwar Czechoslovak cinema and provides evidence that links the Army Film studio to Czechoslovakia’s art cinema. By tracing the studio’s unique institutional dimensions and production culture, Lovejoy explores the ways in which the “military avant-garde” engaged in dialogue with a range of global film practices and cultures. (The print version of the book includes a DVD featuring 16 short films produced by the Czechoslovak Ministry of Defense. The additional media files are not available on the eBook.)

ALICE LOVEJOY is McKnight Land-Grant Assistant Professor in the Department of Cultural Studies and Comparative Literature and the Moving Image Studies program at the University of Minnesota.

World
Available
322 pp., 28 b&w illus., 8 color illus.
paper 978-0-253-01488-7 $35.00
ebook 978-0-253-01493-1 $34.99
In close examinations of the production and reception of monuments to disaster, Thomas Stubblefield stirringly argues that discourses of participation and therapy supplant collective action and prepare people, once again, to receive the rhetoric of war.

—Laura Marks, author of Enfoldment and Infinity: An Islamic Genealogy of New Media Art

9/11 and the Visual Culture of Disaster

THOMAS STUBBLEFIELD

The day the towers fell, indelible images of plummeting rubble, fire, and falling bodies were imprinted in the memories of people around the world. Images that were caught in the media loop after the disaster and coverage of the attack, its aftermath, and the wars that followed reflected a pervasive tendency to treat these tragic events as spectacle. Though the collapse of the World Trade Center was "the most photographed disaster in history," it failed to yield a single noteworthy image of carnage. Thomas Stubblefield argues that the absence within these spectacular images is the paradox of 9/11 visual culture, which foregrounds the visual experience as it obscures the event in absence, erasure, and invisibility. From the spectral presence of the Tribute in Light to Art Spiegelman’s nearly blank New Yorker cover, and from the elimination of the Twin Towers from television shows and films to the monumental cavities of Michael Arad's 9/11 memorial, the void became the visual shorthand for the incident. By examining configurations of invisibility and erasure across the media of photography, film, monuments, graphic novels, and digital representation, Stubblefield interprets the post-9/11 presence of absence as the reaffirmation of national identity that implicitly laid the groundwork for the impending invasions of Iraq and Afghanistan.

THOMAS STUBBLEFIELD is Assistant Professor of Art History at the University of Massachusetts, Dartmouth.
I first encountered Jean-Luc Godard’s work as an undergraduate at Bath University in the UK in the 1980s via his classic early features, the extraordinary television work he made with Anne-Marie Miéville in the 1970s, and his video essays of the 1980s.

Fascinated by the thematic daring, formal audacity and sheer variety of these works, I went on to conduct doctoral research on Godard and Miéville’s collaborative project of the 1970s. This work paved the way for my subsequent study of Godard’s monumental videographic history of cinema, and history of the 20th century through cinema, *Histoire(s) du cinéma* (1988–1998), which appeared with IUP under the title Jean-Luc Godard, Cinema Historian in 2013. One of the aspects of Godard’s video work that inspired me from the outset is the possibility it suggests of a new type of film history and criticism composed in image and sound rather than through conventional logocentric means. My interest in this area led me back to pioneering found-footage essayists such as Esfir Shub and Nicole Vedrès, as well as to other figures besides Godard who have produced significant bodies of film theory, criticism and history in audiovisual form (e.g. Harun Farocki, Al Razutis, Noël Burch, Martin Arnold, Gustav Deutsch). Besides informing various publications, my research in this area fed into a practical pedagogical experiment at the University of Roehampton (London) in 2000, where I developed an undergraduate course in videographic film history and criticism. Students in this course were introduced to a range of filmmaker-critics, -theorists and -historians, and were then tasked with producing their own piece of scholarly critical work in the form of a video essay on a given topic in cinema studies. The course was enormously successful, and I now run three such video essay courses (two at the undergraduate level, one at the postgraduate), and some students are progressing to doctoral study in the same mode, producing their PhDs in audiovisual essay form. All largely thanks to Godard...

MICHAEL WITT

“What Witt communicates nicely is the richness and depth of Godard’s project. *Histoire(s) du cinéma* is a work that needs to be engaged with on its own terms, but its complexity and strength are only enhanced by the kind of detailed analysis that Witt and others have begun to provide it with.”

—*Film Quarterly*
Jean-Luc Godard, Cinema Historian

MICHAEL WITT

WINNER OF THE 2014 LIMINA AWARD FOR BEST INTERNATIONAL FILM STUDIES BOOK

Originally released as a videographic experiment in film history, Jean-Luc Godard’s *Histoire(s) du cinéma* has pioneered how we think about and narrate cinema history, and how history is taught through cinema. In this stunningly illustrated volume, Michael Witt explores Godard’s landmark work as both a specimen of an artist’s vision and a philosophical statement on the history of film. Witt contextualizes Godard’s theories and approaches to historiography and provides a guide to the wide-ranging cinematic, aesthetic, and cultural forces that shaped Godard’s groundbreaking ideas on the history of cinema.

MICHAEL WITT is co-director of the Centre for Research in Film and Audiovisual Cultures at University of Roehampton in London. He is co-editor of several books on French film including *Jean-Luc Godard: Documents; The French Cinema Book; and For Ever Godard*.

World
Available
288 pp., 261 color illus.
paper 978-0-253-00728-5 $35.00
ebook 978-0-253-00730-8 $29.99

“Michael Witt has given us a clear, exhilarating, inspiring presentation of Godard’s tour de force, *Histoire(s) du cinéma*, bringing the director’s entire body of work into focus in the process. Beautifully written, his study succeeds brilliantly in making Godard’s most difficult films and videos comprehensible, tracing their genealogies within the director’s career and his points of reference. This is essential reading about digital media’s potential to ‘write history’, raising wonderful questions about a committed personal approach to ‘cinema history’.”
—Janet Bergstrom, Professor of Cinema and Media Studies, UCLA
Orson Welles in Italy

ALBERTO ANILE

Translated by Marcus Perryman

Fleeing a Hollywood that spurned him, Orson Welles arrived in Italy in 1947 to begin his career anew. Far from being welcomed as the celebrity who directed and starred in *Citizen Kane*, his six-year exile in Italy was riddled with controversy, financial struggles, disastrous love affairs, and failed projects. Alberto Anile’s book depicts the artist’s life and work in Italy, including his reception by the Italian press, his contentious interactions with key political figures, and his artistic output, which culminated in the filming of *Othello*. Drawing on revelatory new material on the artist’s personal and professional life abroad, *Orson Welles in Italy* also chronicles Italian cinema’s transition from the social concerns of neorealism to the alienated characters in films such as Federico Fellini’s *La Dolce Vita*, amid the cultural politics of postwar Europe and the beginnings of the cold war.

ALBERTO ANILE is an Italian film critic and journalist. He is author of several books and essays about director Roberto Rossellini and comedy actor Totò. His last book (with Maria Gabriella Giannice) concerns Luchino Visconti’s *The Leopard*.

MARCUS PERRYMAN is editor and translator (with Peter Robinson) of *The Selected Poetry and Prose of Vittorio Sereni*.

World
Available
378 pp., 29 b&w illus.
paper 978-0-253-01048-3 $35.00

“Anile’s carefully documented and illustrated chronicle promises to overturn—or at the very least, challenge—certain received ideas about Welles’s European reputation by revealing that it was in some ways as checkered and as ambivalent as his reputation in the US.”

Jonathan Rosenbaum, author of *Discovering Orson Welles*
Locating the Moving Image
New Approaches to Film and Place

EDITED BY JULIA HALLAM AND LES ROBERTS

Leading scholars in the interdisciplinary field of geo-spatial visual studies examine the social experience of cinema and the different ways in which film production developed as a commercial enterprise, as a leisure activity, and as modes of expression and communication. Their research charts new pathways in mapping the relationship between film production and local film practices, theatrical exhibition circuits and cinema going, creating new forms of spatial anthropology. Topics include cinematic practices in rural and urban communities, development of cinema by amateur filmmakers, and use of GIS in mapping the spatial development of film production and cinema going as social practices.

JULIA HALLAM AND LES ROBERTS teach at the School of the Arts, University of Liverpool. Hallam and Roberts have worked together on two projects exploring the relationship between film and the city, City in Film: Liverpool’s Urban Landscape and the Moving Image and Mapping the City in Film: A Geo-Historical Analysis.

THE SPATIAL HUMANITIES, DAVID J. BODENHAMER, JOHN CORRIGAN, AND TREVOR M. HARRIS, EDITORS

World Available
276 pp., 40 b&w illus.
paper 978-0-253-01105-3 $32.00
ebook 978-0-253-01112-1 $27.99

“Introduces some of the concrete ways practical mapping and GIS technologies help elaborate historical film projects. The scope of many of these projects is breathtaking in scale. Others embrace ethnographic methods that tell poignant individual stories. Still others deftly merge qualitative and quantitative approaches. As a whole, the volume brings together disparate fields of study in interesting ways.”

—James Craine, California State University
“A comprehensive, no-holds-barred examination of the portrayal and impact of bisexuality in modern entertainment ... Power, privilege, exploitation, the dominance of monosexuality—no permutation goes unexplored, no bisexual presence goes unmentioned... It’s a passionate, knowledgeable, educational study, drawing from old and new sources alike.”

—Publishers Weekly

The B Word
Bisexuality in Contemporary Film and Television

MARIA SAN FILIPPO

A SLANT MAGAZINE TOP TEN BOOK IN FILM-STUDIES OF 2013
WINNER, 2014 LAMBDA BOOK AWARDS, BISEXUAL NONFICTION CATEGORY

Often disguised in public discourse by terms like “gay,” “homoerotic,” “homosocial,” or “queer,” bisexuality is strangely absent from queer studies and virtually untreated in film and media criticism. Maria San Filippo explores the central role bisexuality plays in contemporary screen culture, establishing its importance in representation, marketing, and spectatorship. By examining a variety of media genres including art cinema, sexploitation cinema and vampire films, “bromances,” and series television, San Filippo discovers “missed moments” where bisexual readings of these texts reveal a more malleable notion of subjectivity and eroticism. San Filippo’s work moves beyond the subject of heteronormativity and responds to “compulsory monosexuality,” where it’s not necessarily a couple’s gender that is at issue, but rather that an individual chooses one or the other. The B Word transcends dominant relational formation (gay, straight, or otherwise) and brings a discursive voice to the field of queer and film studies.

MARIA SAN FILIPPO is Assistant Professor and Program Director of Film & Media Studies at the University of the Arts in Philadelphia.

World Available
294 pp., 26 b&w screen grabs
paper 978-0-253-00885-5 $25.00

Podcast
For François Truffaut, the lost secret of cinematic art is in the ability to generate emotion and reveal repressed fantasies through cinematic representation. Available in English for the first time, Anne Gillain’s François Truffaut: The Lost Secret is considered by many to be the best book on the interpretation of Truffaut’s films. Taking a psycho-biographical approach, Gillain shows how Truffaut’s creative impulse was anchored in his personal experience of a traumatic childhood that left him lonely and emotionally deprived. In a series of brilliant, nuanced readings of each of his films, she demonstrates how involuntary memories arising from Truffaut’s childhood not only furnish a succession of motifs that are repeated from film to film, but also govern every aspect of his mise en scène and cinematic technique.

ANNE GILLAIN is Professor Emerita at Wellesley College and is known for her work in French cinema, particularly the films of François Truffaut. She is author of Le Cinéma selon François Truffaut and The 400 Blows.

ALISTAIR FOX is Professor of English and Director of the Centre for Research on National Identity at the University of Otago. He is author of Jane Campion: Authorship and Personal Cinema (IUP, 2011).

“Truffaut fans will love this English translation of Gillain’s work drawing on the psychology and cinematography of the acclaimed filmmaker.”
—Booklist

“In her brilliant book, François Truffaut: The Lost Secret . . . Gillain serves us with a delicious reexamination of someone’s work that will make us want to sit down and take in all of Truffaut’s wonderful filmography at once.”
—PopMatters
“This is a lavishly produced book, with a gorgeous cover, wonderful illustrations throughout, and excellent editing. . . . Including an extensive bibliography, this is an extremely rich, well-done volume. . . . Highly recommended.”

—Choice

“Giorgio Bertellini’s Reader is an outstanding work, carefully envisioned and engaging at every page.”

—Journal of Italian Cinema and Media Studies

**Italian Silent Cinema**

* A Reader

**EDITED BY GIORGIO BERTELLINI**

SOUTHWEST POPULAR AND AMERICAN CULTURE ASSOCIATION’S PETER C. ROLLINS BOOK AWARD, 2015
HIGHLY COMMENDED, KRASZNA-KRAUSZ FOUNDATION’S BEST MOVING IMAGE BOOK AWARD, 2014
A CHOICE OUTSTANDING ACADEMIC TITLE, 2014
FINALIST, RICHARD WALL MEMORIAL AWARD (THEATRE LIBRARY ASSOCIATION), 2013

*Italian Silent Cinema: A Reader* explores the largely forgotten world of Italian silent cinema, including its historical epics, comedies, serials, and romance melodramas. Thirty essays by leading scholars examine topics such as pre-cinema, international distribution, stardom, acting styles, literary adaptation, futurism, nonfiction filmmaking, and local exhibition. This groundbreaking and richly illustrated volume introduces scholars and students alike to a wealth of films, archival documents, and critical research.

**GIORGIO BERTELLINI** is Associate Professor of Italian and Screen Arts and Cultures at the University of Michigan.

**DISTRIBUTED FOR JOHN LIBBEY PUBLISHING**

World

Available

401 pp., 45 color illus., 112 b&w illus.
paper 978-0-86196-670-7 $40.00
In the early 1900s, so-called race filmmakers set out to produce black-oriented pictures to counteract the racist caricatures that had dominated cinema from its inception. Richard E. Norman, a southern-born white filmmaker, was one such pioneer. From humble beginnings as a roving “home talent” filmmaker, recreating photoplays that starred local citizens, Norman would go on to produce high-quality feature-length race pictures. Together with his better-known contemporaries Oscar Micheaux and Noble and George Johnson, Richard E. Norman helped to define early race filmmaking. Making use of unique archival resources, including Norman’s personal and professional correspondence, detailed distribution records, and newly discovered original shooting scripts, this book offers a vibrant portrait of race in early cinema.

BARBARA TEPA LUPACK has written extensively on American literature, film, and culture. She has authored or edited more than 20 books and taught at universities within the United States and abroad.
Founded in Paris in 1938, FIAF is a collaborative association of the world’s leading film archives whose purpose has always been to ensure the proper preservation and showing of motion pictures. Today, more than 150 archives in over 77 countries collect, restore, and exhibit films and cinema documentation spanning the entire history of film.
This Film Is Dangerous

A Celebration of Nitrate Film

ROGER SMITHER AND CATHERINE A. SUROWIEC

This Film Is Dangerous is an anthology published by the International Federation of Film Archives (FIAF) to examine and to celebrate the life, the death, the afterlife, and the mythology of nitrate film. It incorporates the papers given at the symposium The Last Nitrate Picture Show during the FIAF Congress in London in June 2000, as well as a wealth of original contributions by historians, archivists, veterans, and enthusiasts around the world.

ROGER SMITHER worked at Imperial War Museums for 40 years, retiring as Keeper of the Film and Photograph Archives in August 2010. He was the Secretary-General of FIAF.

CATHERINE A. SUROWIEC is an independent film historian, researcher, and copyeditor.

PUBLISHER: FIAF, WITH FINANCIAL ASSISTANCE FROM THE ERIC ANKER-PETERSEN CHARITY.

World
Available
690 pp.
paper 978-2-9600296-0-4 $77.00

FIAF Digital Projection Guide

TORKELL SÆTERVADET

FIAF Digital Projection Guide addresses the technical challenges that cinémathèques, archival and repertory cinemas and festivals encounter in the paradigm change from analogue film projection to digital cinema. The guide is an extension of, and update to, The Advanced Projection Manual (2006), a book covering the craft of projecting film classics with modern equipment.

FIAF Digital Projection Guide is published by the International Federation of Film Archives (FIAF) and sponsored jointly by The Norwegian Film Institute (NFI) and the Giornate del cinema muto (Pordenone).


World
Available
120 pp.
paper 978-2-9600296-2-8 $24.00

The Advanced Projection Manual

TORKELL SÆTERVADET

The Advanced Projection Manual is designed to provide cinema engineers and projectionists with the necessary technical know-how and hands-on advice. The book also includes a much needed introduction to electronic and digital projection technologies.

The Advanced Projection Manual is published jointly by FIAF and the Norwegian Film Institute.

TORKELL SÆTERVADET is a cinema design and technology expert based in Norway. He is author of the comprehensive guide on film and digital projection, FIAF Digital Projection Guide.

World
Available
300 pp., 300 illus.
cloth 978-2-9600296-1-1 $70.00
“An intelligent and highly engaging collection that will appeal to legions of zombie fans, to students in the humanities, and to scholars working in fields that have already been affected by or are now preparing for the zombie apocalypse. It blends entertaining, illuminating, and accessible readings of zombie culture with unique interventions made from authoritative positions of expertise.”

—Julian Murphet, author of Multimedia Modernism: Literature and the Anglo-American Avant-Garde

The Year’s Work at the Zombie Research Center
EDITED BY EDWARD P. COMENTALE AND AARON JAFFE

They have stalked the horizons of our culture, wreaked havoc on moribund concepts of dead and not dead, threatened our sense of identity, and endangered our personal safety. Now zombies have emerged from the lurking shadows of society’s fringes to wander the sacred halls of the academy, feasting on tender minds and hurling rot across our intellectual landscape. It is time to unite in common cause, to shore up defenses, firm up critical and analytical resources, and fortify crumbling lines of inquiry. Responding to this call, Brain Workers from the Zombie Research Center poke and prod the rotting corpus of zombie culture trying to make sense of cult classics and the unstoppable growth of new and even more disturbing work. They exhume “zombie theory” and decaying historical documents from America, Europe, and the Caribbean in order to unearth the zombie world and arm readers with the brain tools necessary for everyday survival. Readers will see that zombie culture today “lives” in shapes as mutable as a zombie horde—and is often just as violent.

World
Available
544 pp., 53 b&w illus.
paper 978-0-253-01387-3 $26.00
ebook 978-0-253-01392-7 $25.99
The Year’s Work is a book series dedicated to the theory, analysis, and interpretation of recent and contemporary fan cultural phenomena.

Putting the necessary emphasis on the particular rather than the general, each volume will be dedicated to exploring the idiosyncrasies of a specific fan culture and the aesthetic objects and cult artifacts that define it. This means research that pays attention and ultimately honors the complexities of fan cultures—not just what they mean, but how they work—how they matter—in different contexts and environments. Selected studies will work through issues of production as well as consumption, ultimately addressing how fan responses and activity puts pressure on academic discourse and methodology.

EDWARD P. COMENTALE is Associate Professor of English at Indiana University Bloomington. He is author of Modernism, Cultural Production, and the British Avant-Garde and editor (with Stephen Watt and Skip Willman) of Ian Fleming and James Bond (IUP, 2005) and (with Andrzej Gasiorek) of T.E. Hulme and the Question of Modernism.

AARON JAFFE is Associate Professor of English at the University of Louisville. He is author of Modernism and the Culture of Celebrity.

Inquiries and submissions may be sent to series editors Edward P. Comentale at ecomenta@indiana.edu, or Aaron Jaffe at aaron.jaffe@louisville.edu. You may also contact IU Press Sponsoring Editor Raina Polivka at rpolivka@indiana.edu.

“This book’s essay titles will make you groan and laugh out loud at the same time. . . . But just as often, the writing here is a bit like the film: amiable, laid-back and possessed of a wobbly Zen-acuity.”

—New York Times

The Year’s Work in Lebowski Studies
EDITED BY EDWARD P. COMENTALE AND AARON JAFFE

2009 FOREWORD MAGAZINE’S BOOK OF THE YEAR AWARD, SILVER MEDAL, POPULAR CULTURE

A massive underground sensation, The Big Lebowski has been hailed as the first cult film of the internet age. In this book, 21 fans and scholars address the film’s influences—westerns, noir, grail legends, the 1960s, and Fluxus—and its historical connections to the first Iraq war, boomers, slackerdom, surrealism, college culture, and of course bowling. The Year’s Work in Lebowski Studies contains neither arid analyses nor lectures for the late-night crowd, but new ways of thinking and writing about film culture.

World
Available
512 pp., 44 b&w illus.
paper 978-0-253-22136-0 $24.95
ebook 978-0-253-01782-6 $23.99
Playing to Win

Sports, Video Games, and the Culture of Play
EDITED BY ROBERT ALAN BROOKEY AND THOMAS P. OATES

In this era of big media franchises, sports branding has crossed platforms, so that the sport, its television broadcast, and its replication in an electronic game are packaged and promoted as part of the same fan experience. Editors Robert Alan Brookey and Thomas P. Oates trace this development back to the unexpected success of Atari’s Pong in the 1970s. From golf to football, basketball to step aerobics, electronic sports games are as familiar in the American household as the televised sporting events they simulate. This book explores the points of convergence at which gaming and sports culture merge.

ROBERT ALAN BROOKEY is Professor of Telecommunications at Ball State University. He is the author of Hollywood Gamers: Digital Convergence in the Film and Video Game Industries (IUP, 2010).

THOMAS P. OATES is Assistant Professor of American Studies and Journalism and Mass Communication at the University of Iowa.

World Available
264 pp.
paper 978-0-253-01502-0 $26.00
ebook 978-0-253-01505-1 $25.99
Playing with Religion in Digital Games
EDITED BY HEIDI A. CAMPBELL AND GREGORY PRICE GRIEVE

Shaman, paragon, God-mode: modern video games are heavily coded with religious undertones. From the Shinto-inspired Japanese video game Okami to the internationally popular The Legend of Zelda and Halo, many video games rely on religious themes and symbols to drive the narrative and frame the storyline. This book explores the increasingly complex relationship between gaming and global religious practices. With contributions by scholars and gamers from all over the world, this collection offers a unique perspective to the intersections of religion and the virtual world.

HEIDI A. CAMPBELL is Associate Professor of Communication at Texas A&M University.

GREGORY P. GRIEVE is Associate Professor in Religious Studies at the University of North Carolina at Greensboro.

World
Available
314 pp. 7 b&w illus., 3 tables
paper 978-0-253-1253-1  $30.00
ebook 978-0-253-01263-0  $29.99
“Bill Nichols’ work is always original, provocative, and deeply rooted in his understanding of what we’re trying to do. . . . Introduction to Documentary is loaded with original clear thinking and precise attention to the actual mechanics of documentary making and documentary functioning in the real world. . . . Bravo.”

—Jon Else, University of California, producer and director of The Day After Trinity and Sing Faster

Introduction to Documentary
Second Edition
BILL NICHOLS

This new edition of Bill Nichols’s bestselling text provides an up-to-date introduction to the most important issues in documentary history and criticism. Designed for students in any field that makes use of visual evidence and persuasive strategies, Introduction to Documentary identifies the distinguishing qualities of documentary and teaches the viewer how to read documentary film. Each chapter takes up a discrete question, from “How did documentary filmmaking get started?” to “Why are ethical issues central to documentary filmmaking?” Carefully revised to take account of new work and trends, this volume includes information on more than 100 documentaries released since the first edition, an expanded treatment of the six documentary modes, new still images, and a greatly expanded list of distributors.

BILL NICHOLS is Professor of Cinema at San Francisco State University and author of Representing Reality: Issues and Concepts in Documentary (IUP, 1992) and Blurred Boundaries: Questions of Meaning in Contemporary Culture (IUP, 1995).

World
Available
368 pp., 85 b&w illus.
paper 978-0-253-22260-2 $24.00
ebook 978-0-253-00487-1 $20.99

Book Trailer
In grade school, the idea that people and places could be put inside a strip of flimsy, crinkly, perforated film, seemed magical. As a school projectionist, I could touch and smell those strips and marvel that they held elements of life within them, as computers and cell phones do now.

How can we speak about the world around us? Science has one answer; social science another, but it is the documentary film that has captivated me most completely.

These films give a vivid sense of what it feels like to occupy some part of this world and to experience it the way specific people I would otherwise never meet do. At their best, documentaries let me see the world anew, through the eyes of an artist who makes his art from the stuff of reality, illuminating both reality and my understanding of it.

BILL NICHOLS

“This engaging, thoughtful, accessible, and comprehensive work will stimulate many to teach documentary film.”

—Choice
Film History welcomes original historical research on international cinema, including commercial film production and circulation, national and transnational cinemas, government policies, amateur and non-theatrical film, audio-visual technologies, the discourse generated by and about cinema, and the place of film within the larger history of media.

—Gregory A. Waller, Film History
Black film studies is a lens—one among several—to engage longstanding assumptions and changing perceptions about race in popular culture, as well as in society at large. It is engaging, instructive, and provocative, mirroring life as it disrupts it. Reading about Black film is at once entertaining and informative, illuminating this complex art form and its take on the world we live and imagine.

Michael T. Martin, BLACK CAMERA
Journal of Film Preservation
EDITED BY ELAINE BURROWS

The Journal of Film Preservation is published semiannually each April and October by the Fédération Internationale Des Archives Du Film. Each issue provides both a general and specialized discussion on all theoretical, technical, and historical aspects of moving image archival activities. Richly illustrated, the Journal of Film Preservation appeals to film heritage professionals, film studies instructors and students, as well as film aficionados. Articles are written in English, French or Spanish, with summaries in the other two languages.

Published semiannually
ISSN 1609-2694
INDIVIDUALS/DIRECT TO CONSUMER/AUTHORS

A complete catalog of books in print is available on the Press’s website: iupress.indiana.edu

ORDERING

IU Press’s website: iupress.indiana.edu
Fax: 812-855-7931
E-mail: iuporder@indiana.edu
Any questions regarding consumer orders or returns should be referred to the Customer Service Department at 812-855-8817.

EXAMINATION COPY POLICY

College and university faculty in the US and Canada may request exam copies of books for consideration as course texts. Requests for exam copies should be sent on departmental letterhead, stating title of book, instructor’s name, title of course for which the book is being considered, and complete ship-to address including phone number. Requests can be received via mail, fax, or as a pdf attachment emailed to iupsales@indiana.edu

Examination copies are provided at the discretion of Indiana University Press and limited to no more than three books per semester. Examination copies of CDs and DVDs are not available.

SALES RESTRICTIONS

Titles in this catalog are available for distribution throughout the world except where otherwise indicated. Sales territory restrictions are listed after those titles with limited sales rights.

US and Canadian Retail & Wholesale Companies

Indiana University Press books are sold and distributed by Ingram Publisher Services. You may already conduct business with IPS or its sister company, Ingram Book Company. If so, you should already have an account established, and no further action is required for account set-up.

If not, an account with IPS should be requested. Please visit www.ingramcontent.com and click on “Retailers” then “Get Started” to begin the application process. Please ensure that when you reach the Retail Store questions, you answer “Yes” to “Are you interested in direct pricing from exclusive Ingram-distributed publishers?” After completion of the online questionnaire, you will be emailed a welcome packet with a few forms to complete the process.

United Kingdom, Europe, Middle East & Africa

Combined Academic Publishers Ltd.
Windsor House
Cornwall Road
Harrogate
North Yorkshire HG1 2PW
United Kingdom
Tel: 44 (0) 1423 526350
E-mail: orders@combinedacademic.co.uk
Web: www.combinedacademic.co.uk

JOURNALS ORDER INFORMATION

INDIVIDUAL SUBSCRIBERS:
Visit IUP/Journals online at www.jstor.org/r/iupress
Phone: 888.388.3574
Email: support@jstor.org

INSTITUTIONAL SUBSCRIBERS: Visit IUP/Journals online at www.jstor.org/r/iupress
Phone: 877.786.7575
Email: participation@jstor.org
Print single-issue orders may be ordered directly from Indiana University Press, 812.855.8817
Toll Free (USA):800.842.6796
Electronic singles may be purchased from www.jstor.org/r/iupress

CONNECT WITH US

Printed in the USA
Long known for our perennial classics, *Introduction to Documentary*, *Reel Families*, and *Unheard Melodies*, among others, Indiana University Press strives to push the fields of film and media studies into new areas of scholarly inquiry including documentary and nonfiction film, film music and sound, and national cinemas. In collaboration with our journals *Film History* and *Black Camera* and building off our robust lists in area studies, IUP is poised to become the destination publisher for works on international film and media histories, cinematic movements, and world cinema. At IUP, you will also find provocative books that interrogate the discursive fields of gender and sexuality, popular culture, and the burgeoning interest in digital games and gaming. Indiana University Press is committed to disseminating quality work to readers around the world. I am excited to be a contributing member of such an exhilarating and dynamic community of scholars, students, and enthusiasts.

Raina Polivka
Music, Film, and Humanities Editor

INDEX

Books
9/11 and the Visual Culture of Disaster ................................... 21
The Advanced Projection Manual ............................................ 30-31
Alternative Projections ............................................................. 6
American Cinematographers in the Great War, 1914-1918 .... 11
Army Film and the Avant Garde ............................................... 20
The B Word ................................................................................ 26
Before the Movies ..................................................................... 10
Cinema and Counter-History ................................................... 5
The Disney Fetish ...................................................................... 14
The Epic Cinema of Kumar Shahani ........................................17
This Film Is Dangerous ............................................................. 30-31
FIAF Digital Projection Guide ................................................... 30-31
François Truffaut ....................................................................... 27
French Cinema—A Critical Filmography .................................. 2
Good Girls and Wicked Witches ............................................... 12
Handsome Heroes and Vile Villains ......................................... 13
Introduction to Documentary .................................................. 36
Italian Fascism’s Empire Cinema ............................................. 8
Italian Silent Cinema................................................................ 28
Jean-Luc Godard, Cinema Historian ....................................... 22-23
Locating the Moving Image ...................................................... 25
The Maciste Films of Italian Silent Cinema .............................. 1
The Matter of Vision .................................................................. 7
New Voices in Arab Cinema...................................................... 9
Nollywood Stars ........................................................................ 4
Orphans of the East .................................................................. 3
Orson Welles in Italy.................................................................. 24
Performing New Media, 1890–1915 ........................................ 15
Picturing Mexico ....................................................................... 16
Playing to Win........................................................................... 34-35
Playing with Religion in Digital Games .................................... 34-35
Richard E. Norman and Race Filmmaking .............................. 29
Silent Cinema and the Politics of Space ................................... 18
Sound, Speech, Music in Soviet and Post-Soviet Cinema ....... 19
The Year’s Work in Lebowski Studies ..................................... 32-33
The Year’s Work at the Zombie Research Center .................... 32-33
Thinking about Video Games ................................................... 34-35

Journals
Black Camera ............................................................................... 39
Film History ............................................................................... 38
Journal of Film Preservation ..................................................... 40

Sales Information ..................................................................... 41