CINEMA
AIR CONDITIONED
TODAY
10 AM 12:00 2:00
4:00 6:00 8:00 PM
## CONTENTS

### Books

<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>African Cinema and Human Rights</td>
<td>4</td>
</tr>
<tr>
<td>Antisemitism in Film Comedy in Nazi Germany</td>
<td>5</td>
</tr>
<tr>
<td>Arctic Cinemas and the Documentary Ethos</td>
<td>6</td>
</tr>
<tr>
<td>Beasts of the Deep</td>
<td>26</td>
</tr>
<tr>
<td>Black Lives Matter and Music</td>
<td>7</td>
</tr>
<tr>
<td>Boats on the Marne</td>
<td>26</td>
</tr>
<tr>
<td>The Call of the Heart</td>
<td>8</td>
</tr>
<tr>
<td>Charlie Chaplin’s Own Story</td>
<td>9</td>
</tr>
<tr>
<td>The Cinema of the Soviet Thaw</td>
<td>27</td>
</tr>
<tr>
<td>Cinema, Nation, and Empire in Uzbekistan (1919-1937)</td>
<td>10</td>
</tr>
<tr>
<td>Corporeality in Early Cinema</td>
<td>11</td>
</tr>
<tr>
<td>Cosmopolitan Film Cultures in Latin America, 1896–1960</td>
<td>27</td>
</tr>
<tr>
<td>Dolly Parton, Gender, and Country Music</td>
<td>28</td>
</tr>
<tr>
<td>Early Cinema in Asia</td>
<td>28</td>
</tr>
<tr>
<td>EWVA</td>
<td>12</td>
</tr>
<tr>
<td>Fatih Akin’s Cinema and the New Sound of Europe</td>
<td>13</td>
</tr>
<tr>
<td>Film, Fashion, and the 1960s</td>
<td>29</td>
</tr>
<tr>
<td>The Flaherty</td>
<td>29</td>
</tr>
<tr>
<td>For the Love of Cinema</td>
<td>30</td>
</tr>
<tr>
<td>Game Time</td>
<td>30</td>
</tr>
<tr>
<td>Gaming Representation</td>
<td>31</td>
</tr>
<tr>
<td>Gaming the System</td>
<td>14</td>
</tr>
<tr>
<td>Hollywood Goes Latin</td>
<td>15</td>
</tr>
<tr>
<td>The Image in Early Cinema</td>
<td>31</td>
</tr>
<tr>
<td>Italian Ecocinema Beyond the Human</td>
<td>16</td>
</tr>
<tr>
<td>The Kinetoscope</td>
<td>32</td>
</tr>
<tr>
<td>Main Street Movies</td>
<td>32</td>
</tr>
<tr>
<td>Media in Postapartheid South Africa</td>
<td>17</td>
</tr>
<tr>
<td>Migrant Anxieties</td>
<td>18</td>
</tr>
<tr>
<td>Title</td>
<td>Page</td>
</tr>
<tr>
<td>----------------------------------------------------------------------</td>
<td>------</td>
</tr>
<tr>
<td>A Million Pictures</td>
<td>19</td>
</tr>
<tr>
<td>Movement and Performance in Berlin School Cinema</td>
<td>20</td>
</tr>
<tr>
<td>Movies, Songs, and Electric Sound</td>
<td>21</td>
</tr>
<tr>
<td>Nordisk Films Kompagni 1906–1924</td>
<td>33</td>
</tr>
<tr>
<td>Orson Welles In Focus</td>
<td>33</td>
</tr>
<tr>
<td>Race and the Revolutionary Impulse in The Spook Who Sat by the Door</td>
<td>34</td>
</tr>
<tr>
<td>Rethinking Testimonial Cinema in Postdictatorship Argentina</td>
<td>22</td>
</tr>
<tr>
<td>Roots of the New Arab Film</td>
<td>34</td>
</tr>
<tr>
<td>Scaled for Success</td>
<td>23</td>
</tr>
<tr>
<td>Screening The Stage</td>
<td>35</td>
</tr>
<tr>
<td>Screening Transcendence</td>
<td>24</td>
</tr>
<tr>
<td>Silver Screen, Hasidic Jews</td>
<td>35</td>
</tr>
<tr>
<td>Socialist Senses</td>
<td>36</td>
</tr>
<tr>
<td>Stan Brakhage the Realm Buster</td>
<td>36</td>
</tr>
<tr>
<td>Sustainable Audiovisual Collections Through Collaboration</td>
<td>37</td>
</tr>
<tr>
<td>Terrytoons</td>
<td>37</td>
</tr>
<tr>
<td>The Voice of Technology</td>
<td>38</td>
</tr>
<tr>
<td>The Year’s Work in Nerds, Wonks, and Neocons</td>
<td>38</td>
</tr>
<tr>
<td>The Year’s Work in the Punk Bookshelf, Or Lusty Scripts</td>
<td>39</td>
</tr>
</tbody>
</table>

**Journals**

<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Black Camera</td>
<td>40</td>
</tr>
<tr>
<td>Film History</td>
<td>41</td>
</tr>
</tbody>
</table>

**Backlist Highlights**  

<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Forthcoming</td>
<td>43</td>
</tr>
<tr>
<td>Ordering Info</td>
<td>45</td>
</tr>
<tr>
<td>Index</td>
<td>46</td>
</tr>
</tbody>
</table>
African Cinema and Human Rights
Edited by Mette Hjort and Eva Jørholt

Bringing theory and practice together, African Cinema and Human Rights argues that moving images have a significant role to play in advancing the causes of justice and fairness. The contributors to this volume identify three key ways in which film can achieve these goals: documenting human rights abuses and thereby supporting the claims of victims and goals of truth and reconciliation within larger communities; legitimating, and consequently solidifying, an expanded scope for human rights; and promoting the realization of social and economic rights. Including the voices of African scholars, scholar-filmmakers, African directors Jean-Marie Teno and Gaston Kaboré and researchers whose work focuses on transnational cinema, this volume explores overall perspectives, and differences of perspective, pertaining to Africa, human rights, and human rights filmmaking alongside specific case studies of individual films and areas of human rights violations. With its interdisciplinary scope, attention to practitioners’ self-understandings, broad perspectives, and particular case studies, African Cinema and Human Rights is a foundational text that offers questions, reflections, and evidence that help us to consider film’s ideal role within the context of our ever-continuing struggle towards a more just global society.

Mette Hjort is Chair Professor of Humanities and Dean of Arts at Hong Kong Baptist University. She is editor (with Ursula Lindqvist) of A Companion to Nordic Cinema.

Eva Jørholt is Associate Professor of Film Studies at the University of Copenhagen, and former editor in chief of the Danish Film Institutes journal Kosmorama. She is editor (with Mette Hjort and Eva Novrup Redvall) of The Danish Directors 2: Dialogues on the New Danish Fiction Cinema.
Antisemitism in Film Comedy in Nazi Germany

By Valerie Weinstein

Today many Germans remain nostalgic about “classic” film comedies created during the 1930s, viewing them as a part of the Nazi era that was not tainted with antisemitism. In Antisemitism in Film Comedy in Nazi Germany, Valerie Weinstein scrutinizes these comic productions and demonstrates that film comedy, despite its innocent appearance, was a critical component in the effort to separate “Jews” from “Germans” physically, economically, and artistically. Weinstein highlights how the German propaganda ministry used directives, pre- and post-production censorship, financial incentives, and influence over film critics and their judgments to replace Jewish “wit” with a slower, simpler, and more direct German “humor” that affirmed values that the Nazis associated with the Aryan race. Through contextualized analyses of historical documents and individual films, Weinstein reveals how humor, coded hints and traces, absences, and substitutes in Third Reich film comedy helped spectators imagine an abstract “Jewishness” and a “German” identity and community free from it. As resurgent populist nationalism and overt racism continue to grow around the world today, Weinstein’s study helps us rethink racism and prejudice in popular culture and re-conceptualize the relationships between film humor, national identity, and race.

Valerie Weinstein is Associate Professor in the Department of Women’s, Gender, and Sexuality Studies and affiliate faculty in German Studies, Judaic Studies, and Film and Media Studies at the University of Cincinnati. She is editor (with Barbara Hales and Mihaela Petrescu) of Continuity and Crisis in German Cinema, 1928-1936.
Arctic Cinemas and the Documentary Ethos
Edited by Lilya Kaganovsky, Scott MacKenzie and Anna Westerstahl Stenport

Beginning with Robert Flaherty’s *Nanook of the North* (1922), the majority of films that have been made in, about, and by filmmakers from the Arctic region have been documentary cinema. Focused on a hostile environment that few people visit, these documentaries have heavily shaped ideas about the contemporary global Far North. In *Arctic Cinemas and the Documentary Ethos*, contributors from a variety of scholarly and artistic backgrounds come together to provide a comprehensive study of Arctic documentary cinemas from a transnational perspective. This book offers a thorough analysis of the concept of the Arctic as it is represented in documentary filmmaking, while challenging the notion of “The Arctic” as a homogenous entity that obscures the environmental, historical, geographic, political, and cultural differences that characterize the region. By examining how the Arctic is imagined, understood, and appropriated in documentary work, the contributors argue that such films are key in contextualizing environmental, indigenous, political, cultural, sociological, and ethnographic understandings of the Arctic, from early cinema to the present. Understanding the role of these films becomes all the more urgent in the present day, as conversations around resource extraction, climate change, and sovereignty take center stage in the Arctic’s representation.

Lilya Kaganovsky is Professor of Slavic, Comparative Literature, and Media & Cinema Studies at the University of Illinois, Urbana-Champaign.

Scott MacKenzie is Associate Professor of Film and Media, Queen’s University.

Anna Westerstahl Stenport is Professor and Chair of the School of Modern Languages at the Georgia Institute of Technology.
Black Lives Matter and Music
Protest, Intervention, Reflection
Edited by Fernando Orejuela and Stephanie Shonekan
Foreword by Portia K. Maultsby

Music has always been integral to the Black Lives Matter movement in the United States, with songs such as Kendrick Lamar’s “Alright,” J. Coles “Be Free,” D’Angelo and the Vanguard’s “The Charade,” The Game’s “Don’t Shoot,” Janelle Monae’s “Hell You Talmbout,” Usher’s “Chains,” and many others serving as unofficial anthems and soundtracks for members and allies of the movement. In this collection of critical studies, contributors draw from ethnographic research and personal encounters to illustrate how scholarly research of, approaches to, and teaching about the role of music in the Black Lives Matter movement can contribute to public awareness of the social, economic, political, scientific, and other forms of injustices in our society. Each chapter in Black Lives Matter and Music focuses on a particular case study, with the goal to inspire and facilitate productive dialogues among scholars, students, and the communities we study. From nuanced snapshots of how African American musical genres have flourished in different cities and the role of these genres in local activism, to explorations of musical pedagogy on the American college campus, readers will be challenged to think of how activism and social justice work might appear in American higher education and in academic research. Black Lives Matter and Music provokes us to examine how we teach, how we conduct research, and ultimately, how we should think about the ways that black struggle, liberation, and identity have evolved in the United States and around the world.

Fernando Orejuela is Senior Lecturer and Director of Undergraduate Studies in the Department of Folklore and Ethnomusicology at Indiana University.

Stephanie Shonekan is Associate Professor of Ethnomusicology and Black Studies at the University of Missouri.

“This volume is written from the heart of the BLM movement: the authors’ stance as politically committed, or ‘engaged,’ scholars lends the work an immediacy poignantly buttressing its academic value.”

—Paul Austerlitz, author of Jazz Consciousness: Music, Race, and Humanity
The Call of the Heart
John M. Stahl and Hollywood Melodrama
Edited by Bruce Babington and Charles Barr

The profusion of research on film history means that there are now few Hollywood filmmakers in the category of Neglected Master; John M Stahl (1886–1950) has been stuck in it for far too long. His strong association with melodrama and the woman’s film is a key to this neglect: those mainstays of popular cinema are no longer the object of critical scorn or indifference, but Stahl has until now hardly benefited from this welcome change in attitude. His remarkable silent melodramas were either lost, or buried in archives, while his major sound films such as Imitation of Life and Magnificent Obsession, equally successful in their time, have been overshadowed by the glamour of the 1950s remakes by Douglas Sirk. Sirk is a far from neglected figure; Stahl’s much longer Hollywood career deserves attention and celebration in its own right, as this book definitively shows. Drawing on a wide range of film and document archives, scholars from three continents come together to cover Stahl’s work, as director and also producer, from its beginnings during World War I to his death, as a still active filmmaker, in 1950. Between them they make a strong case for Stahl as an important figure in cinema history, and as author of many films that still have the power to move their audiences.

Bruce Babington taught film for many years at Newcastle University.

Charles Barr worked for many years at the University of East Anglia, Norwich, and has since taught in St Louis, Dublin and Galway.

“As a resource for those interested in Stahl’s work, this book is invaluable and likely to prove definitive for many years: it easily makes a case for upgrading his status and captures much of what makes him a compelling and subtle master of narrative.”

—Sight & Sound
Charlie Chaplin’s Own Story
By Harry M. Geduld

Charlie Chaplin once said, Life is a tragedy when seen in close-up, but a comedy in long shot. Chaplin released the first of his four autobiographies in 1916 when he was on top of the world. He had just signed to appear in films for Mutual Company for the massive sum of $670,000. Three years earlier, he was earning $150 per week. However, within weeks of its release, his autobiography was withdrawn by its publisher, and all copies were thought to have been destroyed due to accusations of ghost-writing and Chaplin being less than accurate with the truth of his life. Charlie Chaplin’s Own Story covers Chaplin’s earliest life through his first brushes with fame and depicts Chaplin as he wished to be seen in 1916. Its naivete and pseudo-Dickensian portrayal of Chaplin’s childhood give us an invaluable glimpse into the psyche of the man behind The Little Tramp. Honoring the 130th anniversary of Chaplin’s birth, this unique edition is illustrated with more than 20 black-and-white photographs. Professor Harry M. Geduld provides a unique and authoritative introduction to Chaplin’s earliest theatrical career, which Chaplin himself discussed only sporadically.

Harry M. Geduld was the founder of Indiana University’s Film Studies Program and its first Director of Film Studies. He is the author of more than 20 books including Birth of the Talkies, Prince of Publishers, and Filmguide to Henry V.
Cinema, Nation, and Empire in Uzbekistan (1919-1937)

By Cloé Drieu
Translated by Adrian Morfee

Between the founding of Soviet Uzbekistan in 1924 and the Stalinist Terror of the late 1930s, a nationalist cinema emerged in Uzbekistan giving rise to the first wave of national film production and an Uzbek cinematographic elite. In Cinema, Nation, and Empire in Uzbekistan, Cloé Drieu uses Uzbek films as a lens to explore the creation of the Soviet State in Central Asia, starting from the collapse of the Russian Empire up through the eve of WWII. By exploring all of film’s dimensions as a socio-political phenomenon—including film production, film reception, and filmic discourse—Drieu reveals how nation and empire were built up as institutional realities and as imaginary constructs. Based on archival research in the Uzbek and Russian State Archives and on in-depth analyses of 14 feature-length films, Drieu’s work examines the lively debates within the totalitarian and so-called revisionist schools that invigorated Soviet historiography, positioning itself within contemporary discussions about the processes of state- and nation-building, and the emergence of nationalism more generally.

Cloé Drieu is Research Fellow at Centre National de la Recherche Scientifique (National Center of Scientific Research, Paris) in the Centre d’études turques, ottomanes, balkaniques et centrasiatiques (CETOBAC). She is editor of Ecrans d’Orient: propagande, innovation et résistance dans les cinémas de Turquie, d’Iran et d’Asie centrale (1897-1945).

Adrian Morfee is Senior Lecturer in English Translation and Literature at University of Rennes, France.
Corporeality in Early Cinema
Viscera, Skin, and Physical Form
Edited by Marina Dahlquist, Doron Galili, Jan Olsson, and Valentine Robert

Corporeality in Early Cinema inspires a heightened awareness of the ways in which early film culture, and screen praxes overall are inherently embodied. Contributors argue that on and off screen (and in affiliated media and technological constellations), the body consists of flesh and nerves and is not just an abstract spectator or statistical audience entity. Audience responses from arousal to disgust, from identification to detachment, offer us a means to understand what spectators took and still take away from their cinematic experience. Through theoretical approaches and case studies, scholars offer a variety of models for stimulating historical research on corporeality and cinema by exploring the matrix of screened bodies, machine-made scaffolding, and their connections to the physical bodies in front of the screen.

Marina Dahlquist is Associate Professor of Cinema Studies at Stockholm University.
Doron Galili is Research Fellow in the Department of Media Studies at Stockholm University.
Jan Olsson is Professor of Cinema Studies and former Head of Department at Stockholm University. He is author of Hitchcock à la Carte.
Valentine Robert is Assistant Professor of Film Studies at the University of Lausanne.
EWVA
European Women’s Video Art in the 70s and 80s
Edited by Laura Leuzzi, Elaine Shemilt, and Stephen Partridge

EWVA European Women’s Video Art in the 70s and 80s is the main output of the eponymous research project funded by the Arts and Humanities Research Council and based at Duncan of Jordanstone College of Art and Design. The research team consisted of the Principal Investigator, Professor Elaine Shemilt, the Co-investigator Professor Stephen Partridge, Dr Laura Leuzzi, as Post-Doctoral Researcher and Adam Lockhart as Media Archivist.

The book retraces some of the stories of early women artists video experimentation in Europe, and their achievements, and features chapters on fundamental case studies of early video artworks, themes, genres and geographical areas, to interest curators, academics, artists and the general public. This publication aims to contribute to a reassessment of women artists involvement in early video art and strength their profiles and identities within the art historical canon.

Laura Leuzzi is an art historian and curator. Currently she is Co-Investigator on the AHRC funded research project Richard Demarco. The Italian Connection at DJCAD.

Stephen Partridge is an artist, academic researcher and the principal investigator on the AHRC funded research projects Rewind | Artists Video in the 70s and 80s and REWIND–Italia Artists Video in Italy in 70s and 80s (Duncan of Jordanstone College of Art & Design, University of Dundee). He is Co-Investigator on the AHRC funded research projects EWVA European Women’s Video Art in the 70s and 80s and Richard Demarco. The Italian Connection, both based at DJCAD.

Professor Elaine Shemilt was a pioneer of early feminist video and multi-media installation work. She has been Professor of Fine Art Printmaking at Duncan of Jordanstone College of Art and Design, University of Dundee since 2005.
Fatih Akin’s Cinema and the New Sound of Europe

By Berna Gueneli

In Fatih Akin’s Cinema and the New Sound of Europe, Berna Gueneli explores the transnational works of acclaimed Turkish-German filmmaker and auteur Fatih Akin. The first minority director in Germany to receive numerous national and international awards, Akin makes films that are informed by Europe’s past, provide cinematic imaginations about its present and future, and engage with public discourses on minorities and migration in Europe through his treatment and representation of a diverse, multiethnic, and multilingual European citizenry. Through detailed analyses of some of Akin’s key works—In July, Head-On, and The Edge of Heaven, among others—Gueneli identifies Akin’s unique stylistic use of multivalent sonic and visual components and multinational characters. She argues that the soundscapes of Akin’s films—including music and multiple languages, dialects, and accents—create an “aesthetic of heterogeneity” that envisions an expanded and integrated Europe and highlights the political nature of Akin’s decisions regarding casting, settings, and audio. Gueneli demonstrates how Akin’s aesthetics intersect with politics to reshape notions of Europe, European cinema, and cinematic history.

Berna Gueneli is Assistant Professor of German at the University of Georgia at Athens.
Gaming the System
Deconstructing Video Games, Games Studies, and Virtual Worlds
By David Gunkel

Gaming the System takes philosophical traditions out of the ivory tower and into the virtual worlds of video games. In this book, author David J. Gunkel explores how philosophical traditions—put forth by noted thinkers such as Plato, Descartes, Kant, Heidegger, and Žižek—can help us explore and conceptualize recent developments in video games, game studies, and virtual worlds. Furthermore, Gunkel interprets computer games as doing philosophy, arguing that the game world is a medium that provides opportunities to model and explore fundamental questions about the nature of reality, personal identity, social organization, and moral conduct. In this critically engaging study, Gunkel considers virtual worlds and video games as more than just “fun and games,” presenting them as sites for new and original thinking about some of the deepest questions concerning the human experience.

David J. Gunkel is Distinguished Teaching Professor of Communication Technology at Northern Illinois University.
Hollywood Goes Latin
Spanish-Language Cinema in Los Angeles
Edited by María Elena de las Carreras and Jan-Christopher Horak

In the 1920s, Los Angeles enjoyed a buoyant homegrown Spanish-language culture comprised of local and itinerant stock companies that produced zarzuelas, stage plays, and variety acts. After the introduction of sound films, Spanish-language cinema thrived in the city’s downtown theatres, screening throughout the 1930s, 1940s, and 1950s in venues such as the Teatro Eléctrico, the California, the Roosevelt, the Mason, the Azteca, the Million Dollar, and the Mayan Theater, among others. With the emergence and growth of Mexican and Argentine sound cinema in the early to mid-1930s, downtown Los Angeles quickly became the undisputed capital of Latin American cinema culture in the United States. Meanwhile, the advent of talkies resulted in the Hollywood studios hiring local and international talent from Latin America and Spain for the production of films in Spanish. Parallel with these productions, a series of Spanish-language films were financed by independent producers. As a result, Los Angeles can be viewed as the most important hub in the United States for the production, distribution, and exhibition of films made in Spanish for Latin American audiences.

In April 2017, the International Federation of Film Archives organized a symposium, “Hollywood Goes Latin: Spanish-Language Cinema in Los Angeles,” which brought together scholars and film archivists from all of Latin America, Spain, and the United States to discuss the many issues surrounding the creation of Hollywood’s “Cine Hispano.” The papers presented in this two-day symposium are collected and revised here.

María Elena de las Carreras is a lecturer in film studies at UCLA and Cal State Northridge and a regular collaborator of the Latin American Cinemateca of Los Angeles.

Jan-Christopher Horak is Director of UCLA Film & Television Archive and Professor for Critical Studies.
Italian Ecocinema Beyond the Human

By Elena Past

Entangled in the hybrid fields of ecomedia studies and material ecocriticism, Elena Past examines five Italian films shot on location and ponders the complex relationships that the production crews developed with the filming locations and the nonhuman cast members. She uses these films—Red Desert (1964), The Winds Blows Round (2005), Gomorrah (2008), Le quattro volte (2010), and Return to the Aeolian Islands (2010)—as case studies to explore pressing environmental questions such as cinema’s dependence on hydrocarbons, the toxic waste crisis in the region of Campania, and our reliance on the nonhuman world. Dynamic and unexpected actors emerge as the subjects of each chapter: playful goats, erupting volcanoes, airborne dust particles, fluid petroleum, and even the sound of silence. Based on interviews with crew members and close readings of the films themselves, Italian Ecocinema Beyond the Human theorizes how filmmaking practice—from sound recording to location scouting to managing a production—helps uncover cinema’s ecological footprint and its potential to open new perspectives on the nonhuman world.

Elena Past is Associate Professor of Italian in the Department of Classical and Modern Languages, Literatures, and Cultures at Wayne State University. She is author of Methods of Murder: Beccarian Introspection and Lombrosian Vivisection in Italian Crime Fiction, editor (with Deborah Amberson) of Thinking Italian Animals: Human and Posthuman in Modern Italian Literature and Film, and editor (with Serenella Iovino and Enrico Cesaretti) of Italy and the Environmental Humanities: Landscapes, Natures, Ecologies.

“A timely and incisive study that interrogates a new, though growing, trend in film criticism... and makes an important and rich contribution to Italian film studies, Italian cultural studies, and ecocriticism.”

—Bernadette Luciano, author (with Susanna Scarparo) of Reframing Italy: New Trends in Italian Women’s Filmmaking
Media in Postapartheid South Africa
Postcolonial Politics in the Age of Globalization
By Sean Jacobs

In Media in Postapartheid South Africa, author Sean Jacobs turns to media politics and the consumption of media as a way to understand recent political developments in South Africa and their relations with the African continent and the world. Jacobs looks at how mass media define the physical and human geography of the society and what it means for comprehending changing notions of citizenship in postapartheid South Africa. Jacobs claims that the media have unprecedented control over the distribution of public goods, rights claims, and South Africa’s integration into the global political economy in ways that were impossible under the state-controlled media that dominated the apartheid years. Jacobs takes a probing look at television commercials and the representation of South Africans, reality television shows and South African continental expansion, soap operas and postapartheid identity politics, and the internet as a space for reassertions and reconfigurations of identity. As South Africa becomes more integrated into the global economy, Jacobs argues that local media have more weight in shaping how consumers view these products in unexpected and consequential ways.

Sean Jacobs is Associate Professor of International Affairs at The New School in New York City. He is founder and editor of Africa is a Country.

“Sean Jacobs take a unique approach to tell a comprehensive story of postapartheid South Africa and African society. Media consolidates and enacts the victory of a particular image of what South Africa ought to be. This is an incredibly powerful story, which is much bigger than media, but to which media gives us access.”

—Herman Wasserman, author of Tabloid Journalism in South Africa
Migrant Anxieties
_Italian Cinema in a Transnational Frame_

By Áine O’Healy

During a period of heightened global concerns about the movement of immigrants and refugees across borders, _Migrant Anxieties_ explores how filmmakers in Italy have probed the tensions accompanying the country’s shift from an emigrant nation to a destination point for over five million immigrants over the course of three decades. Áine O’Healy traces a phenomenology of anxiety that is not only present at the sociopolitical level but also interwoven into the narrative strategies of over 30 films produced since 1990, throwing into sharp relief the interface between the local and the global in this transnational era. Starting with the representation of post-communist migrations to Italy from Eastern Europe and subsequent arrivals from Africa through the controversial frontier of Lampedusa, O’Healy explores topics as diverse as the configuration of migrant labor, affective surrogacy, Italian whiteness, and the legacy of Italy’s colonial history. Showing how contemporary filmmaking practices in Italy are linked to changes in the broader media landscape, O’Healy analyzes the ways in which both Italian and migrant filmmakers are reimagining Italian society and remapping the nation’s borderscape.

Áine O’Healy is Professor of Modern Languages and Literatures at Loyola Marymount University. She is editor (with Katarzyna Marciniak and Anikó Imre) of _Transnational Feminism in Film and Media_.

Image from _Migrant Anxieties_, by Áine O’Healy
A Million Pictures
Magic Lantern Slides in the History of Learning
Edited by Frank Kessler and Sarah Dellmann

Slides for the magic or optical lantern were a major tool for knowledge transfer in the second half of the 19th and early 20th centuries. Schools, universities, the church and many public and private institutions all over the world relied on the lantern for illustrated lectures and demonstrations. This volume brings together scholarly research on the educational uses of the optical lantern in different disciplines by international specialists, representing the state of the art of magic lantern research today. In addition, it contains a lab section with contributions by archivists and curators and performers reflecting on ways to preserve, present and re-use this immensely rich cultural heritage today.

Frank Kessler holds the chair of Media History at Utrecht University and is a former president of Domitor, the international association of research on early cinema. Sarah Dellman is a media historian with an expertise in visual media of the nineteenth and early twentieth centuries, mostly in Europe. She especially works on the magic lantern and early cinema, integrating archival, ethical, epistemological and intermedial perspectives as well as digital methods. After her PhD defense in 2015, Dellmann worked as researcher and coordinator in the research project A Million Pictures: Magic Lantern Slide Heritage as Artefacts in the Common European History of Learning (2015–2018) and was chief organiser of the projects international conference. She is editor at Early Popular Visual Culture and author of Images of Dutchness: Popular Visual Culture, Early Cinema, and the Emergence of a National Cliché, 1800–1914.
Movement and Performance in Berlin School Cinema

By Olivia Landry

Through a study of the contemporary German film movement the Berlin School, Olivia Landry examines how narrative film has responded to our highly digitalized and mediatized age, not with a focus on stasis and realism, but by turning back to movement, spectacle, and performance. She argues that a preoccupation with presence, liveness, and affect—all of which are viewed as critical components of live performance—can be found in many of the films of the Berlin School. Challenging the perception that the Berlin School is a sheer adherent of “slow cinema,” Landry closely analyzes the use of movement, dynamism, presence, and speed in a broad selection of films to show how filmmakers such as Christian Petzold, Angela Schanelec, Thomas Arslan, and Christoph Hochhäusler invoke the pulse of the kinesthetic and the tangibly affective. Landry traces a trajectory between the two through which live experience, presence, spectacle, intersubjectivity, and the body in motion emerge and powerfully intersect. Movement and Performance in Berlin School Cinema expands the methodological and disciplinary boundaries of film studies by offering new ways of articulating and understanding movement in cinema.

Olivia Landry is Assistant Professor of German at Lehigh University.
Movies, Songs, and Electric Sound

Transatlantic Trends

By Charles O’Brien

How did the introduction of recorded music affect the production, viewing experience, and global export of movies? In *Movies, Songs, and Electric Sound*, Charles O’Brien examines American and European musical films created circa 1930, when the world’s sound-equipped theaters screened movies featuring recorded songs and filmmakers in the United States and Europe struggled to meet the artistic and technical challenges of sound production and distribution. The presence of singers in films exerted special pressures on film technique, lending a distinct look and sound to the films’ musical sequences. Rather than advancing a film’s plot, songs in these films were staged, filmed, and cut to facilitate the singer’s engagement with her or his public. Through an examination of the export market for sound films in the early 1930s, when German and American companies used musical films as a vehicle for competing to control the world film trade, this book delineates a new transnational context for understanding the Hollywood musical. Combining archival research with the cinemetric analysis of hundreds of American, German, French, and British films made between 1927 and 1934, O’Brien provides the historical context necessary for making sense of the aesthetic impact of changes in film technology from the past to the present.

Charles O’Brien is Associate Professor of Film Studies at Carleton University. He is author of *Cinema’s Conversion to Sound: Technology and Film Style in France and the U.S.*
Rethinking Testimonial Cinema in Postdictatorship Argentina
Beyond Memory Fatigue
By Verónica Garibotto

For roughly two decades after the collapse of the military regime in 1983, testimonial narrative was viewed and received as a privileged genre in Argentina. Today, however, academics and public intellectuals are experiencing “memory fatigue,” a backlash against the concepts of memory and trauma, just as memory and testimonial films have reached the center of Argentinian public discourse.

In Rethinking Testimonial Cinema in Postdictatorship Argentina, Verónica Garibotto looks at the causes for this reticence and argues that, rather than discarding memory texts for their repetitive excess, it is necessary to acknowledge them and their exhaustion as discourses of the present. She argues that recurrent concepts—such as trauma, mourning, memory, and subalternity—miss how testimonial films have changed over time, shifting from subaltern narratives to official, hegemonic, and iconic accounts.

Verónica Garibotto is Associate Professor of Latin American Literary and Cultural Studies at the University of Kansas. She is the author of Crisis y reemergencia: el siglo XIX en la ficción contemporánea de Argentina, Chile y Uruguay and editor (with Jorge Pérez) of The Latin American Road Movie.
Scaled for Success
The Internationalisation of the Mermaid
Edited by Philip Hayward

Emerging from the confluence of Greco-Roman mythology and regional folklore, the mermaid has been an enduring motif in Western culture since the medieval period. It has also been disseminated more widely, initially through Western trade and colonization and, more recently, through the increasing globalization of media products and outlets.

Scaled for Success offers the first detailed overview of the mermaid’s dispersal outside Europe. Complementing previous studies of the interrelationship between the mermaid and Mami Wata spirit in West Africa, this volume addresses the mermaid’s presence in a range of Middle Eastern, Asian, Australian, Latin American and North American contexts. Individual chapters identify the manner in which the mermaid has been variously syncretized and/or resignified in contexts as diverse as Indian public statuary, Thai cinema, and Coney Island’s annual Mermaid Parade.

Rather than lingering as a relic of a bygone age, the mermaid emerges as a versatile, dynamic and, above all, polyvalent figure. Her prominence exemplifies the manner in which contemporary media-lore has extended the currency of established folkloric figures in new and often surprising ways. Analyzing aspects of religious symbolism, visual art, literature and contemporary popular culture, this copiously illustrated volume profiles an intriguing and highly diverse phenomenon.

Philip Hayward is editor of the journal Shima and holds adjunct professor positions at the University of Technology Sydney and at Southern Cross University. His previous volume, Making a Splash: Mermaids (and Mermen) in 20th and 21st Century Audiovisual Media, was published by John Libbey Publishing/Indiana University Press in 2017.

“This wonderful book asks us to consider the mermaid, a figure that has traveled globally for over two centuries. ... Each chapter reads the mermaid in tandem with the histories of cultural production more broadly in these global sites. Beautifully written and richly theorized, the chapters each individually provide insight into circulation, media, and post coloniality. Read together, they offer a map for how to do contemporary cultural studies.”

—Paige West, Claire Tow Professor of Anthropology, Barnard College, Columbia University
Screening Transcendence
Film under Austrofascism and the Hollywood Hope, 1933-1938
By Robert Dassanowsky

During the 1930s, Austrian film production companies developed a process to navigate the competing demands of audiences in Nazi Germany and those found in broader Western markets. In Screening Transcendence, film historian Robert Dassanowsky explores how Austrian filmmakers during the Austrofascist period (1933–1938) developed two overlapping industries: “Aryanized” films for distribution in Germany, its largest market, and “Emigrantenfilm,” which employed émigré and Jewish talent that appealed to international audiences. Through detailed archival research in both Vienna and the United States, Dassanowsky reveals what was culturally, socially, and politically at stake in these two simultaneous and overlapping film industries. Influenced by French auteurism, admired by Italian cinephiles, and ardently remade by Hollywood, these period Austrian films demonstrate a distinctive regional style mixed with transnational influences. Combining brilliant close readings of individual films with thoroughly informed historical and cultural observations, Dassanowsky presents the story of a nation and an industry mired in politics, power, and intrigue on the brink of Nazi occupation.

Robert Dassanowsky is Professor of German/Austrian Studies and Film at the University of Colorado, Colorado Springs, as well as an independent film producer. He is author of Austrian Cinema: A History and editor of World Film Locations: Vienna and Quentin Tarantino’s Inglourious Basterds: A Manipulation of Metafilm.
Boats on the Marne
Jean Renoir’s Critique of Modernity
By Prakash Younger

Boats on the Marne offers an original interpretation of Jean Renoir’s celebrated films of the 1930s, treating them as a coherent narrative of philosophical response to the social and political crises of the times. Grounded in a reinterpretation of the foundational film-philosopher André Bazin, and drawing on work from a range of disciplines (film studies, art history, comparative literature, political and cultural history), the book’s coordinated consideration of Renoir’s films, writings, and interviews demonstrates his obsession with the concept of romanticism. Prakash Younger argues that Renoir’s films of the 1930s articulate a multi-stranded narrative through which the director thinks about various aspects of romanticism and explores the liberating possibilities of an alternative paradigm illuminated by the thought of Plato, Montaigne, and the early Enlightenment.

Prakash Younger is Associate Professor of English at Trinity College.

Beasts of the Deep
Sea Creatures and Popular Culture
Edited by Jon Hackett and Seán Harrington

Beasts of the Deep: Sea Creatures and Popular Culture offers its readers an in-depth and interdisciplinary engagement with the sea and its monstrous inhabitants through critical readings of folklore, weird fiction, film, music, radio and digital games. The collection features chapters from a variety of academic perspectives; post- modernism, psychoanalysis, industrial organizational analysis, fandom studies, sociology, and philosophy are featured. Beasts of the Deep offers an expansive study of our sea-born fears and anxieties, that are crystallized in a variety of monstrous forms. Repeatedly the chapters in the collection encounter the contemporary relevance of our fears of the sea and its inhabitants—through the dehumanizing media depictions of refugees in the Mediterranean to the encroaching ecological disasters of global warming, pollution, and the threat of mass marine extinction.

Jon Hackett is a senior lecturer in film and screen media at Saint Mary’s University.
Seán J. Harrington is a lecturer in film and screen media at Saint Mary’s University.
The Cinema of the Soviet Thaw
*Space, Materiality, Movement*

By Lida Oukaderova

Following Joseph Stalin’s death in 1953, the Soviet Union experienced a dramatic resurgence in cinematic production. The period of the Soviet Thaw became known for its relative political and cultural liberalization: its films, formally innovative and socially engaged, were swept to the center of international cinematic discourse. In *The Cinema of the Soviet Thaw*, Lida Oukaderova provides an in-depth analysis of several Soviet films made between 1958 and 1967 to argue for the centrality of space—as both filmic trope and social concern—to Thaw-era cinema. The book pursues close readings of films by Mikhail Kalatozov, Georgii Danelia, Larisa Shepitko and Kira Muratova, among others. It demonstrates that these directors’ works were motivated by an urge to interrogate and reanimate spatial experience, and to probe critical issues of ideology, social progress, and subjectivity within post–Stalinist culture.

Lida Oukaderova is Assistant Professor of Film Studies in the Department of Art History at Rice University.

Cosmopolitan Film Cultures in Latin America, 1896–1960

By Rielle Navitski and Nicolas Poppe

*Cosmopolitan Film Cultures in Latin America* examines how cinema forged cultural connections between Latin American publics and film-exporting nations in the first half of the twentieth century. The essays explore the arrival and expansion of cinema throughout the region, from the first screenings of the Lumière Cinématographe in 1896 to the emergence of new forms of cinephilia and cult spectatorship in the 1940s and beyond. Examining these transnational exchanges through the lens of the cosmopolitan, emphasizes the ethical and political dimensions of cultural consumption. Primary historical documents provide vivid accounts of Latin American film critics, movie audiences, and film industry workers’ experiences that were deeply rooted in the local context, yet also opened out onto global horizons.

Rielle Navitski is Assistant Professor of Film Studies at the University of Georgia.

Nicolas Poppe is Assistant Professor of Spanish at Middlebury College.
Dolly Parton, Gender, and Country Music
By Leigh H. Edwards

Dolly Parton is instantly recognizable for her iconic style and persona, but how did she create her enduring image? Dolly crafted her exaggerated appearance and stage personality by combining two opposing stereotypes—the innocent mountain girl and the voluptuous sex symbol. Emerging through her lyrics, personal stories, stage presence, and visual imagery, these wildly different gender tropes form a central part of Dolly’s media image. By developing a multilayered image and persona, Dolly both critiques representations of femininity in country music and attracts a diverse fan base ranging from country and pop music fans to feminists and gay rights advocates. Leigh H. Edwards explores Dolly’s roles as musician, actor, author, philanthropist, and entrepreneur to show how Dolly’s gender subversion highlights the challenges that can be found even in the most seemingly traditional form of American popular music.

Leigh H. Edwards is Associate Professor of English at Florida State University.

Early Cinema in Asia
Edited by Nick Deocampo

Early Cinema in Asia explores how cinema became a popular medium in the world’s largest and most diverse continent. Beginning with the end of Asia’s colonial period in the 19th century, contributors to this volume document the struggle by pioneering figures to introduce the medium of film to the vast continent, overcoming geographic, technological, and cultural difficulties. With the coming of the 20th century, what began as mere entertainment became a means for communicating many of the cultural identities of the region’s ethnic nationalities. Covering diverse locations, including China, India, Japan, Philippines, Malaysia, Thailand, Iran, and the countries of the Pacific Islands, contributors to this volume reveal the story of early cinema in Asia, helping us to understand the first seeds of a medium that has since grown deep roots.

Nick Deocampo is Associate Professor at the UP Film Institute of the College of Mass Communication, University of the Philippines.
Film, Fashion, and the 1960s
Edited by Eugenia Paulicelli, Drake Stutesman, and Louise Wallenberg

A fascinating look at one of the most experimental, volatile, and influential decades, Film, Fashion, and the 1960s, examines the numerous ways in which film and fashion affected identity expression during the era. From A Hard Day’s Night to Breakfast at Tiffany’s, the groundbreaking cinema of the 1960s often used fashion as the ultimate expression for urbanity, youth, and political (un)awareness. Fashion in films from Italy, France, England, Sweden, India, and the United States helped portray the rapidly changing faces of this cultural avant-gardism and ultimately created a new aesthetic that continues to influence the fashion and media of today.

Eugenia Paulicelli is Professor of Italian, Comparative Literature and Women’s Studies at Queens College and The Graduate Center, CUNY.

Drake Stutesman teaches theoretical approaches to film costume design at New York University.

Louise Wallenberg is Associate Professor in Film and Fashion studies, and former Director of The Centre for Fashion Studies at Stockholm University.

The Flaherty
Decades in the Cause of Independent Cinema

By Patricia R. Zimmermann and Scott MacDonald

This is the inspiring story of The Flaherty, the oldest continuously running nonprofit media arts institution in the world, which has shaped the development of independent film, video, and emerging forms in the United States over the past 60 years. Combining the words of legendary independent filmmakers with a detailed history of The Flaherty, Patricia R. Zimmermann and Scott MacDonald showcase its history and legacy, amply demonstrating how the relationships created at the annual Flaherty seminar have been instrumental in transforming American media history. Each chapter opens with a detailed history of the organization by Zimmermann, and MacDonald expands each chapter through transcriptions of key discussions galvanized by films shown at The Flaherty.

Patricia R. Zimmermann is Professor of Screen Studies at Ithaca College.

Scott MacDonald is Professor of Art History at Hamilton College.
For the Love of Cinema
Teaching Our Passion In and Outside the Classroom
Edited by Rashna Wadia Richards and David T. Johnson

For the Love of Cinema brings together a wide range of film scholars to explore the relationship between cinephilia and pedagogy. All of them ask whether cine-love can inform the serious study of cinema. Writers approach this question from various perspectives: some draw on aspects of students’ love of cinema as a starting point for rethinking familiar films or generating new kinds of analyses about the medium itself; others reflect on how their own cinephilia informs the way they teach cinema. Together, they form a collection that is as much a guide for teaching cinephilia as it is an energetic dialogue about the ways that cinephilia and pedagogy enliven and rejuvenate one another.

Rashna Wadia Richards is Associate Professor and T. K. Young Chair of English at Rhodes College.

David T. Johnson is Associate Professor of English at Salisbury University.

Game Time
Understanding Temporality in Video Games
By Christopher Hanson

Has the ability to manipulate video game timelines altered our cultural conceptions of time? Video game scholar Christopher Hanson argues that the mechanics of time in digital games have presented a new model for understanding time in contemporary culture, a concept he calls game time. Multivalent in nature, game time is characterized by apparent malleability, navigability, and possibility while simultaneously being highly restrictive and requiring replay and repetition. Hanson demonstrates that the temporal structures of digital games provide unique opportunities to engage players with lived experience that create new ways of experiencing time. Featuring comparative analysis of key video games titles including Braid, Quantum Break, Battle of the Bulge, Prince of Persia: The Sands of Time, and The Legend of Zelda: The Ocarina of Time.

Christopher Hanson is Assistant Professor of English at Syracuse University with a background in video game and software development.
The Image in Early Cinema

Form and Material

Edited by Scott Curtis, Philippe Gauthier, Tom Gunning, and Joshua Yumibe

In *The Image in Early Cinema*, the contributors examine intersections between early cinematic form, technology, theory, practice, and broader modes of visual culture. They argue that early cinema emerged within visual culture composed of a variety of traditions in art, science, education, and image making. The contributors explore these crisscrossing traditions and work against an essentialist notion of media to conceptualize the dynamic interrelationship between images and their context.

Scott Curtis is Associate Professor in the Department of Radio/Television/Film at Northwestern University.

Phillipe Gauthier lectures in cinema and media at the University of Ottawa.

Tom Gunning is Edwin A. and Betty L Bergman Distinguished Service Professor in the Department of Cinema and Media Studies at the University of Chicago.

Joshua Yumibe is Associate Professor and Director of Film Studies at Michigan State University.

Gaming Representation

*Race, Gender, and Sexuality in Video Games*

Edited by Jennifer Malkowski and Treandarea M. Russworm

Recent years have seen an increase in public attention to identity and representation in video games, including journalists and bloggers holding the digital game industry accountable for the discrimination routinely endured by female gamers, queer gamers, and gamers of color. Video game developers are responding to these critiques, but scholarly discussion of representation in games has lagged far behind. *Gaming Representation* examines portrayals of race, gender, and sexuality in a range of games across casual, indie, and mainstream titles. Arguing that representation and identity function as systems in games that share a stronger connection to code and platforms than it may first appear, the contributors to this volume push gaming scholarship to new levels of inquiry, theorizing, and imagination.

Jennifer Malkowski is Assistant Professor of Film and Media Studies at Smith College.

Treandarea M. Russworm is Associate Professor of English at the University of Massachusetts, Amherst.

July 2017

Film & Media, Game Studies, Gender Studies

336 pgs, 6x9, 27 color illus., 1 table

Cloth 978-0-253-02573-9 $90.00 £74.00

Paper 978-0-253-02647-7 $38.00 £30.99

eBook 978-0-253-02660-6 $37.99 £30.99

DIGITAL GAME STUDIES

ROBERT BROOKEY AND DAVID J. GUNKEL, EDITORS
The Kinetoscope
A British History
By Richard Brown and Barry Anthony
Forward by Charles Musser
The position of the kinetoscope in film history is central and undisputed; indicative of its importance is the detailed attention American scholars have given to examining its history. However, the kinetoscope’s development in Britain has not been well documented and much current information about it is incomplete and out of date. The commercial and technical backgrounds of the kinetoscope are looked at in detail; the style and content of the earliest British films analyzed; and the device’s place in the wider world of Victorian popular entertainment examined. A unique legal case is revealed and a number of previously unrecorded film pioneers are identified and discussed.


Barry Anthony is author of Murder, Mayhem and Music Hall and contributor to Who’s Who of Victorian Cinema; the Encyclopaedia of Early Cinema; and Directors in British and Irish Cinema: A Reference Companion.

Main Street Movies
The History of Local Film in the United States
By Martin L. Johnson
Prior to the advent of the home movie camera and the ubiquity of the camera phone, there was the local film. This cultural phenomenon, produced across the country from the 1890s to the 1950s, gave ordinary people a chance to see themselves in the same theaters where they saw major Hollywood motion pictures. With access to the rare film clips under discussion, Main Street Movies documents the diversity and longevity of local film production and examines how itinerant filmmakers responded to industry changes to keep sponsors and audiences satisfied. From town pride films in the 1910s to Hollywood knockoff s in the 1930s, local films captured not just images of local people and places but also ideas about the function and meaning of cinema that continue to resonate today.

Martin L. Johnson is Assistant Professor of English and Comparative Literature at the University of North Carolina at Chapel Hill.

Enhanced eBook contains 6 film clips embedded within the text.
**Nordisk Films Kompagni 1906–1924**

*The Rise and Fall of the Polar Bear*

By Isak Thorsen

*Nordisk Films Kompagni 1906–1924: The Rise and Fall of the Polar Bear* is the first comprehensive study of the Danish film company, Nordisk Films Kompagni, in the silent era. Based on archival research, primarily in the company’s surviving business archives, this volume of KINtop describes and analyzes how Nordisk Film became one of the leading players in the world market and why the company failed to maintain this position. This volume examines the competitive advantages Nordisk Film gained in reorganizing the production to multiple-reel films around 1910; the company’s highly efficient film production which anticipated the departmentalized organization of Hollywood; Nordisk Film’s aggressive expansion strategy during the First World War; and the grand plans for taking control of UFA in the post-war years.

Isak Thorsen is Research Assistant in the Section of Film and Media Studies at the University of Copenhagen and holds a PhD in Film Studies.

---

**Orson Welles in Focus**

*Texts and Contexts*

Edited by James N. Gilmore and Sidney Gottlieb

Foreword by James Naremore

Through his radio and film works, such as *The War of the Worlds* and *Citizen Kane*, Orson Welles became a household name in the United States. Yet Welles’s multifaceted career went beyond these classic titles and included lesser-known but nonetheless important contributions to television, theater, newspaper columns, and political activism. *Orson Welles in Focus: Texts and Contexts* examines neglected areas of Welles’s work, shedding light on aspects of his art that have been eclipsed by a narrow focus on his films. By positioning Welles’s work during a critical period of his activity (the mid-1930s through the 1950s) in its larger cultural, political, aesthetic, and industrial contexts, the contributors to this volume examine how he participated in and helped to shape modern media.

James N. Gilmore is Associate Instructor in the Media School at Indiana University.

Sidney Gottlieb is Professor of Media Studies at Sacred Heart University.
Roots of the New Arab Film

By Roy Armes

Roots of the New Arab Film deals with the generation of filmmakers from across North Africa and the Middle East who created an international awareness of Arab film from the mid-1980s onwards. These seminal filmmakers experienced the moment of national independence first-hand in their youth. Although they had to seek their training abroad, they witnessed a time of filmic revival in Europe—Fellini and Antonioni in Italy, the French New Wave, and British Free Cinema. Returning home, these filmmakers brought a unique insider/outsider perspective to bear on local developments in society since independence, including the divide between urban and rural communities, the continuing power of traditional values and the status of women in a changing society. As they made their first films back home, the feelings of participation in a worldwide movement of new, independent filmmaking was palpable.

Roy Armes is Emeritus Professor of Film at Middlesex University.

Race and the Revolutionary Impulse in The Spook Who Sat by the Door

Edited by Michael T. Martin, David C. Wall, and Marilyn Yaquinto

Ivan Dixon’s 1973 film, The Spook Who Sat by the Door, captures the intensity of social and political upheaval during a volatile period in American history. Based on Sam Greenlee’s novel by the same name, the film is a searing portrayal of an American Black underclass brought to the brink of revolution. This series of critical essays situates the film in its social, political, and cinematic contexts and presents a wealth of related materials, including an extensive interview with Sam Greenlee, the original United Artists’ press kit, numerous stills from the film, and the original screenplay.

Michael T. Martin is Professor of Cinema and Media Studies in the Media School at Indiana University, Bloomington.

David C. Wall is Assistant Professor of Visual and Media Studies at Utah State University.

Marilyn Yaquinto is Associate Professor of Communication and Interdisciplinary Studies at Truman State University in Missouri.
Screening the Stage
Case Studies of Film Adaptations of Stage Plays and Musicals in the Classical Hollywood Era, 1914-1956
By Steve Neale

Introduced by a comprehensive account of the factors governing the adaptation of stage plays and musicals in Hollywood from the early 1910s to the mid-to-late 1950s, Screening the Stage consists of a series of chapter-length studies of feature-length films, the plays and musicals on which they were based, and their remakes where pertinent. Founded on an awareness of evolving technologies and industrial practices rather than the tenets of adaptation theory, particular attention is paid to the evolving practices of Hollywood as well as to the purport and structure of the plays and stage musicals on which the film versions were based. Each play or musical is contextualized and summarized in detail, and each film is analyzed so as to pinpoint the ways in which they articulate, modify, or rework the former.

Steve Neale is Professor Emeritus of Film Studies at the University of Exeter.

Silver Screen, Hasidic Jews
The Story of an Image
By Shaina Hammerman

Motivated by Woody Allen’s brief comedic transformation into a Hasidic Jew in Annie Hall, cultural historian Shaina Hammerman examines the effects of real and imagined representations of Hasidic Jews in film, television, theater, and photography. Although these depictions could easily be dismissed as slapstick comedies and sexy dramas about forbidden relationships, Hammerman uses this ethnic imagery to ask meaningful questions about how Jewish identity, multiculturalism, belonging, and relevance are constructed on the stage and silver screen.

Shaina Hammerman is a cultural historian who teaches in the San Francisco Bay Area.
Stan Brakhage the Realm Buster

Edited by Marco Lori and Esther Leslie

Stan Brakhage’s body of work counts as one of the most important within post-war avant-garde cinema, and this collection of newly commissioned essays, plus some important reprinted work, queries some of the consensus on his films. Many of these essays revolve around the controversial issues of representation and perception, revealing that Brakhage’s art is articulated primarily through opposing tensions, which give his figure and films an extraordinary depth, even as they evince fleetingness, elusivity, and paradoxicality. At the same time, his art presents a multifaceted object endlessly posing new questions to the viewer, for which no point of entry or perspective is preferred in respect to the others. This book addresses not only scholars, but also is a thorough and thought-provoking introduction for the uninitiated.

Marco Lori completed his PhD at Birkbeck, University of London, with a thesis about Stan Brakhage’s spiritual quest.

Esther Leslie is Professor of Political Aesthetics at Birkbeck, University of London.

Socialist Senses
Film, Feeling, and the Soviet Subject, 1917-1940

By Emma Widdis

This major reimagining of the history of Soviet film and its cultural impact explores the fundamental transformations in how film, through the senses, remade the Soviet self in the 1920s and 1930s. Following the Russian Revolution, there was a shared ambition for a ‘sensory revolution’ to accompany political and social change: Soviet men and women were to be reborn into a revitalized relationship with the material world. Cinema was seen as a privileged site for the creation of this sensory revolution: film could both discover the world anew, and model a way of inhabiting it. Drawing upon an extraordinary array of films, noted scholar Emma Widdis shows how Soviet cinema evolved from the revolutionary avant-garde to Socialist Realism.

Emma Widdis is Reader in Russian Studies at the University of Cambridge and a Fellow of Trinity College.

September 2017
Film & Media, Russia & E. Europe, History
408 pgs, 6x9, 57 b&w illus.
Cloth 978-0-253-02633-0 $75.00 £65.00
Paper 978-0-253-02694-1 $35.00 £29.99
eBook 978-0-253-02707-8 $34.99 £29.99

Stan Brakhage the Realm Buster
Edited by Marco Lori and Esther Leslie

Stan Brakhage’s body of work counts as one of the most important within post-war avant-garde cinema, and this collection of newly commissioned essays, plus some important reprinted work, queries some of the consensus on his films. Many of these essays revolve around the controversial issues of representation and perception, revealing that Brakhage’s art is articulated primarily through opposing tensions, which give his figure and films an extraordinary depth, even as they evince fleetingness, elusivity, and paradoxicality. At the same time, his art presents a multifaceted object endlessly posing new questions to the viewer, for which no point of entry or perspective is preferred in respect to the others. This book addresses not only scholars, but also is a thorough and thought-provoking introduction for the uninitiated.

Marco Lori completed his PhD at Birkbeck, University of London, with a thesis about Stan Brakhage’s spiritual quest.

Esther Leslie is Professor of Political Aesthetics at Birkbeck, University of London.
Sustainable Audiovisual Collections Through Collaboration

Proceedings of the 2016 Joint Technical Symposium

Edited by Rachael Stoeltje, Vicki Shively, George Boston, Lars Gaustad, and Dietrich Schüller

The Joint Technical Symposium (JTS) is organized by the Coordinating Council of Audiovisual Archives Associations and brings experts from around the world to learn of technologies and developments in the technical issues affecting the long-term survival and accessibility of audiovisual collections. This collection of essays is derived from presentations made at the 2016 JTS held in Singapore.

Rachael Stoeltje is the director of the Indiana University (IU) Libraries Moving Image Archive.

Vicki Shively is a Masters in Library Science candidate in digital libraries at Indiana University with a focus on moving image archives.

George Boston spent his professional career as a sound technician and manager with the BBC.

Lars Gaustad directs the film preservation efforts at the National Library of Norway.

Dietrich Schüller is director emeritus of the Phonogrammarchiv at the Austrian Academy of Sciences and is a specialist in audiovisual preservation and re-recording.

Terrytoons

The Story of Paul Terry and His Classic Cartoon Factory

By W. Gerald Harmonic

Foreword by Jerry Beck

During his forty-year career in animation, Paul Terry animated, directed, and produced over 1,100 cartoons. Yet despite his prodigious output he remains one of animation’s unsung legends. Terrytoons chronicles the fascinating life of one of the animation industry’s cartoon giants, from his humble beginnings on a family farm in San Mateo, California, to his rise as one of the leading super producers of cartoon shorts during the golden age of American animation. Walt Disney admitted that one of his earliest ambitions was to produce cartoons of comparable quality to Paul Terry. This biography is a long overdue homage to the legendary producer and invaluable addition to any cartoon lover’s book collection.

W. Gerald Harmonic is a noted film and animation scholar whose interests span the golden age of American animation (1930–1955).

Jerry Beck is an animation producer and a professor of animation history at Cal Arts.
The Voice of Technology
Soviet Cinema’s Transition to Sound, 1928-1935
By Lilya Kaganovsky

As cinema industries around the globe adjusted to the introduction of synch-sound technology, the Soviet Union was also shifting culturally, politically, and ideologically from the heterogeneous film industry of the 1920s to the centralized industry of the 1930s, and from the avant-garde to Socialist Realism. In *The Voice of Technology*, Lilya Kaganovsky explores the history, practice, technology, ideology, aesthetics, and politics of the transition to sound within the context of larger issues in Soviet media history. Kaganovsky argues that the coming of sound changed the Soviet cinema industry by making audible, for the first time, the voice of State power, directly addressing the Soviet viewer. By exploring numerous examples of films from this transitional period, Kaganovsky demonstrates the importance of the new technology of sound in producing and imposing the “Soviet Voice.”

Lilya Kaganovsky is Associate Professor of Slavic, Comparative Literature, and Media & Cinema Studies at the University of Illinois, Urbana-Champaign.

The Year’s Work in Nerds, Wonks, and Neocons

Edited by Jonathan P. Eburne and Benjamin Schreier

What happens when math nerds, band and theater geeks, goths, sci-fi fanatics, Young Republican debate poindexters, techies, Trekkies, D&D players, wallflowers, bookworms, and RPG players grow up? And what can they tell us about the life of the mind in the contemporary United States? *The Year’s Work in Nerds, Wonks, and Neocons* delves into subcultures of intellectual history to explore their influence on contemporary American intellectual life. The authors consider the intellectual endeavors these depictions have come to represent, exploring many models and practices of learnedness, reflection, knowledge production, and opinion in the contemporary world.

Jonathan P. Eburne is Associate Professor of Comparative Literature and English at Penn State.

Benjamin Schreier is Associate Professor of English and Jewish Studies and Lea P. and Malvin E. Bank Early Career Professor of Jewish Studies at Penn State University.
The Year’s Work in the Punk Bookshelf, Or Lusty Scripts

By Brian James Schill

This is the story of the books punks read and why they read them. *The Year’s Work in the Punk Bookshelf* challenges the stereotype that punk rock is a bastion of violent, drug-addicted, uneducated drop outs. Brian James Schill explores how, for decades, punk and postpunk subculture has absorbed, debated, and reintroduced into popular culture, philosophy, classic literature, poetry, and avant-garde theatre. Connecting punk to not only Hegel, Nietzsche, and Freud, but Dostoevsky, Rimbaud, Henry Miller, Kafka, and Philip K. Dick, this work documents and interprets the subculture’s literary history. Schill contends that punk’s literary and intellectual interests can be traced to the sense of shame its advocates feel in the face of a shameless market economy that not only preoccupied many of punks’ favorite writers but generated the entire punk polemic.

**Brian James Schill** is Undergraduate Research Coordinator for the Honors Program at the University of North Dakota.
Has Beyoncé’s fetishized Black feminist radicalism transformed the politics of social movements into a set of commodities that ultimately sustain her personal empire? With the simultaneity of her privilege and a perceived Black southern realism, Beyoncé represents a new frontier for Black feminist cultural studies.

Fans are deeply inspired by Bey’s fierce messages to ‘slay’ in the face of adversity. However, her manipulation and appropriation of Black resistance narratives and images as a means of wealth accumulation has gone sorely unexamined.

Occasionally, magazines made the new visual tricks explicit, as in a caption that appeared under a striking photograph by George Hurrell: “Jean Harlow’s beauty lends itself superbly to studies in contrast and dramatic portraiture. All a good photographer needs is a black background, one bright light, the lovely platinum blonde for a subject—and the result is as striking a picture as ever came out of Hollywood.” To photograph the glamorous Harlow, Hurrell had inverted the imagery of the ingénue: gentle gradations of grey had become strong contrasts; naturalistic backlight had become obviously electric top light; and seemingly natural blond hair had become openly artificial platinum. Similarly, an article pondering whether tough-guy dancer George Raft was the new Valentino featured two photos juxtaposing the stars; the accompanying caption pointed out how the photographer had encouraged the analogy by “using the same lighting effect and pose.”

BACKLIST HIGHLIGHTS

Amateur Movie Making
Feeling Normal
Introduction to Documentary, 3rd edition

The Invention of Robert Bresson
Descended from Hercules
Pink 2.0

The Year’s Work in Lebowski Studies
Oscar Micheaux and His Circle
#FORTHCOMING

**#WWE**

**The Birth of a Nation**

**Documentary Across Platforms**

**William S. Burroughs Cutting Up the Century**

**The Media World of ISIS**

**Nostalgia, Violence, and the Midwest in Film and Literature**

**Roger Sandall’s Films and Contemporary Anthropology**

**Sketch Comedy and American Television**

**Queering Drag**

**The Institutionalization of Educational Cinema**

**Household Horror**

**Feminism, Violence, and Representation in Modern Italy**

**Motor City Movie Culture, 1916-1925**

**Provenance and Early Cinema**

**Spanish Cinema Against Itself**
Examination Copies
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.

For the UK, Europe, Middle East, Africa, Asia, and the Pacific (including Australia, New Zealand) Retail and Wholesale
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

For Individual Customers
A complete catalog of books in print is available on the Press’s website: iupress.indiana.edu. All returns must be approved in advance. Credit will be issued for items received in clean and resaleable condition and all funds will be credited back to the original bank card used with the original transaction. Please contact the Customer Service Department at (812)-855-8817 or iuporder@indiana.edu for approval.

Examination Copies
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.

Review Copies & Publicity
Review copies are available upon request via email. To remain active in our database, please provide a tear sheet, pdf, or link of the review upon publication. For Red Lightning and General Interest titles, please contact Michelle Sybert at msybert@indiana.edu. For Scholarly titles, please contact Julie Davis at julmsmit@iu.edu. For Journals, please contact Jacklyn Lord at jvfarris@indiana.edu.

Rights & Permissions
Titles in this catalog are available for distribution throughout the world. Information on sales territory restrictions are listed on our website. For subsidiary rights and licensing inquiries, please contact Stephen Williams at smw9@indiana.edu.
INDEX

Africa .......................................................... 4, 34, 40
African American Studies ................................. 7, 40
Asia .................................................................. 28
Auteur Studies ............................................... 13, 33
Critical Theory ................................................ 11
Cultural Studies ............................................. 26, 28, 29, 38, 39
Documentary Studies ......................................... 6
Education ....................................................... 19, 30
Ethnomusicology ........................................... 7
Film Movements ............................................. 20
Film Studies .................................................. 40, 41
Folklore .......................................................... 7, 26
Game Studies .................................................. 14, 30, 31
Gender Studies ................................................ 31
History ........................................................... 19, 24, 31-36, 38
History & Criticism .......................................... 10, 11, 13, 18, 20, 22
Judaica & Holocaust ........................................ 5, 35
Latin America ............................................... 15, 22, 27
Middle East .................................................... 34
Music .............................................................. 21, 28
Nature ............................................................. 16
Performing Arts ............................................. 35
Philosophy ....................................................... 14
Political Science ............................................. 17
Popular Culture ............................................ 40, 41
Reference ......................................................... 37
Russia & Eastern Europe .................................. 10, 27, 33, 36, 38
Social Science ............................................... 18
Technology ..................................................... 41
Television ......................................................... 17
Women’s Studies ............................................. 12
Explore Your World
iupress.indiana.edu