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LAURIE RUTH JOHNSON

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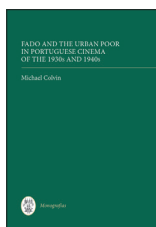
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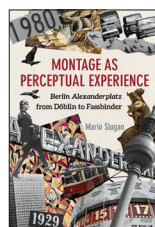
as the soundtrack to the Portuguese talkie. Analysing how directors used the national song to promote the values of the young Regime regarding the poor inhabitants of Lisbon's popular neighbourhoods.

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MONTAGE AS PERCEPTUAL EXPERIENCE

Berlin Alexanderplatz from
Döblin to Fassbinder

MARIO SLUGAN

Alfred Döblin's canonical novel *Berlin Alexanderplatz* is seen as the most famous example of literary

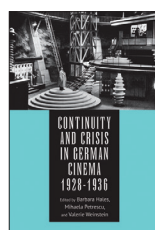
appropriation of film montage aesthetics. As the first to treat both novel and adaptations, this title considers montage in experiential, historic, stylistic, and narratological terms. It draws parallels with Dada photomontage, Soviet montage films and explores the identification of *Berlin Alexanderplatz* as the first novel to appropriate film montage.

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Hitler's seizure of power on January 30, 1933 marked the end of the Weimar Republic and the beginning

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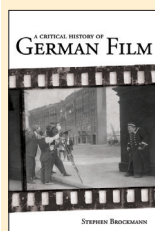
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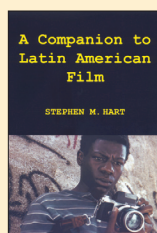
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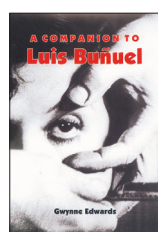
Cinema movement – and beyond. Includes detailed analysis of popular films and a 'Guide to Further Reading'.

£19.99/\$25.95, March 2010

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GWYNNE EDWARDS

Luis Buñuel (1900-1983) was one of the truly great film-makers of the twentieth century. Gwynne Edwards analyses his films in the context of Buñuel's personal obsessions – sex, bourgeois values, and

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KARL-HEINZ SCHOEPS
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The first comprehensive survey in English of the literature and film of Nazi Germany. Expanding

upon the second German edition of, *Literatur im Dritten Reich* (1933-1945), this title discusses topics such as, film and Nazi policies toward the film industry, cultural policies, Jewish entertainers in concentration camps and the activities of the Jewish Cultural League.

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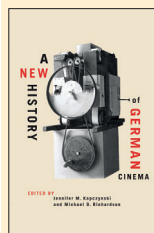
in film adaptations of popular literature. This revised and expanded paperback edition, includes a new chapter on black-oriented films from 2000-2010, extends the discussion to the present day.

£19.99/\$39.95, October 2010

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significance of a key period in German film history, placing greater emphasis on the juxtaposition of famous and unknown stories and cinematic events, charting new ways of thinking about film historiography more broadly.

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THE COUNTER-CINEMA OF THE BERLIN SCHOOL

MARCO ABEL

The first book-length study in any language of the "Berlin School," the most significant filmmaking movement to come out of Germany since the 1970s. Its central thesis that the movement should

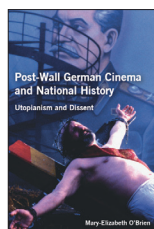
be regarded as a "counter-cinema" is built around the unique style of realism employed in the films of this movement.

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MARY-ELIZABETH O'BRIEN

This book looks at history films made since 1989, exploring how utopianism and political dissent have shaped German identity. At issue is the extent to

which these films contribute to a narrative that legitimizes the German nation-state.

£19.99/\$45.00, January 2014

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THE MANY FACES OF WEIMAR CINEMA

Rediscovering Germany's Filmic Legacy
Edited by CHRISTIAN ROGOWSKI

Weimar cinema has often been equated with some *auteurist* filmmakers, canonical films, or even "expressionist film." This new source material

calls for a re-evaluation that considers lesser-known directors and producers, popular genres, experiments of the avant-garde, and nonfiction films, all of which are addressed in this volume.

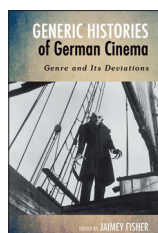
£19.99/\$39.95, December 2011

978 1 57113 532 2, eBook 978 15711 385 21, 61 b/w illus.; 368pp, 9 x 6 in, PB

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GENERIC HISTORIES OF GERMAN CINEMA

Genre & Its Deviations

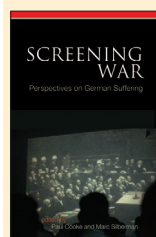
Edited by JAIMEY FISHER

Traces a series of key genres - including horror, science fiction, the thriller, *Heimat* films, and war films, among others - over the course of German cinema history. This focus on genre and history encourages rethinking of the traditional opposition (and hierarchy) between art and popular cinema that has informed German film studies and its approaches.

£75.00/\$95.00, October 2013

978 1 57113 570 4, eBook 978 15804 682 20, 64 b/w illus.; 334pp, 9 x 6 in, HB
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SCREENING WAR

Perspectives on German Suffering

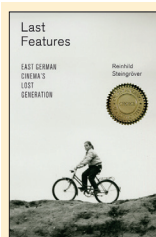
Edited by PAUL COOKE
& MARC SILBERMAN

Recent German visual culture repeatedly explores how ordinary Germans suffered during and after the war, yet this previously taboo topic, has a long tradition on the German screen. *Screening War* explores how images of German suffering have been part of Germans' attempts to face the trauma of the past and construct a contemporary place for themselves in the world.

£65.00/\$85.00, July 2010

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LAST FEATURES

East German Cinema's Lost Generation

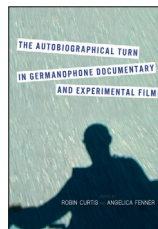
REINHILD STEINGRÖVER

As the Berlin Wall was on the verge of collapse, a group of young East German filmmakers produced around thirty stylistically diverse films that, mostly, were lost in the political upheaval of the *Wende* - until recently. Drawing on archival research and interviews with directors, writers, and editors, *Last Features* is the story of these forgotten films.

£65.00/\$85.00, February 2014

978 1 57113 555 1, 24 b/w illus.; 272pp, 9 x 6 in, HB
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THE AUTOBIOGRAPHICAL TURN IN GERMANOPHONE DOCUMENTARY & EXPERIMENTAL FILM

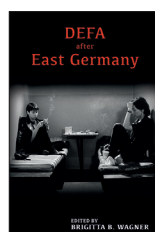
Edited by ROBIN CURTIS
& ANGELICA FENNER

The essays in this volume trace the range of politically and theoretically informed taboos, critiques, and proclivities that shape autobiographical filmmaking in German-speaking countries. In doing so, they delineate a new historically and culturally specific model for contemplating autobiographical non-fiction film and video.

£80.00/\$99.00, November 2014

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DEFA AFTER EAST GERMANY

Edited by BRIGITTA B. WAGNER

German scholars, film professionals, and cultural figures paint a complex portrait of East German film art and representation following the fall of the Berlin Wall. Essays in this collection introduce eighteen key DEFA films and combine historical, analytical, autobiographical, cultural-political, and journalistic discourses to explore the tension between the hopes and frustrations expressed in these films, alongside historical and political context.

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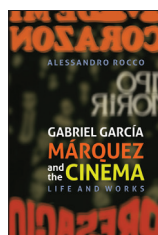
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GABRIEL GARCÍA MÁRQUEZ & THE CINEMA

Life & Works

ALESSANDRO ROCCO

This is the first detailed study of the author's wide-ranging filmography. Rocco shows that, far from being an occasional occupation, García

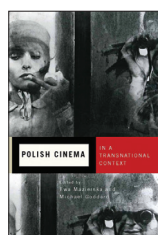
Márquez's film work forms an intrinsic part of his overall aesthetic and literary poetics.

£60.00/\$99.00, October 2014

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POLISH CINEMA IN A TRANSNATIONAL CONTEXT

Edited by EWA MAZIERSKA & MICHAEL GODDARD

Despite the recent opening up of Poland to global influences, approaches to Polish cinema has remained largely within a resolutely national framework. This title addresses this situation by examining the international reception of Polish films in Europe and North America, Polish international co-productions and the presence of Polish performers in foreign films, and the works of subversive émigré auteurs.

£75.00/\$90.00, March 2014

978 1 58046 468 0, 26 b/w illus.; 342pp, 9 x 6 in, HB

Rochester Studies in East & Central Europe

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EL NIÑO EN EL CINE ARGENTINO DE LA POSTDICTADURA (1983-2008)

alegoría y nostalgia

SOPHIE DUFAYS

Studies the role of the child character in Argentine fiction cinema of the post-dictatorship period. The analysis of about ten films directed between 1983 and 2008, combined with theoretical considerations, explores the meanings that childhood and family have acquired in cinema and in the Argentine post-dictatorial context.

£60.00/\$99.00, November 2014

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Interrogating the Transnational in Spanish & Latin American Film

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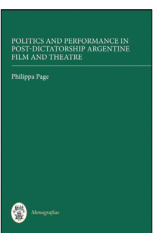
countries (Spain, Portugal and Latin America), and in particular the impact that co-production and supranational funding initiatives are having on both the film industries and the film of Latin America in the twenty-first century.

\$99.00/£60.00, August 2013

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POLITICS & PERFORMANCE IN POST-DICTATORSHIP ARGENTINE FILM & THEATRE

PHILIPPA PAGE

This comparative study examines the strategies of re-politicization and socialization employed in

contemporary Argentine film and theatre in the wake of the 1976-83 dictatorship. It focuses on the socio-political facets of performance across a range of films and dramatic compositions, highlighting the manner in which the trope of performance represents the place in which film and theatre experiment with generic and mediatic hybridization.

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Memoria, sujeto y formación de la identidad democrática Española

ISABEL M. ESTRADA

The title contends that the documentary genre challenges Spanish identity as it was conceived by the teleological historical project of the Transition. It carries out a comparative analysis of the visual discourse of the documentary and the narrative discourses of history and testimony, paying special attention to the relations of power among them.

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