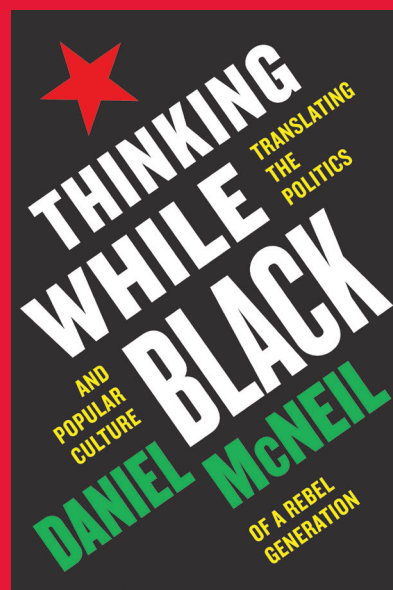
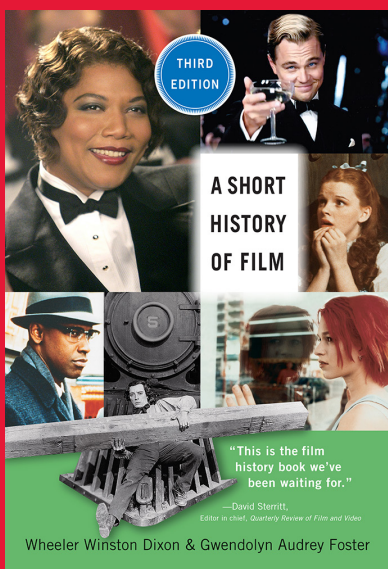
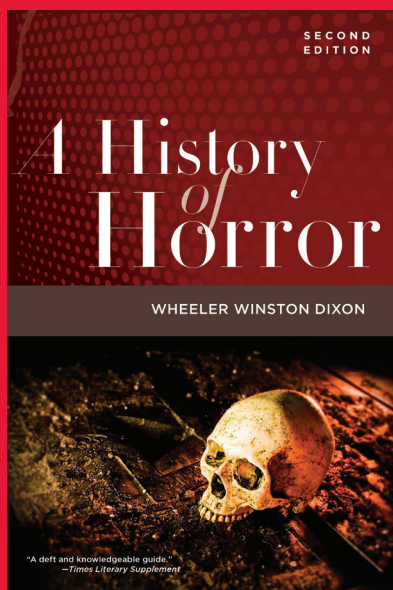
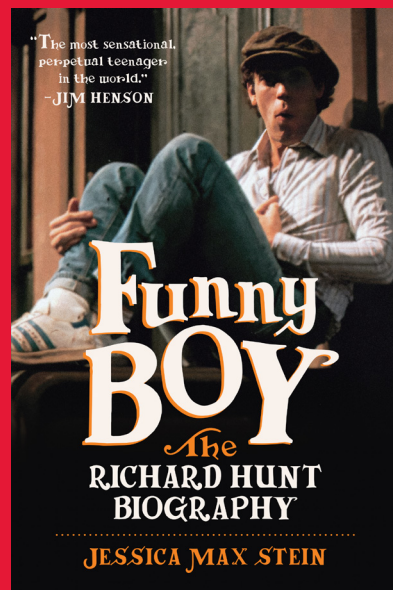
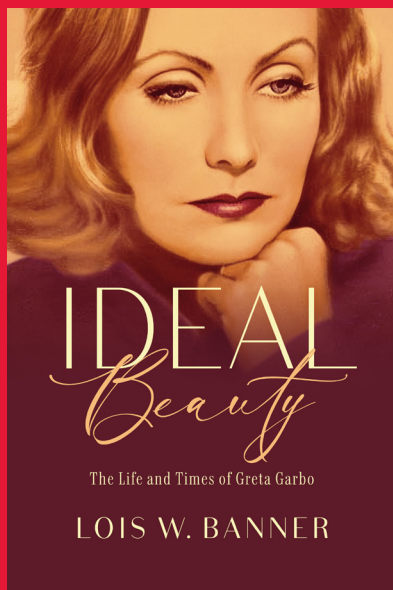


Film and Media Studies

2024-25



NEW IN PAPERBACK

Cinema '62

The Greatest Year at the Movies

STEPHEN FARBER AND MICHAEL McCLELLAN

FOREWORD BY BILL CONDON

"I wouldn't have pointed to 1962 as a landmark year for movies, but Stephen Farber and Michael McClellan have proven me wrong. Their knowledgeable and persuasive book spotlights diverse films from the U.S. and abroad that put today's mainstream releases to shame. Can you imagine a menu of superior movies like *Lolita*, *The Manchurian Candidate*, *Ride the High Country*, *Days of Wine and Roses* and *The Music Man* all coming out in one twelve-month period? The authors provide valuable context for this lineup, a treasure trove well worth celebrating."

—Leonard Maltin, film critic and historian

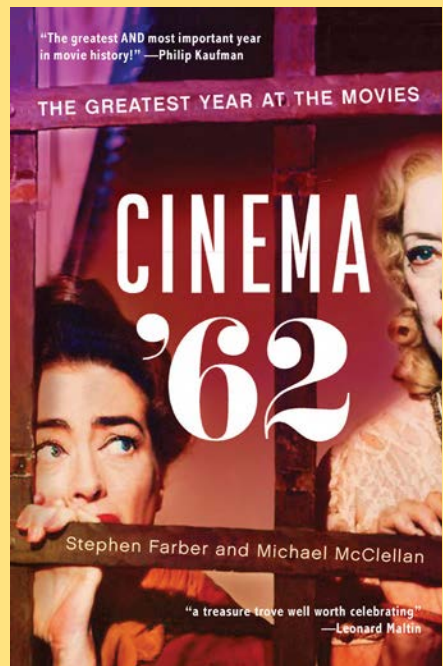
Most conventional film histories dismiss the early 1960s as a pallid era, a downtime between the heights of the classic studio system and the rise of New Hollywood directors like Scorsese and Altman in the 1970s. It seemed to be a moment when the movie industry was floundering as the popularity of television caused a downturn in cinema attendance. *Cinema '62* challenges these assumptions by making the bold claim that 1962 was a peak year for film, with a high standard of quality that has not been equaled since.

Stephen Farber and Michael McClellan show how 1962 saw great late-period work by classic Hollywood directors like John Ford, Howard Hawks, and John Huston, as well as stars like Bette Davis, James Stewart, Katharine Hepburn, and Barbara Stanwyck. Yet it was also a seminal year for talented young directors like Sidney Lumet, Sam Peckinpah, and Stanley Kubrick, not to mention rising stars like Warren Beatty, Jane Fonda, Robert Redford, Peter O'Toole, and Omar Sharif. Above all, 1962—the year of *To Kill a Mockingbird* and *The Manchurian Candidate*—gave cinema attendees the kinds of adult, artistic, and uncompromising visions they would never see on television, including classics from Fellini, Bergman, and Kurosawa. Culminating in an analysis of the year's Best Picture winner and top-grossing film, *Lawrence of Arabia*, and the factors that made that magnificent epic possible, *Cinema '62* makes a strong case that the movies peaked in the Kennedy era.

STEPHEN FARBER was president of the Los Angeles Film Critics Association from 2012 to 2016 and currently serves as a faculty member at UCLA, teaching film criticism.

MICHAEL McCLELLAN is the former senior vice president/head film buyer for Landmark Theatres and served on the board of appeals of the Classification and Ratings Administration of the MPAA. He currently coproduces a classic film series in Los Angeles.

BILL CONDON won an Academy Award for his screenplay of *Gods and Monsters* in 1998. He received a screenwriting nomination for the Oscar-winning best picture of 2002, *Chicago*. His other credits as director include *Kinsey*, *Dreamgirls*, *Mr. Holmes*, *Beauty and the Beast*, and *The Good Liar*.



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Film Studies

Global Film Color

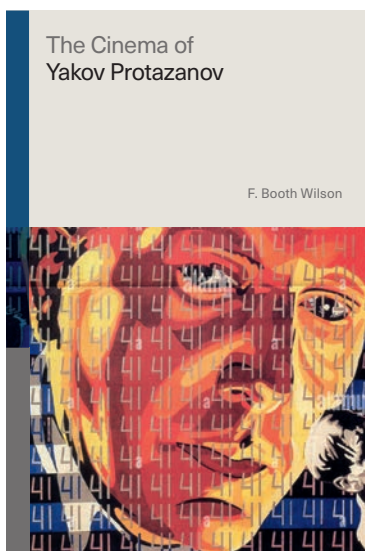
The Monopack Revolution at Midcentury

EDITED BY SARAH STREET AND JOSHUA YUMIBE

Global Film Color: The Monopack Revolution at Midcentury explores color filmmaking in a variety of countries and regions including India, China, Japan, and Russia, and across Europe and Africa. Most previous accounts of color film have concentrated on early 20th century color processes and Technicolor. Far less is known about the introduction and application of color technologies in the period from the mid-1940s to the 1980s, when photochemical, "monopack" color stocks came to dominate global film markets. As Eastmancolor, Agfacolor, Fujicolor and other film stocks became broadly available and affordable, national film industries increasingly converted to color, transforming the look and feel of global cinema. Covering a broad range of perspectives, the chapters explore themes such as transnational flows, knowledge exchange and transfer, the cyclical and asymmetrical circulation of technology in a global context, as well as the accompanying transformation of color film aesthetics in the postwar decades..

SARAH STREET is a professor of film and Foundation Chair of Drama at the University of Bristol in the UK. She has written and coedited several books, including *Colour Films in Britain: The Negotiation of Innovation, 1900–1955* and *Chromatic Modernity: Color, Cinema, and Media of the 1920s*, coauthored with Joshua Yumibe.

JOSHUA YUMIBE is a professor of film studies and English at Michigan State University. He has written, edited, and coedited several books, including *Moving Color: Early Film, Mass Culture, Modernism* (Rutgers University Press) and *Fantasia of Color in Early Cinema*, coauthored with Giovanna Fossati, Tom Gunning, and Jonathon Rosen.



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Film Studies

The Cinema of Yakov Protazanov

F. BOOTH WILSON

Best known for *Aelita* (1924), the classic science-fiction film of the Soviet silent era, Yakov Protazanov directed over a hundred films in a career spanning three decades. Called "the Russian D.W. Griffith" in the 1910s for his formative role in the first movies in the last years of the Russian Empire, he fled the civil war and maintained a successful career in Europe before making an unusual decision to return to Russia, now under Soviet power. There his films continued their remarkable success with audiences, undergoing a bewildering and often brutal revolutionary transformation. Rather than treating him as an indistinct, if capable, craftsman, *The Cinema of Yakov Protazanov* argues that his films are suffused with a unique creative vision that reflects both his mind-set as a traditional Russian intellectual and his experience of dislocation and migration after 1917. As he adapted his films to revolutionary culture, they intermingled different voices and reinterpreted his past work from a disavowed era. Offering fresh perspectives of Protazanov's films, the book will give readers a new appreciation of his career. The book offers a uniquely valuable vantage point from which to explore how cinema reflected a society in transformation and a seminal moment in the development of cinematic art.

F. BOOTH WILSON is a lecturer in the Department of Film and Media at the University of California, Berkeley. He has published extensively on film history, theory, and aesthetics in a variety of scholarly journals.

Global Film Directors

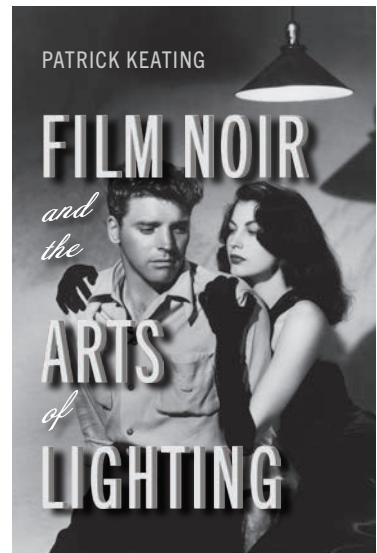
Film Noir and the Arts of Lighting

PATRICK KEATING

More than any other set of films from the classical era, the Hollywood film noir is known for its lighting: the cast shadows, the blinking street signs, the eyes sparkling in the darkness. Each effect is rich in symbolism, evoking a world of danger and doppelgangers. But what happens if we set aside the symbolism? This book offers a new account of film noir lighting, grounded in a larger theory of Hollywood cinematography as emotionally engaging storytelling. Above all, noir lighting is dynamic, switching from darkness to brightness and back again as characters change, locations shift, and fates unfold. Richly illustrated, *Film Noir and the Arts of Lighting* features in-depth analyses of eleven classic movies: *The Asphalt Jungle*, *Sorry, Wrong Number*, *Odds against Tomorrow*, *The Letter*, *I Wake Up Screaming*, *Phantom Lady*, *Strangers on a Train*, *Sweet Smell of Success*, *Gaslight*, *Secret beyond the Door*, and *Touch of Evil*.

PATRICK KEATING is a professor in the Department of Communication at Trinity University, Texas. He is the author of *The Dynamic Frame: Camera Movement in Classical Hollywood* and the editor of *Cinematography* (Rutgers University Press).

Techniques of the Moving Image



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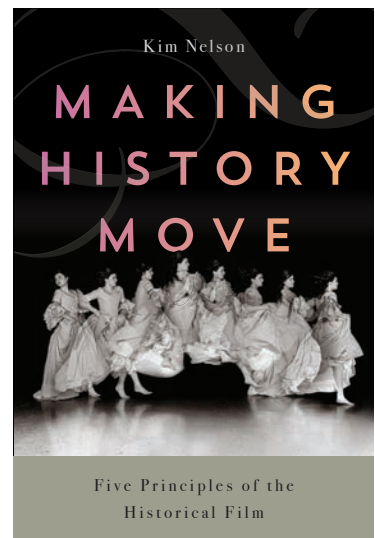
Making History Move

Five Principles of the Historical Film

KIM NELSON

Making History Move: Five Principles of the Historical Film consolidates decades of scholarship investigating history in visual culture in the fields of film and media, cultural studies, and history. The book develops insights across these fields, including philosophical considerations of film and history, to clarify the form and function of history in moving images. It addresses the implications of the historical film on public historical consciousness in a systematic way, presenting criteria for engaging and assessing the truth status of depictions of the past. Its chapters offer a detailed methodology for analyzing history in moving images for the digital age, proposing five principles of analysis to organize past and future scholarship in this vital, interdisciplinary field of study. Including films such as *The Birth of a Nation*, *Gone with the Wind*, *Lawrence of Arabia*, and *Saving Private Ryan*, the book sets the stage to examine the most influential form of history with the most significant impact on public perceptions of the past.

KIM NELSON is the director of the Humanities Research Group and an associate professor of cinema arts in the School of Creative Arts at the University of Windsor in Canada. Her work has screened at international film festivals and on university campuses across Canada, the U.S., and Europe and has been broadcast nationally on the Canadian Broadcast Corporation (CBC), as well as online with KCET in the U.S.



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Film • Cultural Studies

Ideal Beauty

The Life and Times of Greta Garbo

LOIS W. BANNER

"In this scrupulously researched book, Lois Banner brings a novel and insightful approach to the study of film icon Greta Garbo by examining her life and relation to standards of beauty, as well as surfacing previously unheralded issues: those who found her unattractive, the role of "Garbo Maniacs" in her star discourse, her power at MGM, the toll of her hidden illnesses, the place of religion in her life, the celebrity world in which she circulated post-Hollywood retirement. Thus, *Ideal Beauty* combines biography, film analysis, and social/feminist history in a scholarly yet approachable fashion. A must for all Garbo aficionados."

—Lucy Fischer, Distinguished Professor Emerita,
University of Pittsburgh

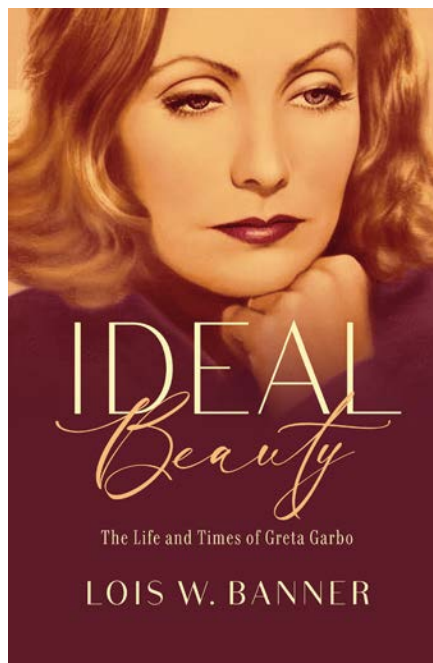
"In this illuminating biography of Greta Garbo, Lois Banner brings her skills and talents as a perceptive feminist, accomplished historian, and keen cultural observer to move beyond the myths and stereotypes to uncover the life and times of this iconic Hollywood beauty. A great read!"

—Lary May, author of *Screening out the Past* and editor of
Recasting America

One of the silver screen's greatest beauties, Greta Garbo was also one of its most profound enigmas. A star in both silent pictures and talkies, Garbo kept viewers riveted with understated performances that suggested deep melancholy and strong desires roiling just under the surface. And offscreen, the intensely private Garbo was perhaps even more mysterious and alluring, as her retirement from Hollywood at age thirty-six only fueled the public's fascination.

Ideal Beauty reveals the woman behind the mystique, a woman who overcame an impoverished childhood to become a student at the Swedish Royal Dramatic Academy, an actress in European films, and ultimately a Hollywood star. Chronicling her tough negotiations with Louis B. Mayer at MGM, it shows how Garbo carved out enough power in Hollywood to craft a distinctly new feminist screen presence in films like *Queen Christina*. Banner draws on over ten years of in-depth archival research in Sweden, Germany, France, and the United States to demonstrate how, away from the camera's glare, Garbo's life was even more intriguing. *Ideal Beauty* takes a fresh look at an icon who helped to define female beauty in the twentieth century and provides answers to much-debated questions about Garbo's childhood, sexuality, career, illnesses and breakdowns, and spiritual awakening.

LOIS W. BANNER is a Professor Emerita of History at the University of Southern California. The first female president of the American Studies Association, she also co-founded the Berkshire Conference in Women's History. Her many books include *Marilyn: The Passion and the Paradox* and *American Beauty*.



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Biography • Film

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Happy Days

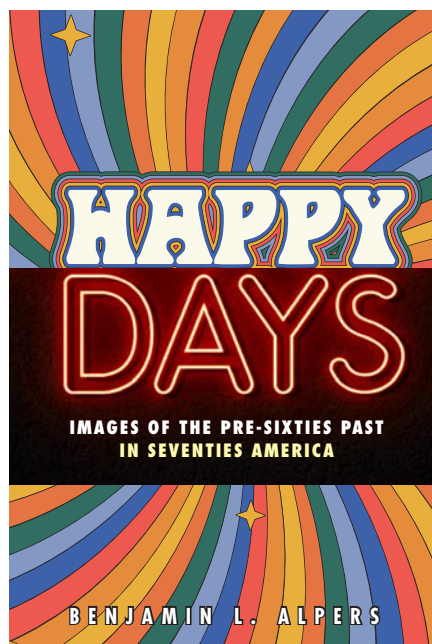
Images of the Pre-Sixties Past in Seventies America

BENJAMIN L. ALPERS

After the techno-futurism of the 1950s and the utopian 1960s vision of a “great society,” the 1970s saw Americans turning to the past as a source for both nostalgic escapism and serious reflection on the nation’s history. While some popular works like *Grease* presented the relatively recent past as a more innocent time, far away from the nation’s post-Vietnam, post-Watergate malaise, others like *Roots* used America’s bicentennial as an occasion for deep soul-searching.

Happy Days investigates how 1970s popular culture was obsessed with America’s past but often offered radically different interpretations of the same historical events and icons. Even the figure of the greaser, once an icon of juvenile delinquency, was made family-friendly by Henry Winkler’s Fonzie at the same time that he was being appropriated in more threatening ways by punk and gay subcultures. The cultural historian Benjamin Alpers discovers similar levels of ambivalence toward the past in 1970s neo-noir films, representations of America’s founding, and neo-slave narratives by Alex Haley and Octavia Butler. By exploring how Americans used the 1970s to construct divergent representations of their shared history, he identifies it as a pivotal moment in the nation’s ideological fracturing.

BENJAMIN L. ALPERS is a Reach for Excellence Associate Professor of History in the Honors College at the University of Oklahoma. He is the author of *Dictators, Democracy, and American Public Culture: Envisioning the Totalitarian Enemy, 1920s–1950s*.



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U.S. History • Popular Culture

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New Israeli Horror

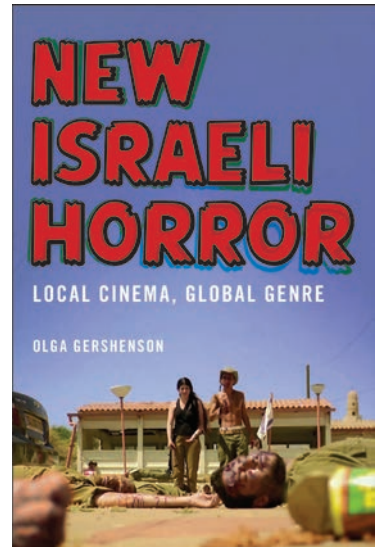
Local Cinema, Global Genre

OLGA GERSHENSON

Before 2010, there were no Israeli horror films. Then distinctly Israeli serial killers, zombies, vampires, and ghosts invaded local screens. The next decade saw a blossoming of the genre by young Israeli filmmakers. *New Israeli Horror* is the first book to tell their story. Through in-depth analysis, engaging storytelling, and interviews with the filmmakers, Olga Gershenson explores their films from inception to reception. She shows how these films challenge traditional representations of Israel and its people, while also appealing to audiences around the world.

Gershenson introduces an innovative conceptual framework of adaptation, which explains how filmmakers adapt global genre tropes to local reality. It illuminates the ways in which Israeli horror borrows and diverges from its international models. *New Israeli Horror* offers an exciting and original contribution to our understanding of both Israeli cinema and the horror genre.

OLGA GERSHENSON is a professor of Judaic and Near Eastern studies and of film studies at the University of Massachusetts Amherst. She is the author of *The Phantom Holocaust: Soviet Cinema and Jewish Catastrophe* (Rutgers University Press) and *Gesher: Russian Theater in Israel* and the editor of *Ladies and Gents: Public Toilets and Gender*.



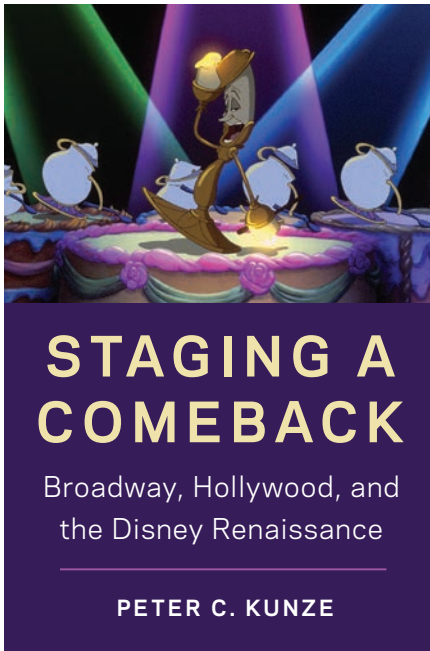
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Staging a Comeback

Broadway, Hollywood, and the Disney Renaissance

PETER C. KUNZE

"Peter Kunze's *Staging a Comeback* brings a fresh perspective to the Disney 'renaissance' of the 1980s and '90s. He examines these films' historical connection to the theatricality, anthropomorphic performance, and mediated liveness of classic animation. The book is also noteworthy for the author's innovative research methods, in light of the studio's reluctance to open up to independent scholarship. Kunze shows that if you can't enter the castle over the moat, you can storm it by way of the ramparts."

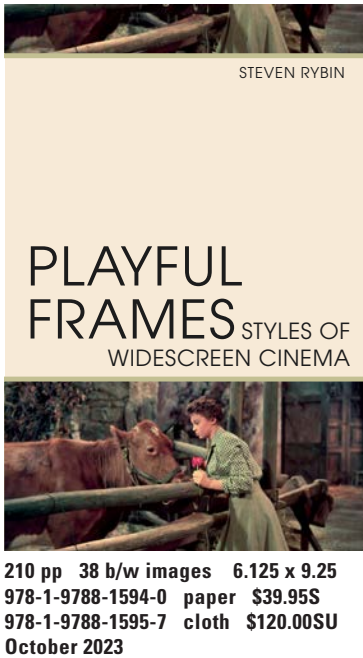
—Donald Crafton, author of *Shadow of a Mouse: Performance, Belief, and World-Making in Animation*

"*Staging a Comeback* tells a fascinating, complex story of corporate ambition, artistic vision, and theatrical collaboration. Kunze brilliantly reveals how the interdependence of theatre and animation, New York City and theme parks, Hollywood producers and Broadway musical theater artists enabled Disney's breathtaking success."

—Stacy Wolf, author of *Beyond Broadway: The Pleasure and Promise of Musical Theatre across America*

In the early 1980s, Walt Disney Productions was struggling, largely bolstered by the success of its theme parks. Within fifteen years, however, it had become one of the most powerful entertainment conglomerates in the world. *Staging a Comeback: Broadway, Hollywood, and the Disney Renaissance* argues that far from an executive feat, this impressive turnaround was accomplished in no small part by the storytellers recruited during this period. Drawing from archival research, interviews, and textual analysis, Peter C. Kunze examines how the hiring of theatrically trained talent into managerial and production positions reorganized the lagging animation division and revitalized its output. By *Aladdin*, it was clear that animation—not live action—was the center of a veritable "renaissance" at Disney, and the animated musicals driving this revival laid the groundwork for the company's growth into Broadway theatrical production. The Disney renaissance not only reinvigorated the Walt Disney Company but both reflects and influenced changes in Broadway and Hollywood more broadly.

PETER C. KUNZE is an assistant professor of communication at Tulane University. He is the editor or coeditor of several books, including *The Films of Wes Anderson: Critical Essays on an Indiewood Icon*, *American-Australian Cinema: Transnational Connections*, and *Taking a Stand: Contemporary US Stand-Up Comedians as Public Intellectuals*.



Playful Frames

Styles of Widescreen Cinema

STEVEN RYBIN

A widescreen frame in cinema beckons the eye to playfully, creatively roam. Such technology also gives inventive filmmakers room to disrupt and redirect audience expectations, surprising viewers through the use of a wider, more expansive screen. *Playful Frames: Styles of Widescreen Cinema* studies the poetics of the auteur-driven widescreen image, offering nimble, expansive analyses of the work of four distinctive filmmakers—Jean Negulesco, Blake Edwards, Robert Altman, and John Carpenter—who creatively inhabited the nooks and crannies of widescreen moviemaking during the final decades of the twentieth century. Exploring the relationship between aspect ratio and subject matter, *Playful Frames* shows how directors make puckish use of widescreen technology. All four of these distinctive filmmakers reimagined popular genres (such as melodrama, slapstick comedy, film noir, science fiction, and horror cinema) through their use of the wide frame, and each brings a range of intermedial interests (painting, performance, and music) to their use of the widescreen image. This study looks specifically at the technological underpinnings, aesthetic shapes, and interpretive implications of these four directors' creative use of widescreen, offering a way to reconsider the way wide imagery still has the potential to amaze and move us today.

STEVEN RYBIN is an associate professor of film studies at Minnesota State University, Mankato. His books as author include *Shots to the Heart: For the Love of Film Performance*, *Geraldine Chaplin: The Gift of Film Performance*, and *Gestures of Love: Romancing Performance in Classical Hollywood Cinema*.

Film and Media Studies



There She Goes Again

Gender, Power, and Knowledge in Contemporary Film and Television Franchises

AVIVA DOVE-VIEBAHN

There She Goes Again interrogates the representation of ostensibly powerful women in transmedia franchises, examining how presumed feminine traits—love, empathy, altruism, diplomacy—are alternately lauded and repudiated as possibilities for effecting long-lasting social change. By questioning how these franchises reimagine their protagonists over time, the book reflects on the role that gendered exceptionalism plays in social and political action, as well as what forms of knowledge and power are presumed distinctly feminine. The franchises explored in this book illustrate the ambivalent (post)feminist representation of women protagonists as uniquely gifted in ways both gendered and seemingly ungendered, and yet inherently bound to expressions of their femininity. At heart, *There She Goes Again* asks under what terms and in what contexts women protagonists are imagined, envisioned, embodied, and replicated in media. Especially now, in a period of gradually increasing representation, women protagonists demonstrate the importance of considering how we should define—and whether we need—feminine forms of knowledge and power.

AVIVA DOVE-VIEBAHN is an assistant professor of film and media studies at Arizona State University, as well as a frequent contributor to *Ms.* magazine and a screenwriter. She is the coeditor of *Public Feminisms: From Academy to Community*.

Film and Television • Women's Studies
Popular Culture

Triumph over Containment

American Film in the 1950s

ROBERT P. KOLKER

"Unabashedly autobiographical and unapologetically auteurist, Robert Kolker's trip into the fever heat of 1950s American cinema is an eloquent and erudite delight."

—Peter Stanfield, author of *The Cool and the Crazy: Pop Fifties Cinema*

"Robert Kolker ingeniously uses George Kennan's Cold War strategy of 'containment' as a metaphor to illuminate the complex interplay between movies and politics in this personal, yet incisive exploration of America's pop culture in the 1950s."

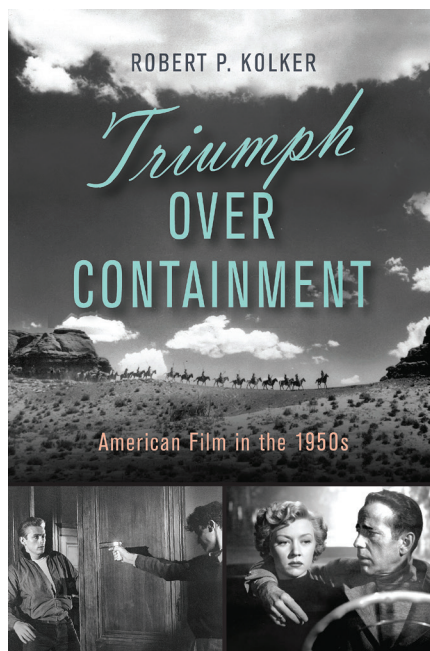
—Peter Biskind, author of *Seeing is Believing* and *Easy Riders, Raging Bulls*

The long 1950s, which extend back to the early postwar period and forward into the early 1960s, were a period of "containment culture" in America, as the media worked to reinforce traditional family values and suspected communist sympathizers were blacklisted from the entertainment industry. Yet some brave filmmakers and actors still challenged the status quo to produce indelible and imaginative work that delivered uncomfortable truths to Cold War audiences.

Triumph Over Containment offers an uncompromising look at some of the era's greatest films and directors, from household names like Alfred Hitchcock and Stanley Kubrick to lesser-known iconoclasts like Samuel Fuller and Ida Lupino. Taking in everything from *The Thing from Another World* (1951) to *Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb* (1964), acclaimed film scholar Robert P. Kolker scours a variety of different genres to find pockets of resistance to the repressive and oppressive norms of Cold War culture. He devotes special attention to two quintessential 1950s genres—the melodrama and the science fiction film—that might seem like polar opposites, but each offered pointed responses to containment culture.

This book takes a fresh look at such directors as Nicholas Ray, John Ford, and Orson Welles, while giving readers a new appreciation for the depth and artistry of 1950s Hollywood films.

ROBERT P. KOLKER is a professor emeritus at the University of Maryland in College Park. He is author of numerous books, including *The Extraordinary Image: Orson Welles, Alfred Hitchcock, Stanley Kubrick and the Reimagining of Cinema* (Rutgers University Press), *A Cinema of Loneliness, Film, Form, and Culture*, and, with Nathan Abrams, *Eyes Wide Shut: Stanley Kubrick and the Making of his Final Film*. He is currently at work on a biography of Stanley Kubrick with Nathan Abrams.



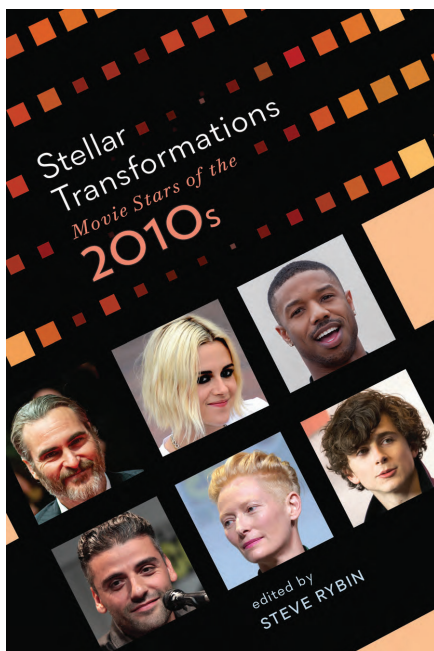
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Chapter Seven: "How Can You Say You Love Me...?": Melodrama
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Stellar Transformations

Movie Stars of the 2010s

EDITED BY STEVEN RYBIN

"Taking up stardom in the tumultuous teens, this volume shows that as 'the pictures got small' and film stars were experienced via streaming services and social media as much if not more than on cinema screens—and as the death of cinema was proclaimed again and again—stardom enlarged to include more diverse actors who could speak to both niche and global audiences in well-crafted actorly performances in films ranging from small independent features to global blockbusters."

—Pamela Robertson Wojcik, co-editor of *Media Crossroads: Intersections of Space and Identity in Screen Cultures*

"This illuminating volume examines a diverse selection of contemporary stars with varied career paths and personas, exploring how stardom is constructed, negotiated, and maintained in a rapidly changing industry."

—David R. Coon, author of *Turning the Page: Storytelling as Activism in Queer Film and Media*

Stellar Transformations: Movie Stars of the 2010s circles around questions of stardom, performance, and their cultural contexts in ways that remind us of the alluring magic of stars while also bringing to the fore the changing ways in which viewers engaged with them during the last decade. A salient idea that guides much of the collection is the one of transformation, expressed in these pages as the way in which post-millennial movie stars are in one way or another reshaping ideas of performance and star presence, either through the self-conscious revision of aspects of their own personas or in redirecting or progressing some earlier aspect of the culture. Including a diverse lineup of stars such as Oscar Isaac, Kristen Stewart, Tilda Swinton, and Tyler Perry, the chapters in *Stellar Transformations* paint the portrait of the meaning of star images during the complex decade of the 2010s, and in doing so will offer useful case studies for scholars and students engaged in the study of stardom, celebrity, and performance in cinema.

STEVEN RYBIN is an associate professor of film studies in the Department of English at Minnesota State University, Mankato. He is the author of several books, including *Geraldine Chaplin: The Gift of Film Performance* and *Gestures of Love: Romancing Performance in Classical Hollywood Cinema*.

Star Decades: American Culture/American Cinema

American Cinema of the 2010s

Themes and Variations

EDITED BY DENNIS BINGHAM

"American Cinema of the 2010s offers a lively compendium of insights about the complicated relationship between Hollywood cinema and the cultural zeitgeist."

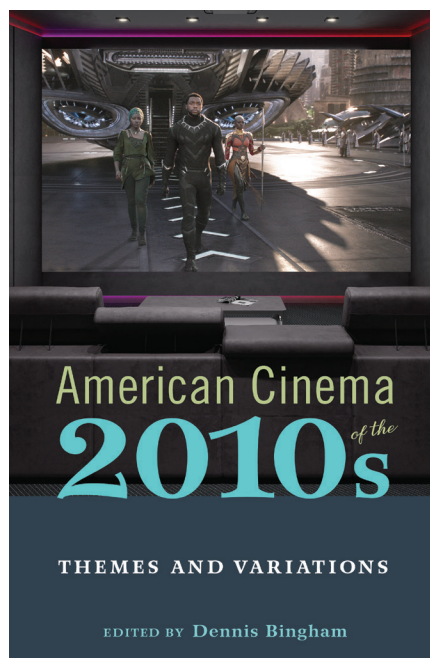
—Virginia Wexman, editor of *Directing*

The 2010s might be remembered as a time of increased polarization in American life. The decade contained both the Obama era and the Trump era, and as the nation's political fissures widened, so did the gap between the haves and have-nots. Hollywood reflected these divisions, choosing to concentrate on big franchise blockbusters at the expense of mid-budget films, while new players like Netflix and Amazon offered fresh opportunities for low-budget and independent filmmakers. As the movie business changed, films ranging from *American Sniper* to *Get Out* found ways to speak to the concerns of a divided nation.

The newest installment in the Screen Decades series, *American Cinema in the 2010s* takes a close look at the memorable movies, visionary filmmakers, and behind-the-scenes drama that made this decade such an exciting time to be a moviegoer. Each chapter offers an in-depth examination of a specific year, covering a wide variety of films, from blockbuster superhero movies like *Black Panther* and animated films like *Frozen* to smaller-budget biopics like *I, Tonya* and horror films like *Hereditary*. This volume introduces readers to a decade in which established auteurs like Quentin Tarantino were joined by an exceptionally diverse set of new talents, taking American cinema in new directions.

DENNIS BINGHAM is a professor of English and the director of the film studies program at Indiana University-Purdue University Indianapolis. He is the author of several books including *Whose Lives Are They Anyway?: The Biopic as Contemporary Film Genre*.

Screen Decades: American Culture/American Cinema



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The Baseball Film

A Cultural and Transmedia History

AARON BAKER

"Aaron Baker's history of how film has represented baseball as a component of American society stands alone. Replete with exceptionally perceptive observations about dozens of baseball films, this book is a 'must' read for students of the game."

—Benjamin G. Rader, author of *Baseball: A History of America's Game*, 4th ed.

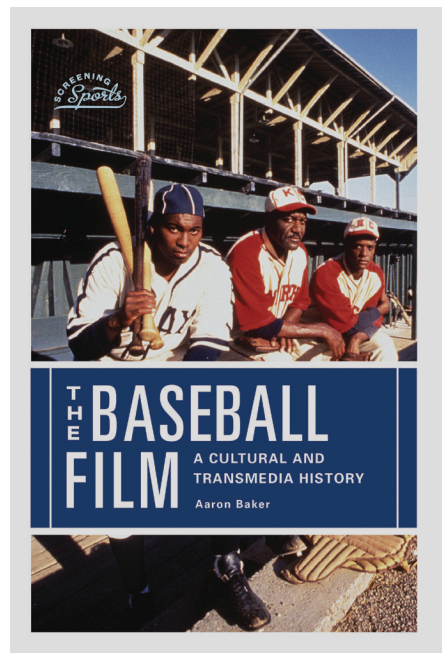
Baseball has long been viewed as the Great American Pastime, so it is no surprise that the sport has inspired many Hollywood films and television series. But how do these works depict the game, its players, fans, and place in American society?

This study offers an extensive look at nearly one hundred years of baseball-themed movies, documentaries, and TV shows. Film and sports scholar Aaron Baker examines works like *A League of their Own* (1992) and *Sugar* (2008), which dramatize the underrepresented contributions of female and immigrant players, alongside classic baseball movies like *The Natural* that are full of nostalgia for a time when native-born white men could use the game to achieve the American dream. He further explores how biopics have both mythologized and demystified such legendary figures as Ty Cobb, Babe Ruth, Lou Gehrig, Jackie Robinson and Fernando Valenzuela.

The Baseball Film charts the variety of ways that Hollywood presents the game as integral to American life, whether showing Little League as a site of parent-child bonding or depicting fans' lifelong love affairs with their home teams. Covering everything from *Bull Durham* (1988) to *The Bad News Bears* (1976), this book offers an essential look at one of the most cinematic of all sports.

AARON BAKER is a professor of film and media studies at Arizona State University in Tempe. Author of the books *Steven Soderbergh* and *Contesting Identity: Sports in American Film*, he also edited the collections *A Companion to Martin Scorsese* and *Out of Bounds: Sports, Media and the Politics of Identity*.

Screening Sports



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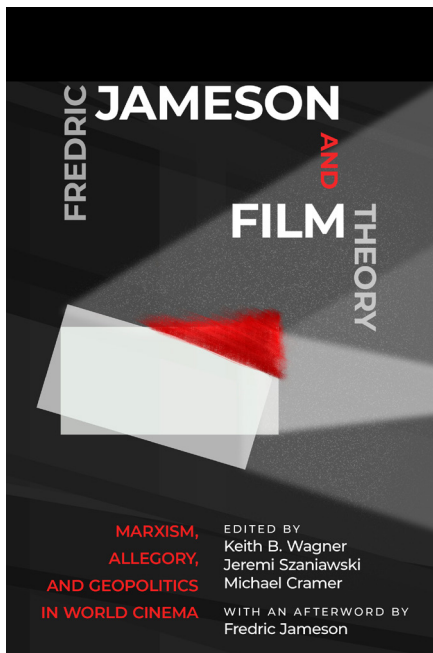
Film • Sports

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Fredric Jameson and Film Theory

Marxism, Allegory, and Geopolitics in World Cinema

EDITED BY KEITH B. WAGNER, JEREMI SZANIAWSKI, AND MICHAEL CRAMER

"This exciting volume explicates the Jamesonian project while also extending and—sometimes—taking issue with it. It will be regarded as a major landmark in film studies."

—Carl Freedman, author of *Critical Theory and Science Fiction*

"This collection offers a thoughtful reckoning with the impact of Jameson's work on film studies to date while also charting a critical agenda for a Jamesonian film studies to come. Drawing on an international range of scholars, *Fredric Jameson and Film Theory* answers Jameson's call to map the relation of individual films to the world-system of capitalism, illuminating along the way exciting new avenues for film theory and criticism."

—Derek Nystrom, author of *Hard Hats, Rednecks, and Macho Men: Class in 1970s American Cinema*

"The excellent essays collected here revisit some of Jameson's explicit filmic engagements before scaling out to explore the wider utility of Jamesonian theoretical models in contexts that he did not necessarily address. In so doing, *Fredric Jameson and Film Theory* exemplifies one of its central claims, the importance of Jameson's work for thinking about the 'global turn' in film studies."

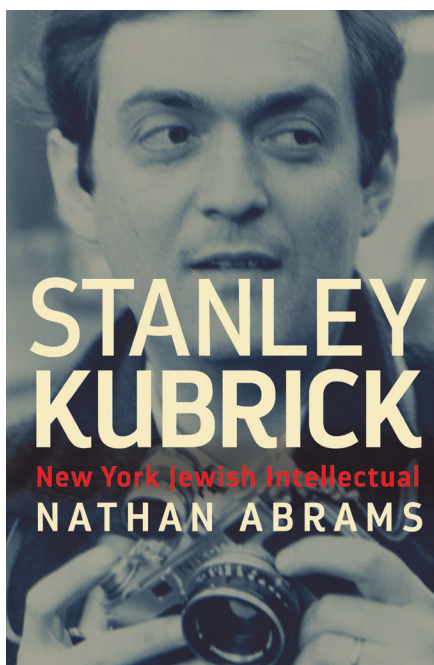
—Joseph Jonghyun Jeon, author of *Vicious Circuits: Korea's IMF Cinema and the End of the American Century*

A radical new intervention into film studies and Marxist cultural studies, this book considers the contributions of Fredric Jameson to film studies, and finds scholars applying, questioning, and developing his ideas in a wide-ranging collection of case studies from around the globe.

KEITH B. WAGNER is an assistant professor of global media and culture and director of doctoral research in film and media studies at University College London in the United Kingdom. He is the coeditor of *Neoliberalism and Global Cinema: Capital, Culture and Marxist Critique*.

JEREMI SZANIAWSKI is an assistant professor of film studies and comparative literature, and the Amesbury Professor of Polish language and culture at the University of Massachusetts at Amherst. He is the author of *The Cinema of Alexander Sokurov: Figures of Paradox*.

MICHAEL CRAMER is a professor of cinema studies at Sarah Lawrence College in Bronxville, New York. He is the author of *Utopian Television: Roberto Rossellini, Peter Watkins, and Jean-Luc Godard Beyond Cinema*.



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—*Wall Street Journal*

NATHAN ABRAMS is a professor of film studies at Bangor University in Wales. He is the founding coeditor of *Jewish Film and New Media: An International Journal*, and he is also the author of several books including *The New Jew in Film: Exploring Jewishness and Judaism in Contemporary Cinema* (Rutgers University Press).

The Boxing Film

A Cultural and Transmedia History

TRAVIS VOGAN

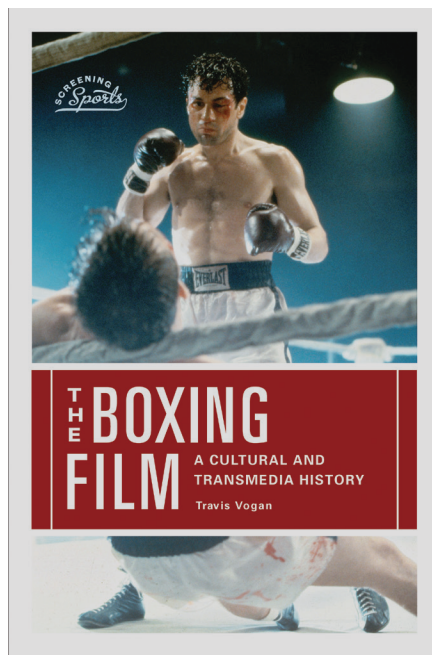
"While focusing on African American representation and racial conflict, Travis Vogan offers a fluent and engaging survey of boxing's transmedia history."

—Leger Grindon, author of *Knockout: the Boxer and Boxing in American Cinema*

As one of popular culture's most popular arenas, sports are often the subject of cinematic storytelling. But boxing films are special. There are more movies about boxing, by a healthy margin, than any other sport, and boxing accompanied and aided the medium's late nineteenth century emergence as a popular mass entertainment. Many of cinema's most celebrated directors—from Oscar Micheaux to Martin Scorsese—made boxing films. And while the production of other types of sports movies generally corresponds with the current popularity of their subject, boxing films continue to be made regularly even after the sport has wilted from its once prominent position in the sports hierarchy of the United States. From Edison's *Leonard-Cushing Fight* to *The Joe Louis Story*, *Rocky* and beyond, this book explores why boxing has so consistently fascinated cinema, and popular media culture more generally, by tracing how boxing movies inform the sport's meanings and uses from the late nineteenth-century to the early twentyfirst-century.

TRAVIS VOGAN is an associate professor in the School of Journalism and Mass Communication and the Department of American Studies at the University of Iowa. His most recent book is *ABC Sports: The Rise and Fall of Network Sports Television*.

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INDISCREET FANTASIES

Iberian Queer Cinema

EDITED BY
Andrés Lema-Hincapié
AND Conxita Domènech

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Film Studies • Iberian Studies • LGBTQ Studies

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Indiscreet Fantasies

Iberian Queer Cinema

EDITED BY ANDRÉS LEMA-HINCAPIÉ AND
CONXITA DOMÈNECH

Pedro Almodóvar may have helped put queer Iberian cinema on the map, but there are also multitudes of other LGBTQ filmmakers from Catalonia, Portugal, Castile, Galicia, and the Basque Country who have made the Peninsula one of the world's most vital sources for queer film. Together, they have produced a cinema whose expressions of queer desire have challenged the region's conservative religious and family values, while intervening in vital debates about politics, history, and nation.

Iberian Queer Cinema is a unique collection that offers in-depth analyses of fifteen different films, each by a different director, produced in the region over the past fifty years, from Narciso Ibáñez Serrador's *La residencia* (*The House That Screamed*, 1970) to João Pedro Rodrigues' *O ornitólogo* (*The Ornithologist*, 2016). Together, they show how queer Iberian cinema has responded to historical traumas ranging from the AIDS crisis to the repressive and homophobic Franco regime. Yet they also explore how these films gesture towards a more fluid understanding of sexuality, gender, and national identity. This book will thus give readers a new appreciation for both the cultural diversity of Iberia and the richness of its moving and thought-provoking queer cinema.

ANDRÉS LEMA-HINCAPIÉ is an associate professor of Ibero-American literatures and cultures at the University of Colorado Denver. He has authored and co-edited numerous scholarly volumes, including *Burning Darkness: A Half Century of Spanish Cinema* and *Despite All Adversities: Spanish-American Queer Cinema*.

CONXITA DOMÈNECH is an associate professor of Iberian cultures and literatures at the University of Wyoming. She also serves as assistant managing editor of the scholarly journal *Hispania*. Her many books and co-edited collections include *Letras hispánicas en la gran pantalla: De la literatura al cine* and *Saberes con sabor: Culturas hispánicas a través de la cocina*, both with Professor Lema-Hincapié.

Campos Ibéricos: Bucknell Studies in Iberian Literatures and Cultures

Sports Movies

LESTER D. FRIEDMAN

"This compact book packs a huge punch! Engaging and illustrative, *Sports Movies* deftly tackles the widely popular genre of sports films. Lester Friedman skillfully unpacks the history, themes, and cultural significance of the genre while attending to the consequential ways race, class, gender, and sexuality come into play on and off the field."

—Samantha Noelle Sheppard, co-editor of *From Madea to Media Mogul: Theorizing Tyler Perry*

"In this readable and insightful book, Lester Friedman invites readers to consider how movies about sport bring winners and losers into focus on the playing field and beyond."

—Thomas P. Oates, author of *Football and Manliness: An Unauthorized Feminist Account of the NFL*

From *Rocky* to *Field of Dreams*, sports movies are among the most beloved of American films. Revolving around familiar narratives like the underdog story, these movies have generated modern-day legends, reinforcing and disseminating our national myths about the American Dream.

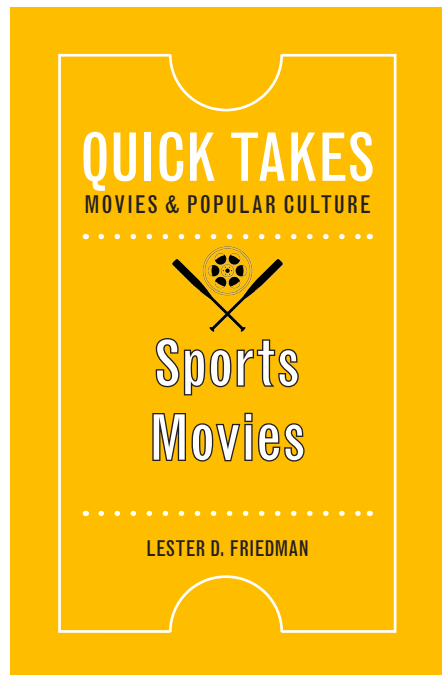
In *Sports Movies*, Lester D. Friedman describes the traditional formulas that have made these movies such crowd-pleasers, including stock figures like the disgraced athlete on a quest for redemption, or the wise old coaches who help mentor the heroes to victory. He also explores how the genre's attitudes have changed over time, especially in key issues like class, race, masculinity, and women in sports.

Along the way, he takes stock of sports films from the dawn of cinema's silent era to the present day, including classic baseball movies like *Pride of the Yankees* and *Bull Durham*, basketball movies like *Hoosiers* and *He's Got Game*, football movies like *Friday Night Lights* and *Rudy*, and boxing movies like *Raging Bull* and *Million Dollar Baby*. As Friedman's analyses reveal, not only do sports movies influence our perceptions about the drama of real-life sports, but they also help to shape our attitudes toward the competitive ethos in American life.

LESTER D. FRIEDMAN is emeritus professor and former chair of the Media and Society Program at Hobart and William Smith Colleges, Geneva, New York. The author, co-author, and editor of over 20 books, he has written about Steven Spielberg, Arthur Penn, Peter Pan, Bonnie and Clyde, Frankenstein, medical movies, '70s American cinema, and Clint Eastwood.

Quick Takes: Movies and Popular Culture

See complete list of Quick Takes titles on page 32



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Film & Media • Popular Culture • Sports

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Film and Media

The Films of Denys Arcand

JIM LEACH

"I make films for Ingmar Bergman, and he will no doubt never see them."

"The past is immutable, the future unforeseeable, all that counts is the fugitive present moment."

—Denys Arcand

Denys Arcand is best known outside Canada for three films that were nominated for Academy Awards for Best Foreign-Language Film: *The Decline of the American Empire* (1986), *Jesus of Montreal* (1989), and *The Barbarian Invasions* (2003), the last of which won the Award. Yet Arcand has been making films since the early 1960s. When he started making films, Quebec was rapidly transforming from a relatively homogeneous community, united by its Catholic faith and French language and culture, into a more fragmented modern society. *The Films of Denys Arcand* sheds light on how Arcand addressed the impact of these changes from the 1960s, when the long-drawn-out debate on Quebec's possible separation from the rest of Canada began, to the present, in which the traditional cultural heritage has been further fragmented by the increasing presence of diasporic communities. His career and films offer an ideal case study for exploring the contradictions and tensions that have shaped Quebec cinema and culture in a period of increasing globalization and technological change.

JIM LEACH is professor emeritus in the department of communication, popular culture and film at Brock University in St. Catharines, Ontario, Canada. He is the author of books on filmmakers Alain Tanner and Claude Jutra, as well as *British Film* and *Film in Canada*. He has also published a monograph on *Doctor Who*, co-edited anthologies on Canadian documentary films and heist films, and developed a Canadian edition of an introductory film studies textbook.

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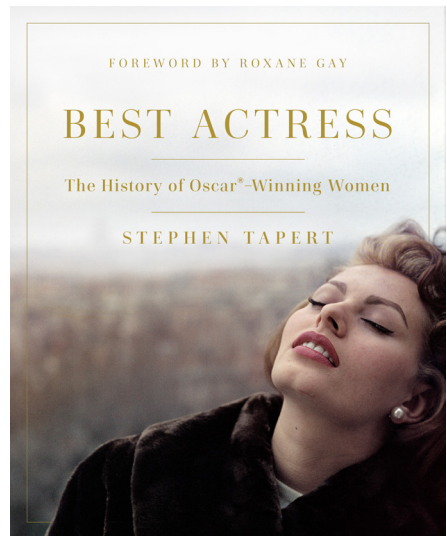
—Liza Minnelli

"This book is a valuable contribution that illustrates the profound changes that have characterized the role of women in the film world while demonstrating—time and again—how the ability to entertain is never far from the front lines of social change."

—Susan Sarandon

"While providing a wonderful opportunity to retrace the history of the Academy Awards through the great actresses who have won its top prize, this book shines an important spotlight on the prejudices that women in the film industry have continuously battled."

—Alberto Barbera, Venice Film Festival Artistic Director



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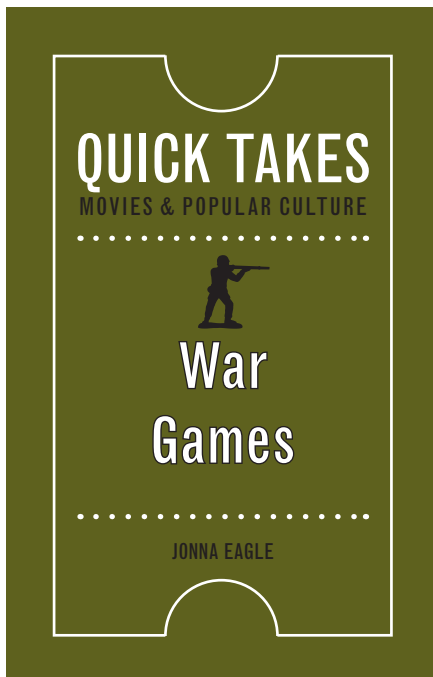


Above: Making history and generating a rousing standing ovation, Halle Berry became the first (and, to date, only) Black woman to win the Best Actress Oscar at the 2002 Academy Awards.

Credit: © A.M.P.A.S.® /Photofest

Right: Audrey Hepburn, around the time she appeared in *Roman Holiday* (1953). Almost overnight, the actress—known for her “less is more” aesthetic—transformed into a style and fashion icon.

Credit: Photofest



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War Games

JONNA EAGLE

"Let Eagle's brisk storytelling shuttle you through a labyrinth of training simulators, re-enactments, video games, epic films, and more. You will be rewarded with a staggeringly rich meditation on our cultural obsession with representing the unrepresentable. From capture the flag to capture the real, I know of no other text that delivers an Olympian glimpse of the whole spectrum with such breadth, clarity, and style."

—Roger Stahl, author of *Through the Crosshairs: War, Visual Culture, and the Weaponized Gaze*

"As Eagle's comprehensive overview of war gaming shows, war cannot be understood apart from its mediation. The visual, narrative and operational logics of war games have shaped the experience of warfighting through and through, often to the detriment of those who fight or get caught in the crossfire."

—Stacy Takacs, co-author of *American Militarism on the Small Screen*

"Lucid and engaging, *War Games* describes a world permeated by symbolic figurations of war, from toy soldiers, to full scale combat simulations, to the screen media of film and video games. A fascinating, well-written work."

—Robert Burgoyne, author of *Film Nation: Hollywood Looks at U.S. History, Revised Edition*

The word "wargames" might seem like a contradiction in terms. After all, the declaration "This is war" is meant to signal that things have turned deadly serious, that there is no more playing around. Yet the practices of war are intimately entangled with practices of gaming, from military videogames to live battle reenactments. How do these forms of play impact how both soldiers and civilians perceive acts of war?

This volume in the QuickTake series considers how various war games and simulations shape the ways we imagine war. Paradoxically, these games grant us a sense of mastery and control as we strategize and scrutinize the enemy, yet also allow us the thrilling sense of being immersed in the carnage and chaos of battle. But as simulations of war become more integrated into both popular culture and military practice, how do they shape our apprehension of the traumatic realities of warfare?

Covering everything from chess to football, from *Saving Private Ryan* to *American Sniper*, and from *Call of Duty* to drone interfaces, *War Games* is an essential guide for anyone seeking to understand the militarization of American culture, offering a compact yet comprehensive look at how we play with images of war.

JONNA EAGLE is an associate professor of film and media in the department of American studies at the University of Hawai'i at Manoa. She is the author of *Imperial Affects: Sensational Melodrama and the Attractions of American Cinema* (Rutgers University Press, 2017).

Quick Takes: Movies and Popular Culture

Serial Selves

Identity and Representation in Autobiographical Comics

FREDERIK BYRN KØHLERT

"In this engrossing and tremendously insightful book, Køhlert deftly analyzes comics as a visual form with the precision of a surgeon's scalpel, paying close attention to the myriad ways comics authors use the formal elements unique to comics to express meaning and embody their intentions. By discussing these five authors in concert, Køhlert not only sheds new light on their individual works, but he also points to the potential for the medium to serve as a powerful vehicle to represent issues around the body. This is an invaluable text for anyone teaching comics."

—Nick Sousanis, author of *Unflattering*

"*Serial Selves* leaps past the existing scholarship on autobiographical comics, bringing a fuller sense of context and more diverse corpus. Persistently, and brilliantly, Køhlert reminds us that the choice between formal rigor and social engagement is a false one, and that comics studies at its best achieves both. Synthesizing a tremendous range of research—from autobiography theory, trauma theory, gender studies, disability studies, and other fields—he approaches neglected or misunderstood works, asks tough questions, and, in every case, uses close formal analysis to unpack issues of subjectivity and identity formation. A watershed work."

—Charles Hatfield, author of *Hand of Fire: The Comics Art of Jack Kirby*

Autobiography is one of the most dynamic and quickly-growing genres in contemporary comics and graphic narratives. In *Serial Selves*, Frederik Byrn Køhlert examines the genre's potential for representing lives and perspectives that have been socially marginalized or excluded. With a focus on the comics form's ability to produce alternative and challenging autobiographical narratives, thematic chapters investigate the work of artists writing from perspectives of marginality including gender, sexuality, disability, and race, as well as trauma. Interdisciplinary in scope and attuned to theories and methods from both literary and visual studies, the book provides detailed formal analysis to show that the highly personal and hand-drawn aesthetics of comics can help artists push against established narrative and visual conventions, and in the process invent new ways of seeing and being seen.

As the first comparative study of how comics artists from a wide range of backgrounds use the form to write and draw themselves into cultural visibility, *Serial Selves* will be of interest to anyone interested in the current boom in autobiographical comics, as well as issues of representation in comics and visual culture more broadly.

FREDERIK BYRN KØHLERT is a lecturer in the School of Art, Media, and American Studies at the University of East Anglia in Norwich, United Kingdom. He is the author of *The Chicago Literary Experience: Writing the City, 1893-1953*.

FREDERIK BYRN KØHLERT

SERIAL SELVES



Identity and Representation in
Autobiographical Comics

214 pp 50 b/w and color images 6 x 9

978-0-8135-9225-1 paper \$29.95T

978-0-8135-9229-9 cloth \$99.95SU

March 2019

Spring Summer 19

Comics • Film and Media • Gender Studies
Disability Studies • LGBTQ • Women's



164 pp 24 color images 6 x 9
 978-0-8135-6631-3 paper \$29.95F
 978-0-8135-6632-0 cloth \$99.95SU
 March 2019

**Comics • Film and Media • Literary Studies
 American Studies**

See all Comics Culture and related titles
 on page 55.

EC Comics

Race, Shock, and Social Protest

QIANA WHITTED

"Qiana Whitted's well-written study confirms and complicates EC's reputation as the most aesthetically ambitious and politically daring comic book company of the twentieth century. A subtle exploration of the relationship between race, gender, and representation, it should be considered essential reading for anyone with an investment in modern popular culture."

—Ben Saunders, co-editor of *Comic Book Apocalypse: The Graphic World of Jack Kirby*

"Qiana Whitted's insightful book *EC Comics* thoughtfully weaves together carefully researched historical context, keen analysis of the discourse communities surrounding EC, and meticulous close readings of the comics, ultimately building a powerful argument for the decisive role the company and its comics played in combating social injustices of the day while advocating for a better, more inclusive society in the future."

—Susan Kirtley, co-author of *Lynda Barry: Girlhood through the Looking Glass*

Entertaining Comics Group (EC Comics) is perhaps best-known today for lurid horror comics like *Tales from the Crypt* and for a publication that long outlived the company's other titles, *Mad* magazine. But during its heyday in the early 1950s, EC was also an early innovator in another genre of comics: the so-called "preachies," socially conscious stories that boldly challenged the conservatism and conformity of Eisenhower-era America.

EC Comics examines a selection of these works—sensationally-titled comics such as "Hate!," "The Guilty!," and "Judgment Day!"—and explores how they grappled with the civil rights struggle, antisemitism, and other forms of prejudice in America. Putting these socially aware stories into conversation with EC's better-known horror stories, Qiana Whitted discovers surprising similarities between their narrative, aesthetic, and marketing strategies. She also recounts the controversy that these stories inspired and the central role they played in congressional hearings about offensive content in comics.

The first serious critical study of EC's social issues comics, this book will give readers a greater appreciation of their legacy. They not only served to inspire future comics creators, but also introduced a generation of young readers to provocative ideas and progressive ideals that pointed the way to a better America.

QIANA WHITTED is a professor of English and African American studies at the University of South Carolina in Columbia. She is the author of *A God of Justice?: The Problem of Evil in 20th Century Black Literature*.

Comics Culture

Montage, Découpage, Mise en Scène: Essays on Film Form

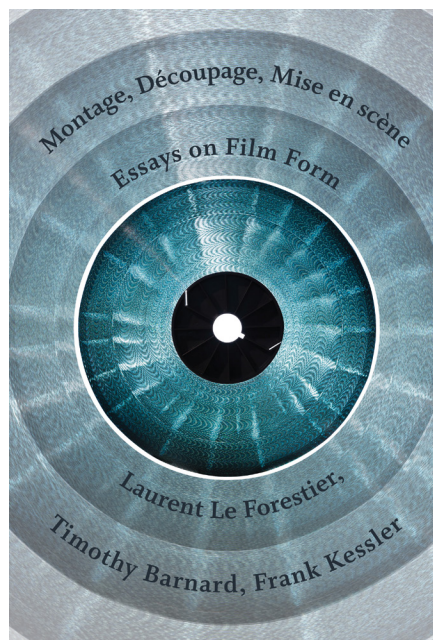
EDITED BY LAURENT LE FORESTIER,
TIMOTHY BARNARD, AND FRANK KESSLER

Montage, découpage, mise en scène: these three French terms are central to debates around film history and aesthetics in every language, yet the precise meaning of each and especially their relationship to one another remain a source of confusion for many. In this unique volume, film scholars Laurent Le Forestier, Timothy Barnard and Frank Kessler examine in lively, readable prose the history of these concepts in film theory and criticism and their genesis and development in practice during cinema's foundational first half-century and beyond—from early cinema to the modern *mise en scène* criticism of the 1950s and 60s by way of silent-era explorations of the theory and practice of montage and the early sound period's counter example of *découpage*. Each 20,000-word essay serves as an essential guide for students and specialists alike, combining historical overview with fresh ideas about film aesthetics today.

LAURENT LE FORESTIER is professor of film studies at Université de Lausanne. He is also vice-president of the Association Française de Recherche sur l'Histoire du Cinéma (AFRHC) and editorial secretary of the journal 1895 *revue d'histoire du cinéma*. His research focuses mostly on early cinema (from an economic, technological, aesthetic and socio-cultural perspective), the relations between *découpage* and montage (from both a theoretical and a practical point of view) and on the history of discourses about the cinema up to the 1950s. He is currently completing a volume entitled *La Transformation Bazin*, forthcoming in late 2016 from Presses Universitaires de Rennes.

TIMOTHY BARNARD is the proprietor of caboose, for whom he has translated a selection of essays from André Bazin's *What is Cinema?* in 2009 and Jean-Luc Godard's Introduction to a *True History of Cinema and Television* in 2014.

FRANK KESSLER is professor of media history at Utrecht University, The Netherlands, and one of the founders and editors of *KINtop: Jahrbuch zur Erforschung des frühen Films*. He is a past president of Domitor, an international association for research on early cinema. His research mainly concerns the period of the emergence of cinema, exploring various aspects of early cinema, especially the genre of *féeries*, early non-fiction film and acting styles.



250 pp 6 x 9

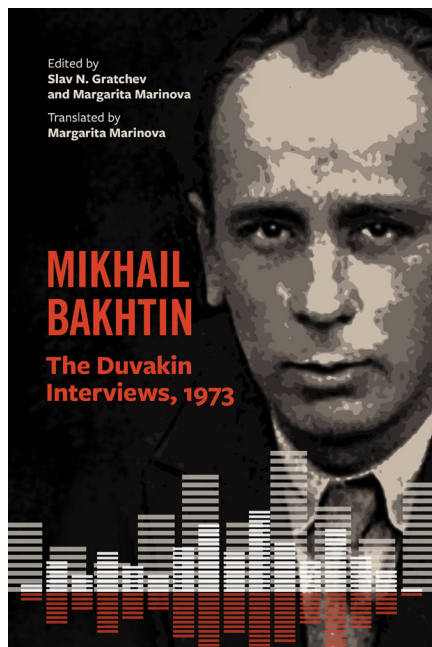
978-1-927852-08-8 paper \$34.95T

March 2019

Spring Summer 19

**Aesthetics • Film and Media
Theory and Criticism • Art History**

Published by caboose books, Montreal. Distributed worldwide, excluding Canada, by Rutgers University Press.



224 pp 6 x 9

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978-1-68448-091-3 cloth \$99.95SU

June 2019

Spring Summer 19

Literary Studies • Philosophy
Film and Media Studies • Sociology
Biography • Russian Studies

Published by Bucknell University Press. Distributed worldwide by Rutgers University Press.

Mikhail Bakhtin

The Duvakin Interviews, 1973

EDITED BY SLAV N. GRATCHEV AND
MARGARITA MARINOVA

TRANSLATED BY MARGARITA MARINOVA

"Bakhtin was never interested in writing his memoirs, nor in making out of himself a work of art. Or even a good story. In his view, we have great novels for that. But Viktor Duvakin, who shared Bakhtin's deep love of poetry, found just the right tone and timing to put his subject at ease. The result, in this full and fluent rendering of the taped sessions, is as close as we can come to the master's nimble, irreverent, freely-roaming voice."

—Caryl Emerson, Princeton University

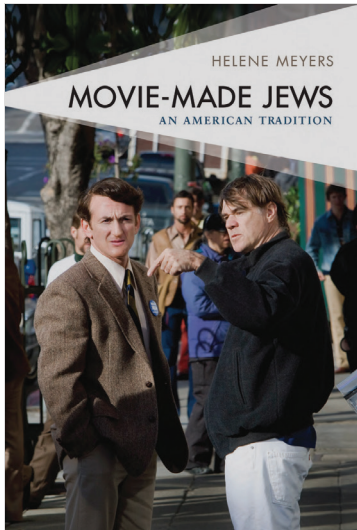
"The Duvakin recordings were a surprise gift to Bakhtin scholars: a series of intimate but vigorous conversations, led by an expert interviewer, in which Bakhtin described his life and times in striking detail. Now available in a marvelously readable English translation, they are an invaluable resource for anyone interested in Bakhtin and his historical-cultural context, as well as anyone with an interest in the culture and cultural politics of the Soviet Union."

—Ken Hirschkop, University of Waterloo

Whenever Bakhtin, in his final decade, was queried about writing his memoirs, he shrugged it off. Unlike many of his Symbolist generation, Bakhtin was not fascinated by his own self-image. This reticence to tell his own story was the point of access for Viktor Duvakin, Mayakovsky scholar, fellow academic, and head of an oral history project, who in 1973 taped six interviews with Bakhtin over twelve hours. They remain our primary source of Bakhtin's personal views: on formative moments in his education and exile; his reaction to the Revolution; his impressions of political, intellectual, and theatrical figures during the first two decades of the twentieth century; and his non-conformist opinions on Russian and Soviet poets and musicians. Bakhtin's passion for poetic language and his insights into music also come as a surprise to readers of his essays on the novel. One remarkable thread running through the conversations is Bakhtin's love of poetry, masses of which he knew by heart in several languages. *Mikhail Bakhtin: The Duvakin Interviews, 1973*, translated and annotated here from the complete transcript of the tapes, offers a fuller, more flexible image of Bakhtin than we could have imagined beneath his now famous texts.

SLAV N. GRATCHEV, MBA, PHD is an associate professor of Spanish at Marshall University in Huntington, West Virginia. He is the author or editor of several books, including *The Polyphonic World of Cervantes and Dostoevsky*.

MARGARITA MARINOVA, PHD is an associate professor of English and comparative literature at Christopher Newport University in Newport News, Virginia. She is a translator and author of *Transnational Russian-American Travel Writing*.



252 pp 12 b/w images 6 x 9
 978-1-9788-2188-0 paper \$34.95\$
 978-1-9788-2189-7 cloth \$120.00\$U
 September 2021

Jewish Studies • Film

Movie-Made Jews

An American Tradition

HELENE MEYERS

"Behind this eminently readable survey of American Jewish film is a very smart intervention. Meyers broadens the well-worn examination of Jews in film to include not just Jewish representations or Jews in the production process. She makes a solid case for adding the Jewish audience as part of the equation for what makes Jewish film Jewish."

—Steven Carr, author of *Hollywood and Anti-Semitism: A Cultural History up to 1941*

"A significant and lively testament to the vitality of American Jewish cinema and its relationship to Jewish life in America."

—David Desser, co-author of *American Jewish Filmmakers*

"An engaging, lively, and important contribution to Jewish film studies."

—Elyce Rae Helford, author of *What Price Hollywood? Gender and Sex in the Films of George Cukor*

Movie-Made Jews focuses on an American Jewish cinematic tradition which includes fiction and documentary films that make Jews through antisemitism, Holocaust indirection, and discontent with assimilation, but also through the unapologetic assertion of Jewishness, queerness, and alliances across race and religion. While it's a truism that Jews make movies, this book brings into focus the diverse ways movies make Jews.

HELENE MEYERS is Professor of English and McManis University Chair at Southwestern University in Georgetown, Texas. She is the author of *Femicidal Fears: Narratives of the Female Gothic Experience*, *Reading Michael Chabon*, and *Identity Papers: Contemporary Narratives of American Jewishness*.

The American Girl Goes to War

Women and National Identity in US Silent Film

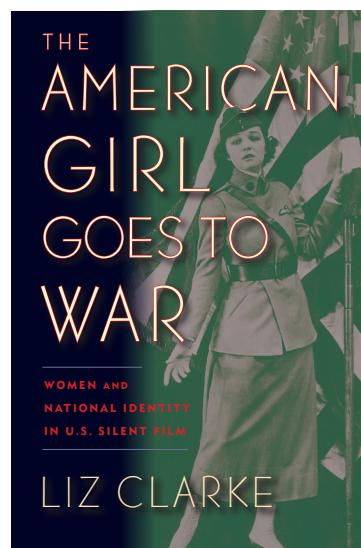
LIZ CLARKE

"Documenting the many heroic women who populated war films of this era, Liz Clarke shows the strength and vitality of female characters onscreen, while remaining attentive to the key role that white femininity played in narratives of American national identity during this period. Framing her analysis within a rich cultural context, Clarke shows how essential cinema was to evolving ideas about both nationhood and femininity in the first decades of the twentieth century."
—Shelley Stamp, author of *Movie-Struck Girls* and *Lois Weber in Early Hollywood*

During the 1910s, films about war often featured a female protagonist. The films portrayed women as spies, cross-dressing soldiers, and athletic defenders of their homes—roles typically reserved for men and that contradicted gendered-expectations of home-front women waiting for their husbands, sons, and brothers to return from battle. The representation of American martial spirit—particularly in the form of heroines—has a rich history in film in the years just prior to the American entry into World War I. *The American Girl Goes to War* demonstrates the predominance of heroic female characters in early narrative films about war from 1908 to 1919. American Girls were filled with the military spirit of their forefathers and became one of the major ways that American women's changing political involvement, independence, and active natures were contained by and subsumed into pre-existing American ideologies.

LIZ CLARKE is an assistant professor in communication, popular culture and film at Brock University in Ontario, Canada.

War Culture



174 pp 15 b/w images 6 x 9
978-1-9788-1015-0 paper \$29.95S
978-1-9788-1016-7 cloth \$120.00SU
January 2022

Film • Military Studies
Women's Studies • History

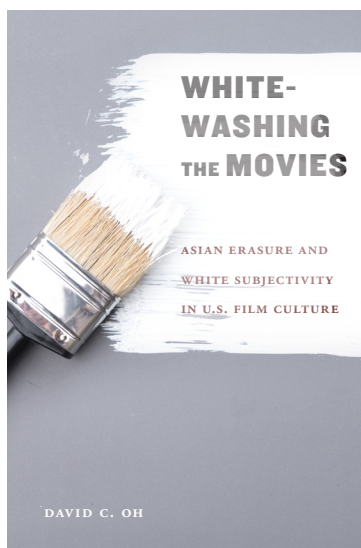
Whitewashing the Movies

Asian Erasure and White Subjectivity in U.S. Film Culture

DAVID C. OH

Whitewashing the Movies addresses the popular practice of excluding Asian actors from playing Asian characters in film. Media activists and critics have denounced contemporary decisions to cast White actors to play Asians and Asian Americans in movies such as *Ghost in the Shell* and *Aloha*. The purpose of this book is to apply the concept of "whitewashing" in stories that privilege White identities at the expense of Asian/American stories and characters. To understand whitewashing across various contexts, the book analyzes films produced in Hollywood, Asian American independent production, and US-China co-productions. Through the analysis, the book examines the ways in which whitewashing matters in the project of Whiteness and White racial hegemony. The book contributes to contemporary understanding of mediated representations of race by theorizing whitewashing, contributing to studies of Whiteness in media studies, and producing a counter-imagination of Asian/American representation in Asian-centered stories.

DAVID C. OH is an associate professor of communication arts at Ramapo College of New Jersey in Mahwah.



228 pp 1 b/w image 6 x 9
978-1-9788-0862-1 paper \$29.95S
978-1-9788-0863-8 cloth \$120.00SU
October 2021

Film • Asian American Studies

Artificial Generation

Photogenic French Literature and the Prehistory of Cinematic Modernity

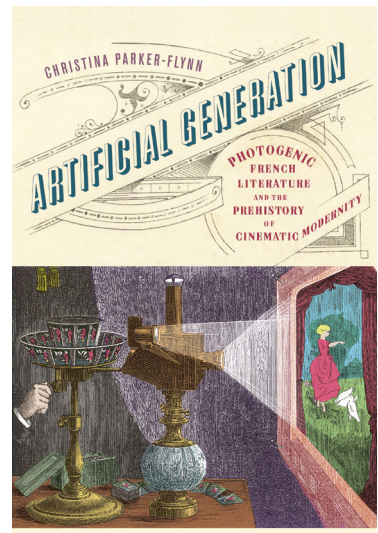
CHRISTINA PARKER-FLYNN

"From a 'photogenic literary imperative' in 19th century literature through early cinema to Hitchcock's *Vertigo* and on to contemporary cinematic fantasies of replication as translated in *Blade Runner 2049*'s stunning digital effects, this thoroughly engrossing book demonstrates the persistence and the force of the artificial woman, and the male fantasies of reproductive power it grounds, across a formidable array of texts—from literature to photography to film—in an intermedial history of aesthetic 'generation.'"

—Sharon Willis, author of *High Contrast: Race and Gender in Popular Film*

Artificial Generation: Photogenic French Literature and the Prehistory of Cinematic Modernity looks at nineteenth-century literary representation and film theory, arguing that the depth of amalgamation that occurred within literary representation during this era is a key aesthetic tradition that continues to inform movies and contemporary culture today.

CHRISTINA PARKER-FLYNN is an assistant professor of film and literature in the Department of English at Florida State University in Tallahassee.



236 pp 20 b/w images 6.125 x 9.25
978-1-9788-2506-2 paper \$32.95S
978-1-9788-2507-9 cloth \$120.00SU
November 2021

Film • Cultural Studies

Broadcasting Hollywood

The Struggle over Feature Films on Early TV

JENNIFER PORST

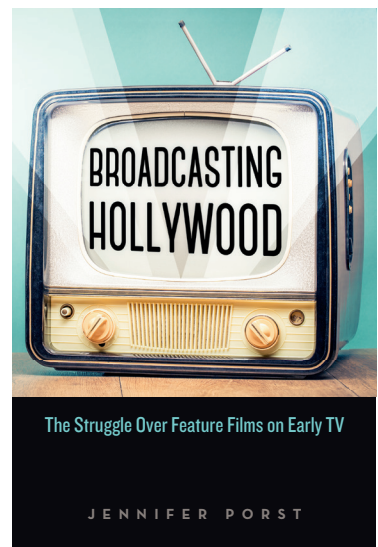
"*Broadcasting Hollywood* unpacks a convoluted postwar industrial trail to presciently detail the complexities of Hollywood and TV's deep, awkward, but ultimately long-lasting affiliation. Dispensing with the idea of a studio-vs-network throw-down, Jennifer Porst shows how historical change is driven instead by the interactions of multiple stakeholders and intermediaries. This book shows why film histories must reckon with intermedia, and helps push reductive contemporary theories of convergence, transmedia, and disruption off their lazy perches as one-stop explanations for the digital era. A must-read for those interested in film history, digital media, and media industries."

—John T. Caldwell, UCLA, author of *Production Culture: Industrial Reflexivity and Critical Practice in Film and Television*

"Drawing on a trove of unexplored archival sources, Jennifer Porst has written a brilliant new addition to the field of media industry studies. Focused on the past but with revealing insights about the present—and future—*Broadcasting Hollywood* should be required reading for media students and researchers across film, television, and digital media."

—Michele Hilmes, author of *Only Connect: A Cultural History of Broadcasting in the United States*

JENNIFER PORST is an assistant professor of media arts at the University of North Texas in Denton. Her work has appeared in *Film History*, *Television & New Media*, *Hollywood and the Law*, and the *Routledge Companion to Media Industries*. She is the co-editor of *Very Special Episodes: Televising Industrial and Social Change* (Rutgers University Press).



254 pp 6.125 x 9.25
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September 2021

Television • Film and Media Studies

Star Wars Multiverse

CARMELO ESTERRICH

Star Wars may have started out as a film about a Manichean battle between good and evil, but as countless filmmakers, novelists, animators, fan artists and even cosplayers have taken the opportunity to play in the fictional world George Lucas created, it has expanded into something far greater, resulting in a richly layered and diverse *Star Wars* multiverse.

Drawing from a full range of *Star Wars* media, including comics, children's books, fan films, and television shows like *Clone Wars* and *The Mandalorian*, Carmelo Esterrich explores how these stories set in a galaxy far far away reflect issues that hit closer to home. He examines what they have to say about political oppression, authoritarianism, colonialism, discrimination, xenophobia, and perpetual war. Yet he also investigates subtler ways in which the personal is political within the multiverse, including its articulations of gender and sexuality, its cultural hierarchies of language use, and its complex relationships between humans, droids and myriad species. This book demonstrates that the *Star Wars* multiverse is not just a stage for thrilling interstellar battles, but also an exciting space for interpretation and discovery.

CARMELO ESTERRICH is an associate professor of humanities at Columbia College Chicago where he teaches interdisciplinary humanities and cultural studies, from Gilgamesh to Bjork. His scholarship has focused on the artistic production of twentieth-century Latin America, specifically film, literature, the visual arts, and popular music.

Quick Takes: Movies and Popular Culture



112 pp 4.5 x 7
978-1-9788-1525-4 paper \$17.95T
978-1-9788-1526-1 cloth \$65.00SU
August 2021
Spring Summer 21

Film and Media • Popular Culture

Apocalypse Cinema

STEPHEN PRINCE

"From stories of cosmic catastrophes and space invaders to nuclear and natural disasters, Stephen Prince provides here an expertly-crafted, lively account of the apocalyptic visions made possible only by the movies."

—Carl Plantinga, author of *Alternative Realities*

Vivid images of the apocalypse proliferate throughout contemporary cinema, which pictures the death of civilization in wildly different ways. Some films imagine a future where humanity is wiped out entirely, while others envision humans as an endangered species, enslaved by alien invaders or hunted by zombie hordes.

This book provides a lively overview of apocalypse cinema, including alien invasions, nuclear annihilation, asteroid collisions, climate change, and terrifying plagues. Covering pivotal films from the silent era to the present day, including *Metropolis*, *Invasion of the Body Snatchers*, *Dr. Strangelove*, *Contagion*, and *Avengers: Endgame*, Stephen Prince explores how these dark visions are rooted in religious and prophetic traditions, and he considers how our love for apocalypse cinema is tied to fundamental existential questions and anxieties that never go out of fashion.

STEPHEN PRINCE is a professor of cinema at Virginia Tech in Blacksburg. He is the author of numerous books, including *Digital Visual Effects in Cinema: The Seduction of Reality and A Dream of Resistance: The Cinema of Kobayashi Masaki* (both Rutgers University Press).

Quick Takes: Movies and Popular Culture



114 pp 4.5 x 7
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Spring Summer 21

Film and Media • Popular Culture



140 pp 4.5 x 7
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 978-1-9788-0774-7 cloth \$65.00SU
 June 2021
 Spring Summer 21

Film and Media Studies • Popular Culture

Haunted Homes

DAHLIA SCHWEITZER

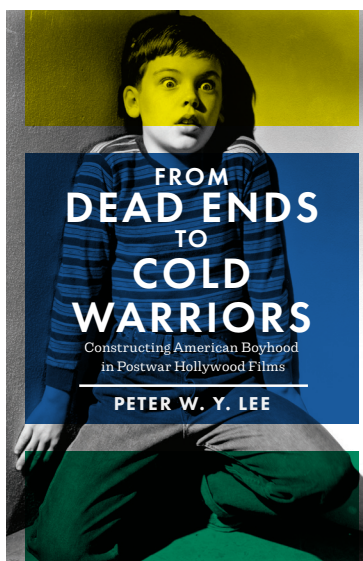
"Haunted Homes is a book for anyone who has ever awoken in the depths of the night, convinced that they heard someone—or something—lurking beyond their bedroom door. Through engaging analyses of American Horror Story (2011–) and Get Out (2017), amongst many others, Schweitzer proves that home ownership really is 'a literal nightmare'."

—Alison Peirse, editor of *Women Make Horror*

Haunted Homes is a short but groundbreaking study of homes in horror film and television. While haunted houses can be fun and thrilling, Hollywood horror tends to focus on haunted homes, places where the suburban American dream of safety and comfort has turned into a nightmare. From classic movies like *The Old Dark House* to contemporary works like *Hereditary* and the Netflix series *The Haunting of Hill House*, Dahlia Schweitzer explores why haunted homes have become a prime stage for dramatizing anxieties about family, gender, race, and economic collapse. She traces how the haunted home film was intertwined with the expansion of American suburbia, but also explores works like *The Witch* and *The Babadook*, which transport the genre to different times and places. This lively and readable study reveals how and why an increasing number of films imagine that home is where the horror is.

DAHLIA SCHWEITZER is an associate professor of film and media at the Fashion Institute of Technology in New York City. Her many books include *L.A. Private Eyes* and *Going Viral: Zombies, Viruses, and the End of the World* (both Rutgers University Press).

Quick Takes: Movies and Popular Culture



236 pp 35 b/w images, 4 color images,
 2 tables 6.125 x 9.25
 978-1-9788-1346-5 paper \$34.95S
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 February 2021
 Fall Winter 20-21

Film and Media Studies • U.S. History

From Dead Ends to Cold Warriors

Constructing American Boyhood in Postwar Hollywood Films

PETER W.Y. LEE

"A specter was haunting mid-twentieth century Hollywood—the specter of the rebellious boy. Peter W.Y. Lee ably shows how US filmmakers of the period created a cast of culturally potent boy characters to arbitrate conflicts of age, gender, race, class, and political ideology at the dawning of the American Century. From Dead Ends to Cold Warriors is required reading for historians of youth, film, and the early Cold War."

—Mischa Honeck, author of *Our Frontier Is the World, The Boy Scouts in the Age of American Ascendancy*

After World War II, studies examining youth culture on the silver screen start with James Dean. But the angst that Dean symbolized—anxieties over parents, the "Establishment," and the expectations of future citizen-soldiers—long predated *Rebels without a Cause*. Historians have largely overlooked how the Great Depression and World War II impacted and shaped the Cold War, and youth contributed to the national ideologies of family and freedom. *From Dead Ends to Cold Warriors* explores this gap by connecting facets of boyhood as represented in American film from the 1930s to the postwar years.

PETER W.Y. LEE is an independent historian specializing in American history and youth culture. He has published widely on comic books, film, and television. His most recent edited volume is *Peanuts and American Culture: Essays on Charles M. Schulz's Iconic Comic Strip*.

Chinatown Film Culture

The Appearance of Cinema in San Francisco's Chinese Neighborhood

KIM KHAVAR FAHLSTEDT

"Chinatown Film Culture is an impressive and exhaustively researched history of early film exhibition practices and filmgoing culture in San Francisco's Chinatown. It is a remarkable contribution to film history!"

—Philippa Gates, author of *Criminalization/Assimilation: Chinese/Americans and Chinatowns in Classical Hollywood Film*

Chinatown Film Culture provides the first comprehensive account of the emergence of film and moviegoing in the transpacific hub of San Francisco in the early twentieth century. Kim K. Fahlstedt uncovers the complexity of a local entertainment culture that offered spaces where marginalized Chinese Americans experienced and participated in local iterations of modernity. At the same time, this space also fostered a powerful Orientalist aesthetic that would eventually be exported to Hollywood by San Francisco showmen such as Sid Grauman. Instead of primarily focusing on the screen-spectator relationship, Fahlstedt suggests that immigrant audiences' role in the proliferation of cinema as public entertainment in the United States saturated the whole moviegoing experience, from outside on the street to inside the movie theater. By highlighting San Francisco and Chinatown as featured participants rather than bit players, *Chinatown Film Culture* provides an historical account from the margins, alternative to the more dominant narratives of U.S. film history.

KIM K. FAHLSTEDT is a postdoctoral scholar at Stockholm University's Media Studies Department and a research affiliate for the Swedish Institute for North American Studies at Uppsala University, Sweden.

Post-Communist Malaise

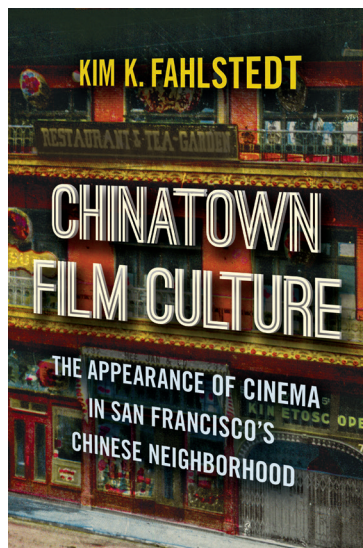
Cinematic Responses to European Integration

ZORAN SAMARDZIJA

The collapse of communism in the Soviet Union and Eastern Europe was supposed to bring about the "end of history" with capitalism and liberal democracy achieving decisive victories. Europe would now integrate and reconcile with its past. However, the aftershocks of the financial crisis of 2008—the rise in right-wing populism, austerity politics, and mass migration—have shown that the ideological divisions which haunted Europe in the twentieth century still remain. It is within this context that *Post-Communist Malaise* revives discourses of political modernism and revisits debates from Marxism and seventies film theory. Analyzing work of Theo Angelopoulos, Vera Chytilová, Srdjan Dragojevic, Jean-Luc Godard, Miklós Jancsó, Emir Kusturica, Dušan Makavejev, Cristi Puiu, Jan Švankmajer, Andrei Tarkovsky, and Béla Tarr, the book focuses on how select cinemas from Eastern Europe and the Balkans critique the neoliberal integration of Europe whose failures fuel the rise of nationalism and right-wing politics. By politicizing art cinema from the regions, *Post-Communist Malaise* asks fundamental questions about film, aesthetics, and ideology. It argues for the utopian potential of the materiality of cinematic time to imagine a new political and cultural organization for Europe.

ZORAN SAMARDZIJA is associate professor of cinema and television arts at Columbia College, Chicago. He is the author of essays on David Lynch, Andrei Tarkovsky, and Eastern European and Balkan Cinemas.

Media Matters



298 pp 24 b/w images 6 x 9
978-1-9788-0440-1 paper \$34.95 S
978-1-9788-0441-8 cloth \$120.00 SU
August 2020
Spring Summer 20

Film & Media • Asian American Studies



212 pp 6 x 9
978-0-8135-8714-1 paper \$29.95 S
978-0-8135-8715-8 cloth \$120.00 SU
May 2020
Spring Summer 20

Film • History



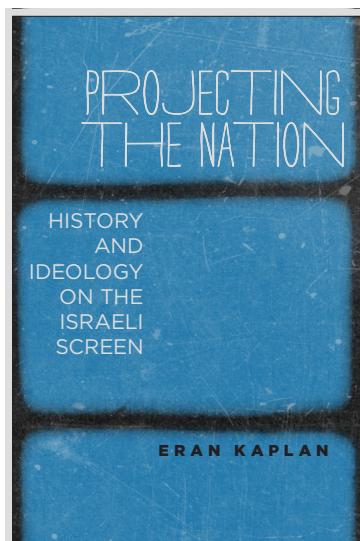
186 pp 5.5 x 8.5
 978-1-9788-1469-1 paper \$27.95 S
 978-1-9788-1470-7 cloth \$120.00 SU
 August 2020
 Spring Summer 20
Film & Media

Indie Cinema Online

SARAH E.S. SINWELL

Indie Cinema Online investigates the changing nature of contemporary American independent cinema in an era of media convergence. Focusing on the ways in which modes of production, distribution, and exhibition are shifting with the advent of online streaming, simultaneous release strategies, and web series, this book analyzes sites such as SundanceTV, YouTube, Netflix, Hulu, and other online spaces as a means of redefining independent cinema in a digital era. Analyzing the intersections among cinema studies, cultural studies, and new media studies within contemporary convergence culture, author Sarah E.S. Sinwell looks at sites of media convergence that are often ignored within most studies of digital media. Emphasizing the ways in which the forms and technologies of media culture have changed during the age of convergence, this book analyzes contemporary production, distribution, and exhibition practices as a means of examining the changing meanings of independent cinema within digital culture.

SARAH E. S. SINWELL is an assistant professor in the department of film and media arts at the University of Utah. She has published essays on Kickstarter, Green Porno, and Mysterious Skin in *A Companion to American Indie Film*, *Women's Studies Quarterly*, and *Asexualities: Feminist and Queer Perspectives*.



240 pp 6.125 x 9.25
 978-1-9788-1338-0 paper \$34.95 S
 978-1-9788-1339-7 cloth \$120.00 SU
 May 2020
 Spring Summer 20
Film • Middle East Studies

Projecting the Nation

History and Ideology on the Israeli Screen

ERAN KAPLAN

*"In **Projecting the Nation**, Eran Kaplan ingeniously analyzes the interrelation of aesthetic, economic, and social forces that have influenced Israeli filmmaking since the state's inception. Kaplan's interpretations of genres and individual films are smart, sophisticated, and engaging."*
*—Derek Penslar, Author of **Israel in History***

Projecting the Nation: History and Ideology on the Israeli Screen is a wide-ranging history of over seven decades of Israeli cinema. The only book in English to offer this type of historical scope was Ella Shohat's *Israeli Cinema: East West and the Politics of Representation from 1989*. Since 1989, however, Israeli cinema and Israeli society have undergone some crucial transformations and, moreover, Shohat's book offered a single framework through which to judge Israeli cinema: a critique of orientalism. *Projecting the Nation* contends that Israeli cinema offers much richer historical and ideological perspectives that expose the complexity of the Israeli project. By analyzing Israeli films which address such issues as the Arab-Israeli conflict, the Ashkenazi-Mizrachi divide, the kibbutz and urban life, the rise of religion in Israeli public life and more, the book explores the way cinema has represented and also shaped our understanding of the history of modern Israel as it evolved from a collectivist society to a society where individualism and adherence to local identities is the dominant ideology.

ERAN KAPLAN is the Goldman Professor in Israel Studies at San Francisco State University and author of *Beyond Post Zionism, The Jewish Radical Right: Revisionist Zionism and Its Ideological Legacy*.

Planet Auschwitz

Holocaust Representation in Science Fiction and Horror Film and Television

BRIAN E. CRIM

"A great text....original in scale and scope."

—Jonathan C. Friedman, author of *The History of Genocide in Cinema: Atrocities on Screen*

"In this deeply researched and insightful study, Crim lucidly reveals how the Nazi genocide has left an indelible and often unsettling mark on American popular culture."

—Gavriel Rosenfeld, author of *Hi Hitler! How the Nazi Past Is Being Normalized in Contemporary Culture*

Planet Auschwitz explores the diverse ways in which the Holocaust influences and shapes science fiction and horror film and television by focusing on notable contributions from the last fifty years. The supernatural and extraterrestrial are rich and complex spaces with which to examine important Holocaust themes—trauma, guilt, grief, ideological fervor and perversion, industrialized killing, and the dangerous afterlife of Nazism after World War II. *Planet Auschwitz* explores why the Holocaust continues to set the standard for horror in the modern era and asks if the Holocaust is imaginable here on Earth, at least by those who perpetrated it, why not in a galaxy far, far away? The pervasive use of Holocaust imagery and plotlines in horror and science fiction reflects both our preoccupation with its enduring trauma and our persistent need to "work through" its many legacies.

BRIAN E. CRIM is professor of history at the University of Lynchburg in Virginia.



280 pp 15 b/w images 6 x 9
978-1-9788-0160-8 paper \$37.50 S
978-1-9788-0161-5 cloth \$120.00 SU
May 2020
Spring Summer 20

Film & Media • History
Holocaust Studies

Hollywood at the Intersection of Race and Identity

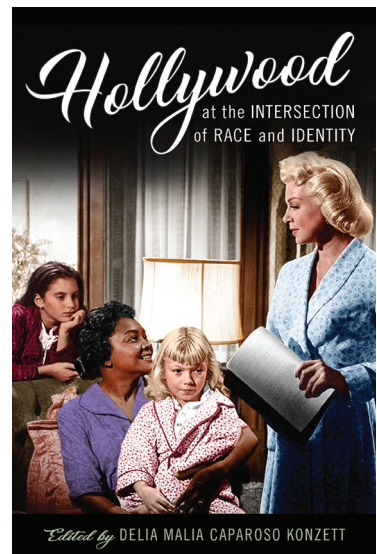
EDITED BY DELIA MALIA CAPAROSO KONZETT

"This is a timely collection—forthright, expansive, and right up to date. Commonly situated at the margins of discussions of race and identity, intersectionality here is placed at the center, crucial to understanding Hollywood's uneven engagement with race, social justice, and ethics. These rigorous and generous readings of key moments across cinema history reveal Hollywood encountering and marking more fluid senses of identity than usually credited to popular film."

—Jeffrey Geiger, author of *American Documentary Film: Projecting the Nation*

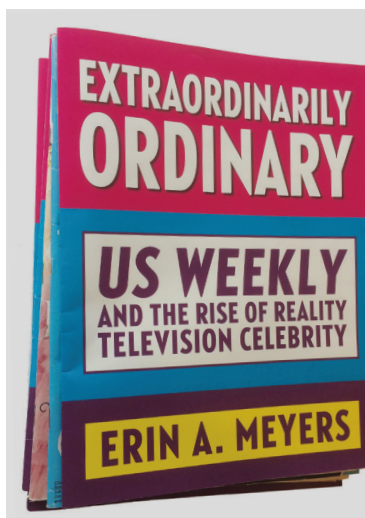
Exploring the ways Hollywood represents race, gender, class, and nationality at the intersection of aesthetics and ideology and its productive tensions, this collection of essays asks to what degree can a close critical analysis of films, that is, reading them against their own ideological grain, reveal contradictions and tensions in Hollywood's task of erecting normative cultural standards? How do some films perhaps knowingly undermine their inherent ideology by opening a field of conflicting and competing intersecting identities? The challenge set out in this volume is to revisit well-known films in search for a narrative not exclusively constituted by the Hollywood formula and to answer the questions: What lies beyond the frame? What elements contradict a film's sustained illusion of a normative world? Where do films betray their own ideology and most importantly what intersectional spaces of identity do they reveal or conceal?

DELIA MALIA CAPAROSO KONZETT is a professor of English, cinema, and women's studies at the University of New Hampshire in Durham. She is the author of *Ethnic Modernisms* and *Hollywood's Hawaii: Race, Nation, and War* (Rutgers).



314 pp 31 b/w images 6 x 9
978-0-8135-9931-1 paper \$32.95S
978-0-8135-9932-8 cloth \$120.00SU
November 2019
Spring Summer 19-20

Film and Media • Race & Ethnic Studies



250 pp 7 b/w halftones 6 x 9
 978-0-8135-9942-7 paper \$27.95S
 978-0-8135-9943-4 cloth \$120.00SU
 February 2020
 Spring Summer 19-20

Popular Culture • Media Studies

Extraordinarily Ordinary

Us Weekly and the Rise of Reality Television Celebrity

ERIN A. MEYERS

"Highly engaging and readable, *Extraordinarily Ordinary* is a clear, in-depth analysis of both the celebrity gossip magazine genre and the nature of fame in the 21st century."

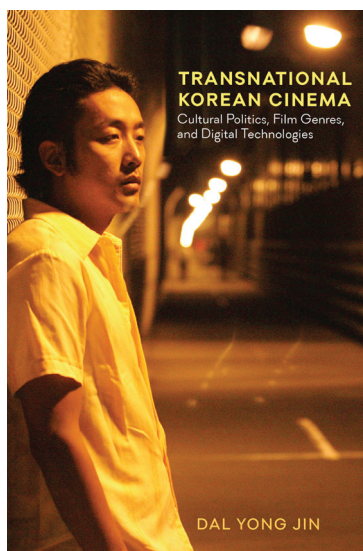
— Andrea McDonnell, coauthor of *Celebrity: A History of Fame*

"Erin A. Meyers provides a masterful, lively account of reality TV celebrity. *Extraordinarily Ordinary* is a must-read for anyone eager to understand the meaning and power of celebrity today."

— Julie Wilson, coauthor of *Mothering through Precarity: Women's Work and Digital Media*

Extraordinarily Ordinary offers a critical analysis of celebrity constructed through the exploding coverage of reality television cast members in *Us Weekly* magazine. Erin A. Meyers connects the economic and industrial forces that helped propel *Us Weekly* to the top of the celebrity gossip market in the early 2000s with the ways in which reality television cast members fit neatly into the social and cultural norms that shaped the successful gossip formulas of the magazine. *Us Weekly's* construction of the "extraordinarily ordinary" celebrity is a significant symptom of the broader intensification of discourses of ordinariness and the private in the production of contemporary celebrity, in which fame is paradoxically grounded in "just being yourself" while simultaneously defining what the "right" sort of self is in contemporary culture.

ERIN A. MEYERS is an associate professor of communication at Oakland University in Rochester, Michigan. She is the author of *Dishing Dirt in the Digital Age: Celebrity Gossip Blogs and Participatory Media Culture*.



200 pp 15 images 6 x 9
 978-1-9788-0788-4 paper \$27.95S
 978-1-9788-0789-1 cloth \$120.00SU
 December 2019
 Spring Summer 19-20

Film and Media • Asian Studies
 Politics • Economics

Transnational Korean Cinema

Cultural Politics, Film Genres, and Digital Technologies

DAL YONG JIN

"The most comprehensive book available on South Korean Cinema, covering the complexities of the Korean film industry from 1919 onwards, both as an art form and as a business. It is destined to become required reading for anyone interested in Korean cinema especially in relation to the link between politics, economics and cultural expression."

—Colette Balmain, author of *Introduction to Japanese Horror Film*

In *Transnational Korean Cinema* author Dal Yong Jin explores the interactions of local and global politics, economics, and culture to contextualize the development of Korean cinema and its current place in an era of neoliberal globalization and convergent digital technologies.

The book emphasizes the economic and industrial aspects of the story, looking at questions on the interaction of politics and economics, including censorship and public funding, and provides a better view of the big picture by laying bare the relationship between film industries, the global market, and government. Jin also sheds light on the operations and globalization strategies of Korean film industries alongside changing cultural policies in tandem with Hollywood's continuing influences in order to comprehend the power relations within cultural politics, nationally and globally. This is the first book to offer a full overview of the nascent development of Korean cinema.

DAL YONG JIN is a professor in the School of Communication at Simon Fraser University, Vancouver, Canada. Jin has published more than 15 books, including *Korea's Online Gaming Empire* and *Smartland Korea: Mobile Communication, Culture and Society*.

Hollywood Diplomacy

Film Regulation, Foreign Relations, and East Asian Representations

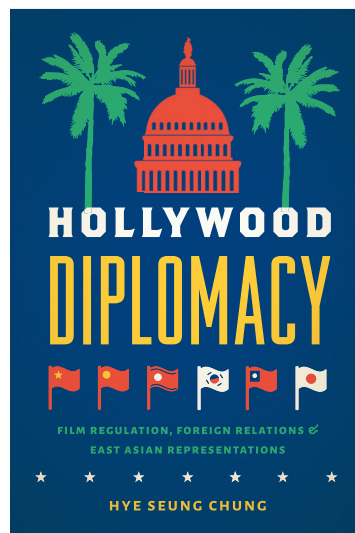
HYE SEUNG CHUNG

"Deeply rooted in sound documentation and rigorous archival study but also imaginative and subtle in the interpretive work it accomplishes, *Hollywood Diplomacy* offers a fresh and vital account of the censorship and regulation that surrounds Asian and Asian American representation in film."

—Ellen Scott, author of *Cinema Civil Rights: Race, Repression and Regulation in Classical Hollywood*

Hollywood Diplomacy contends that, rather than simply reflect the West's cultural fantasies of an imagined "Orient," images of Chinese, Japanese, and Korean ethnicities have long been contested sites where the commercial interests of Hollywood studios and the political mandates of U.S. foreign policy collide, compete, and often become compromised. While tracing both Hollywood's internal foreign relations protocols and external regulatory interventions by the Chinese government, the U.S. State Department, the Office of War Information, and the Department of Defense, Hye Seung Chung reevaluates such American classics as *Shanghai Express* and *The Great Dictator* and applies historical insights to the controversies surrounding contemporary productions including *Die Another Day* and *The Interview*.

HYE SEUNG CHUNG is an associate professor of film and media studies at Colorado State University in Fort Collins, Colorado. She is the author of *Hollywood Asian: Philip Ahn and the Politics of Cross-Ethnic Performance* and *Kim Ki-duk*, and is the co-author of *Movie Migrations: Transnational Genre Flows and South Korean Cinema*.



227 pp 25 b/w photos 6 x 9
978-1-9788-0155-4 paper \$32.95S
978-1-9788-0156-1 cloth \$120.00SU
February 2020
Spring Summer 19-20

Film and Media • Asian Studies
International Studies

After Authority

Global Art Cinema and Political Transition

KALLING HECK

"Confident, convincing, and timely, *After Authority* is a challenging and provocative work. Highly original, it adds significantly to current debates on cinema and politics."

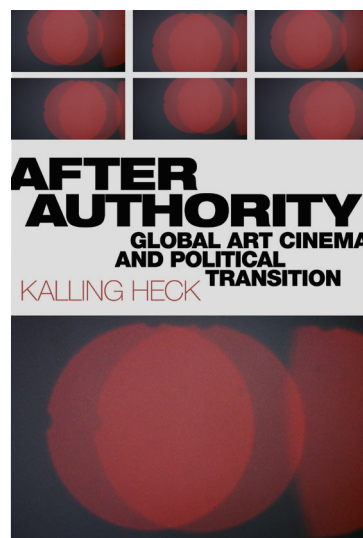
—Richard Rushton, author of *The Politics of Hollywood Cinema: Popular Film and Contemporary Political Theory*

"Kalling Heck makes the provocative claim that there is no apolitical art. More to the point, he affirms the possibility of politics and aesthetics without the determining role of authority. And therein lies the power of his magnificent engagements with the films he discusses: the possibility of a theory of political criticism emergent of the experience and affective dynamics of ambiguity."

—Davide Panagia, author of *Rancière's Sentiments*

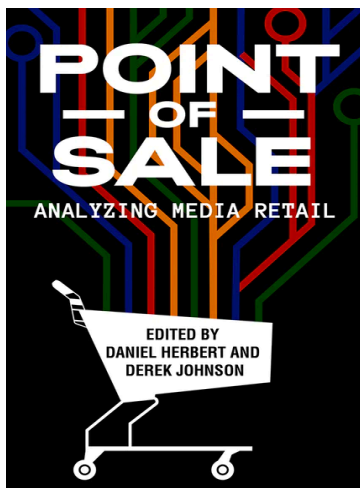
After Authority explores the tendency in art cinema to respond to political transition by turning to ambiguity, a system that ideally stems the reemergence of authoritarian logics in art and elsewhere. By comparing films from Italy, Hungary, South Korea, and the United States, this book contends that the aesthetic tradition of ambiguity in art cinema can be traced to post-authoritarian conditions and that it is in the context of a transition away from authoritarianism where art cinema aesthetics become legible. Ultimately, *After Authority* proposes a history of art cinema predicated on the potentials, possibilities, and politics of ambiguity.

KALLING HECK is the Lossett Visiting Assistant Professor of Media and Visual Culture Studies at the University of Redlands in Redlands, California.



192 pp 9 b/w images 6 x 9
978-1-9788-0698-6 paper \$29.95S
978-1-9788-0699-3 cloth \$120.00SU
February 2020
Fall Winter 19-20

Film and Media • Art • Politics
International Studies



274 pp 16 b/w images, 1 graph 6 x 9
 978-0-8135-9552-8 paper \$34.95S
 978-0-8135-9553-5 cloth \$120.00SU
 December 2019
 Fall Winter 19-20

Media Studies • Economics

Point of Sale

Analyzing Media Retail

EDITED BY DANIEL HERBERT AND DEREK JOHNSON

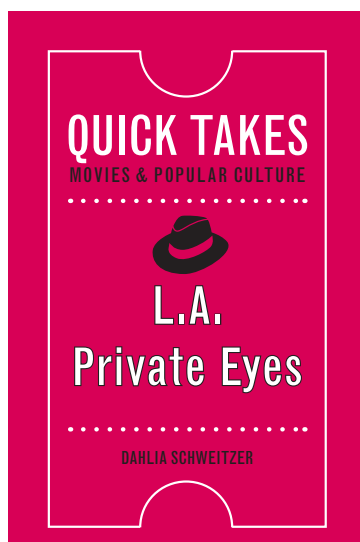
"Herbert, Johnson, and their authors valuably expand our understanding of media retail—a largely overlooked node of media circulation. The book offers an excellent range of cases, themes, and issues that both ground these processes historically and address adjustments introduced by digital distribution."

—Amanda Lotz, author of *We Now Disrupt This Broadcast: How Cable Transformed Television and the Internet Revolutionized It All*

Point of Sale offers the first significant attempt to center media retail as a vital component in the study of popular culture. It brings together fifteen essays by top media scholars with their fingers on the pulse of both the changes that foreground retail in a digital age and the history that has made retail a fundamental part of the culture industries. The book reveals why retail matters as a site of transactional significance to industries as well as a crucial locus of meaning and interactional participation for consumers. In addition to examining how industries connect books, DVDs, video games, lifestyle products, toys, and more to consumers, it also interrogates the changes in media circulation driven by the collision of digital platforms with existing retail institutions.

DANIEL HERBERT is an associate professor in the department of film, television, and media at the University of Michigan and author of *Videoland* and *Film Remakes and Franchises*.

DEREK JOHNSON is associate professor of media and cultural studies at the University of Wisconsin. He is the author of *Media Franchising: Creative License and Collaboration in the Culture Industries* and *Transgenerational Media Industries*.



188 pp 4.5 x 7
 978-0-8135-9636-5 paper \$17.95T
 978-0-8135-9637-2 cloth \$65.00SU
 March 2019
 Spring Summer 19

Film and Media Studies
 American Studies • Cultural Studies

L.A. Private Eyes

DAHLIA SCHWEITZER

"Slip into the gritty romantic noir of the LA detective scene with Dahlia Schweitzer and you won't want to leave—at least not until she's helped you unlock the genre's mysteries, its place in American culture and its evolution. Bring a fedora, a stiff drink and a desire to understand, as Schweitzer does, the light and dark sides of the private eye."

—Jonathan Allen, coauthor of *Shattered: Inside Hillary Clinton's Doomed Campaign*

L.A. Private Eyes examines the tradition of the private eye as it evolves in films, books, and television shows set in Los Angeles from the 1930s through the present day. It takes a closer look at narratives—both on screen and on the printed page—in which detectives travel the streets of Los Angeles, uncovering corruption, moral ambiguity, and greed with the conviction of urban cowboys, while always ultimately finding truth and redemption. With a review of Los Angeles history, crime stories, and film noir, *L.A. Private Eyes* explores the metamorphosis of the solitary detective figure and the many facets of the genre itself, from noir to mystery, on the screen. While the conventions of the genre may have remained consistent and recognizable, the points where they evolve illuminate much about our changing gender and power roles.

DAHLIA SCHWEITZER is a professor at Art Center College of Design in Pasadena, California. She is also the author of *Going Viral: Zombies, Viruses, and the End of the World* (Rutgers University Press).

Quick Takes: Movies and Popular Culture

Transgender Cinema

REBECCA BELL-METEREAU

"Rebecca Bell-Metereau has already written the definitive work on androgyny in cinema, and now she completes the circle with what is unquestionably the paradigmatic work on transgender cinema. In *Transgender Cinema*, Bell-Metereau not only provides a series of incisive interpretations of important transgender films but also recognizes how these films present new possibilities for organizing our enjoyment."

—Todd McGowan, author of *Only a Joke Can Save Us: A Theory of Comedy*

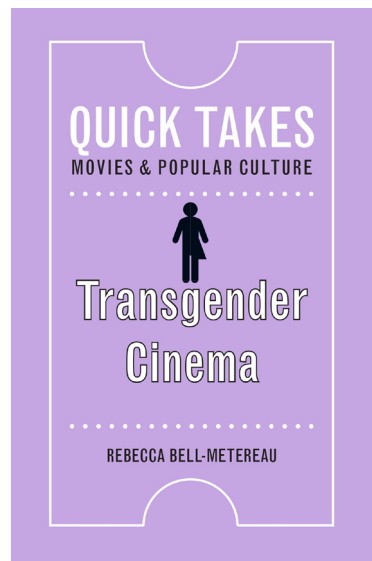
"A scrupulously researched, lucid, major contribution to the study of cinema and gender studies more generally. Timely and both politically and artistically important, it deserves the widest possible readership."

—James Naremore, author of *Charles Burnett: A Cinema of Symbolic Knowledge*

Transgender Cinema gives readers the big picture of how trans people have been depicted on screen. Beginning with a history of trans tropes in classic Hollywood cinema, from comic drag scenes in Chaplin's *The Masquerader* to Garbo's androgynous *Queen Christina*, and from psycho killer queers to *The Rocky Horror Picture Show*'s outrageous queen, it examines a plethora of trans portrayals that subsequently emerged from varied media outlets.

REBECCA BELL-METEREAU teaches and directs media studies at Texas State University in San Marcos. She is the author of *Hollywood Androgyny*.

Quick Takes: Movies and Popular Culture



130 pp 4.5 x 7

978-0-8135-9733-1 paper \$17.95T

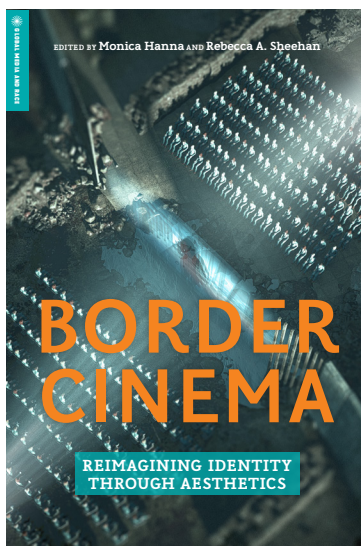
978-0-8135-9734-8 cloth \$65.00SU

March 2019

Spring Summer 19

Film and Media • Gender Studies

LGBTQ Studies • Women's Studies



244 pp 10 images 6 x 9
 978-1-9788-0315-2 paper \$29.95\$
 978-1-9788-0316-9 cloth \$99.95\$SU
 March 2019
 Spring Summer 19

Film and Media Studies
 Race and Ethnic Studies
 American Studies

Border Cinema

Reimagining Identity through Aesthetics

EDITED BY MONICA HANNA AND REBECCA A. SHEEHAN

"While border aesthetics have attracted increasing attention over the last decade, this wide-ranging and innovative collection offers a dynamic argument about why border cinema has become a central direction in contemporary film. Intricately weaving the digital technologies that support it and the shifting global politics that are its target, the book intervenes precisely and provocatively in how we understand world cinema today."

—Timothy Corrigan, author of *A Short Guide to Writing about Film*

"This collection of essays compellingly interrogates the relationship between the digital and border cinema aesthetics. As the editors show, the border has become multiple, even mobile borders; mediated representations of these third spaces call viewers to political action and ethical engagement while affording opportunities for re-imagining subjectivities in a post 9-11 world. Essential reading for those invested in the way cinema imagines liminal social spaces."

—Laura Isabel Serna, author of *Making Cinelandia: American Films and Mexican Film Culture*

MONICA HANNA is an associate professor of Chicana and Chicano studies at California State University, Fullerton. She is the coeditor of *Junot Díaz and the Decolonial Imagination*.

REBECCA A. SHEEHAN is an associate professor of cinema and television arts at California State University, Fullerton. She is the author of *The Ethics of the Inbetween: The American Avant-Garde and Film-Philosophy*.

Global Media and Race



202 pp 30 b/w images 6 x 9
 978-0-8135-9267-1 paper \$26.95\$
 978-0-8135-9268-8 cloth \$95.95\$SU
 March 2019
 Spring Summer 19

Film and Media Studies
 Women's and Gender Studies
 American Studies

TV Family Values

Gender, Domestic Labor, and 1980s Sitcoms

ALICE LEPPERT

"The sharp and insightful analysis of 1980s family sitcoms we need! An engaging assessment of TV comedy in a changing culture of gender, work, and home during a transitional decade."

—Elana Levine, author of *Wallowing in Sex: The New Sexual Culture of 1970s American Television*

"Insightful, well-argued and carefully researched, *TV Family Values* gives a rich and multifaceted picture of the social, cultural and political currents at play in 80s sitcoms."

—Joanne Morreale, author of *Advertising and Promotional Culture: Case Histories*

During the 1980s, U.S. television experienced a reinvigoration of the family sitcom genre. In *TV Family Values*, Alice Leppert focuses on the impact the decade's television shows had on middle class family structure. These sitcoms sought to appeal to upwardly mobile "career women" and were often structured around non-nuclear families and the reorganization of housework. Drawing on Foucauldian and feminist theories, Leppert examines the nature of sitcoms such as *Full House*, *Family Ties*, *Growing Pains*, *The Cosby Show*, and *Who's the Boss?* against the backdrop of a time period generally remembered as socially conservative and obsessed with traditional family values.

ALICE LEPPERT is an assistant professor of media and communication studies at Ursinus College in Collegeville, Pennsylvania.

Criminalization/Assimilation

Chinese/Americans and Chinatowns in Classical Hollywood Film

PHILIPPA GATES

"Gates takes us on an engrossing journey through the Chinatown streets of Hollywood's imagination in her comprehensive study of the ambivalent depiction of Chinese people and places on American screens. Her superlative book provides essential reading for scholars, students, and concerned readers who need to understand this history fully to critique the images and ideas that continue to shape today's cultural landscape."

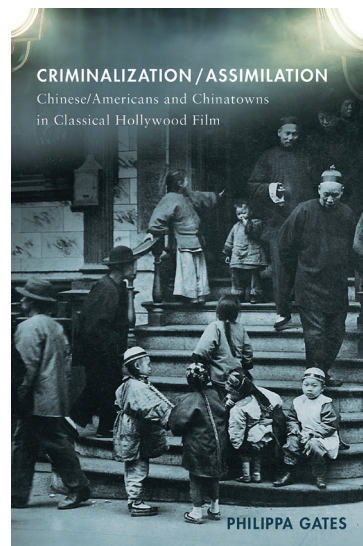
—Gina Marchetti, author of *Citing China: Politics, Postmodernism, and World Cinema*

"Meticulously researched and laudably comprehensive, *Criminalization/Assimilation* explores Chinatown's place in the lexicon of early Hollywood films. This is a unique and important contribution to film studies and Asian American studies—a highly satisfying read!"

—Karla Rae Fuller, author of *Hollywood Goes Oriental: CausAsian Performance in American Film*

Criminalization/Assimilation traces how Classical Hollywood films constructed America's image of Chinese Americans from their criminalization as unwanted immigrants to their eventual acceptance when assimilated citizens, exploiting both America's yellow peril fears about Chinese immigration and its fascination with Chinatowns.

PHILIPPA GATES is a professor of film studies at Wilfrid Laurier University in Waterloo, Ontario, Canada. She is the author of several books, including *Transnational Asian Identities in Pan-Pacific Cinemas*.



280 pp 15 images 6 x 9
978-0-8135-8941-1 paper \$34.95S
978-0-8135-8942-8 cloth \$99.95SU
March 2019
Spring Summer 19

Film and Media Studies
Asian American Studies
Race and Ethnic Studies

Undead Ends

Stories of Apocalypse

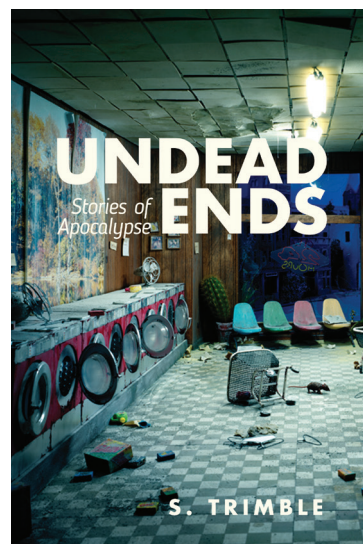
S. TRIMBLE

"*Undead Ends* is a remarkable book—an imaginative, often brilliant, contribution to the long Western genealogies of apocalyptic thinking and to the ways that contemporary insurgent racialized, gendered, anti-colonialist movements have struggled to claim and transform apocalyptic politics and aesthetics."

—James Berger, author of *After the End: Representations of Post-Apocalypse*

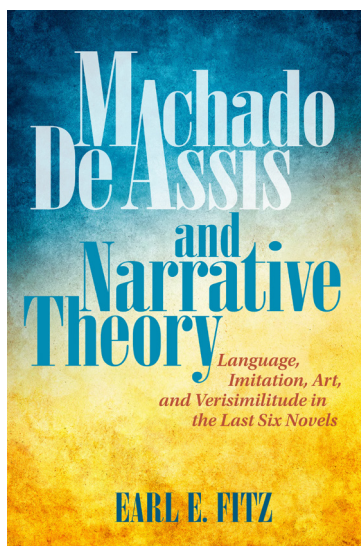
Undead Ends is about how we imagine humanness and survival in the aftermath of disaster. Framing modern British and American apocalypse films as sites of interpretive struggle, this book asks what, exactly, is ending? Whose dreams of starting over take center stage, and why? And how do these films, sometimes in spite of themselves, make room to dream of new beginnings that don't just reboot the world we know? S. Trimble argues that contemporary apocalypse films aren't so much envisioning The End of the world as the end of a particular world; not The End of humanness but, rather, the end of Man. Through readings of *The Road*, *I Am Legend*, *28 Days Later*, *28 Weeks Later*, *Children of Men*, and *Beasts of the Southern Wild*, this book demonstrates that popular stories of apocalypse can trouble, rather than reproduce, Man's story of humanness. With some creative re-reading, they can even unfold towards unexpected futures. Mainstream apocalypse films are, in short, an occasion to imagine a world After Man.

S. TRIMBLE teaches at the University of Toronto, Ontario, Canada.



224 pp 15 b/w images 6 x 9
978-0-8135-9364-7 paper \$29.95S
978-0-8135-9365-4 cloth \$99.95SU
May 2019
Spring Summer 19

Film and Media Studies
Cultural Studies • Gender Studies



254 pp 6 x 9

978-1-68448-112-5 paper \$34.95\$

978-1-68448-113-2 cloth \$99.95\$

June 2019

Spring Summer 19

Literary Studies

Latin American Studies

Published by Bucknell University Press. Distributed worldwide by Rutgers University Press.

Machado de Assis and Narrative Theory

Language, Imitation, Art, and Verisimilitude in the Last Six Novels

EARL E. FITZ

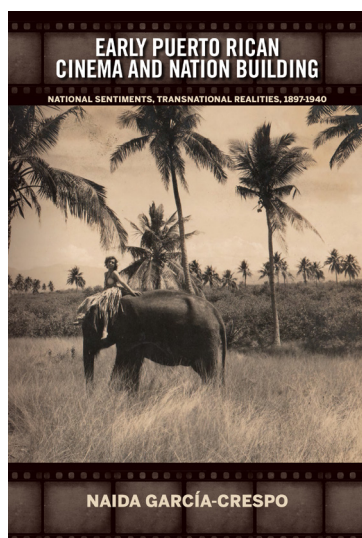
"Earl E. Fitz advances the question of language as key to innovation and modernity in the mature works of Machado de Assis. Fitz attributes his departure from realism to a new awareness of the mutability, instability, self-referentiality and inescapable ambiguity of language in relation to meaning. What the novels are really about is not what they seem."

—K. David Jackson, Yale University

This book makes the argument that Machado de Assis, hailed as one of Latin American literature's greatest writers, was also a major theoretician of the modern novel form. Steeped in the works of Western literature and an imaginative reader of French Symbolist poetry, Machado creates, between 1880 and 1908, a "new narrative," one that will presage the groundbreaking theories of Swiss linguist Ferdinand de Saussure by showing how even the language of narrative cannot escape being elusive and ambiguous in terms of meaning. It is from this discovery about the nature of language as a self-referential semiotic system that Machado crafts his "new narrative." Long celebrated in Brazil as a dazzlingly original writer, Machado has struggled to gain respect and attention outside the Luso-Brazilian ken. Had the Brazilian master written not in Portuguese but English, French, or German, he would today be regarded as one of the true exemplars of the modern novel, in expression as well as in theory.

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National Sentiments, Transnational Realities, 1897-1940

NAIDA GARCÍA-CRESPO

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Early Puerto Rican Cinema and Nation Building focuses on the processes of Puerto Rican national identity formation as seen through the historical development of cinema on the island between 1897 and 1940. Anchoring her work in archival sources in film technology, economy, and education, Naida García-Crespo argues that Puerto Rico's position as a stateless nation allows for a fresh understanding of national cinema based on perceptions of productive cultural contributions rather than on citizenship or state structures. This book aims to contribute to recently expanding discussions of cultural networks by analyzing how Puerto Rican cinema navigates the problems arising from the connection and/or disjunction between nation and state. García-Crespo shows throughout this book that the development and circulation of cinema in Puerto Rico illustrate how the "national" is built from transnational connections.

NAIDA GARCÍA-CRESPO is an assistant professor of English at the U.S. Naval Academy in Annapolis, Maryland.

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