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Highlights for 2011 include:

- New Zealand Cinema by Ian Conrich, p10
- Hollywood’s Indies by Yannis Tzioumakis, p11
- Film and Video Censorship in Modern Britain by Julian Petley, p13
- Two new titles in our Media Topics series p18

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Contacts
Commissioning Editor
Vicki Donald
+44 (0)131 651 1723
Vicki.Donald@eup.ed.ac.uk

Marketing Manager
Anna Glazier
+44 (0)131 650 4223
Anna.Glazier@eup.ed.ac.uk
NEW
American Documentary Film
Projecting the Nation
Jeffrey Geiger, University of Essex

A stimulating guide to American documentary

What key concerns are reflected in documentaries produced in and about the United States? How have documentaries engaged with competing visions of US history, culture, politics, and national identity?

This book examines how documentary films have contributed to the American public sphere – serving as sites for community-building, public expression, and social innovation. Geiger focuses on how documentaries have been significant in forming ideas of the nation, both as an imagined space and a real place.

Moving from the dawn of cinema to the present day, this is the first full-length study to focus on the extensive range and history of American non-fiction filmmaking. Combining comprehensive overviews with in-depth case studies (from Nanook of the North to Fahrenheit 9/11), Geiger maps American documentary’s intricate histories, examining the impact of pre- and early cinema, travelogues, the avant-garde, 1930s social documentary, propaganda, direct cinema, postmodernism, and ‘new’ documentary.

July 2011 o 240pp o £24.99
22 b&w illustrations
Pb = 978 0 7486 2148 4 o £75.00

NEW
Contemporary Action Cinema
Lisa Purse, University of Reading

The only textbook on the leading genre in American film since the 1990s

Action cinema is a popular and familiar form which reflects the cultural, industrial and historical landscape from which it emerges. Purse analyses the genre’s pleasures and complexities in the light of both its cinematic history and the latest critical debates. Focussing on action cinema of the 2000s, this book explores issues of visual style, narrative, representation and the various contexts of production through a diverse series of case studies including Avatar (2009), Casino Royale (2006), The Hurt Locker (2008) and Banlieue 13 (2004).

Contemporary Action Cinema
• Provides wide-ranging analyses and interpretation of action cinema
• Discusses representations of heroism, gender and ethnicity
• Explores the spectator’s embodied engagement with the action film
• Examines the effect of 9/11 and changes in US foreign policy

June 2011 o 232pp o £19.99
10 b&w illustrations
Pb = 978 0 7486 3818 5 o £70.00

NEW
SECOND EDITION
American Politics in Hollywood Film
Ian Scott, University of Manchester

Explores the ties between two powerful institutions

‘This exceptionally interesting study adds significantly to the existing body of work in both the fields of film studies and politics … thoroughly engaging from start to finish.’
American Studies Today

From Arnold Schwarzenegger’s rise to the Governorship of California through to the drama of the celebrity-fuelled 2008 Presidential election, Hollywood and politics have never been more intimate. This thoroughly updated and revised new edition continues to analyse the theoretical and conceptual relationship of Hollywood to national politics and the way film content and criticism has aligned itself to political culture and debate. Chronicling the evolution of American political cinema from the 1930s, this book explores the genre’s symbiotic relationship with the American political culture and history.

Coverage includes:
• Films such as Fahrenheit 9/11, State of Play, Man of the Year and Why We Fight.
• Sub-generic categories such as Election Films and Bio-Pics
• Analysis of the post-9/11 and Bush era’s effect on the American politics and cinema

May 2011 o 272pp o £24.99
14 b&w illustrations
Pb = 978 0 7486 4023 2 o £75.00
Hb = 978 0 7486 4024 9
Film Genre

**Film Genre**

*Hollywood and Beyond*

**Barry Langford**, Royal Holloway, University of London

Presents genre as a constantly evolving phenomenon

The most authoritative introduction to the key topic of film genre and genre theory, *Film Genre* provides a comprehensive account of genre history and contemporary trends in Hollywood and global cinema, alongside the critical debates they have provoked.

2005 • 320pp • t

Pb • 978 0 7486 1903 0 • £19.99

**Journalists in Film**

*Heroes and Villains*

**Brian McNair**, University of Strathclyde

Provides the inside scoop on journalists in film

More than 2,000 films have been made about journalism and journalists, including some of the greatest works in cinema history. Brian McNair’s study asks what they tell us about changing public perceptions of journalism and its role in society. It considers key issues including the commercialisation of news values, the power of the columnist and the implications of digital. Illustrated throughout, the volume contains an appendix of mini-essays covering films from 1997 to 2008.

2010 • 240pp

Pb • 978 0 7486 3447 7 • £19.99

Hb • 978 0 7486 2399 0 • £65.00

**Film Noir and the Cinema of Paranoia**

**Wheeler Winston Dixon**, University of Nebraska, Lincoln

Expands the definition of what constitutes a noir film

‘The book offers an impressive catalogue of marginal and forgotten films of the studio era, accompanied by handfuls of Hollywood Babylon dirt for added impact... noir addicts will walk away with one hell of a screening list.’

Film Comment

*Film Noir and the Cinema of Paranoia* is an overview of 20th- and 21st-century noir and fatalist film practice from 1945 onwards.

2009 • 192pp • t • e

32 b&w illustrations

Pb • 978 0 7486 2400 3 • £19.99

Hb • 978 0 7486 2399 0 • £65.00

**Science Fiction Cinema**

**Christine Cornea**, University of East Anglia

Charts the development of science fiction in cinema

Thematically organised for use as a course text, this book introduces theories and practices, and provides an overview of the main themes, approaches and areas of study. Each chapter analyses selected films within a wider historical/cultural context, while concentrating on a specific thematic issue.

2007 • 336pp • t • e

Pb • 978 0 7486 1642 8 • £19.99

Hb • 978 0 7486 2465 2 • £65.00

**Film Sequels**

*Theory and Practice from Hollywood to Bollywood*

**Carolyn Jess-Cooke**, University of Sunderland

An introduction to the phenomenon of the film sequel

The film sequel has been much maligned in popular culture as a vampirish corporative exercise in profit-making and narrative regurgitation. Drawing on a wide range of examples, this situates the sequel within its industrial, cultural, theoretical and global contexts.

2009 • 176pp • e

6 b&w illustrations

Hb • 978 0 7486 2603 8 • £60.00

**Film Remakes**

*Constantine Verevis*, Monash University, Australia

A systematic account of the phenomenon of cinematic remaking

‘An elegant and insightful review of previous scholarly writing on film remakes and a series of case-studies … offering both students and scholars an essential guide to approach film remakes.’

Scope

Case studies include the remaking of classics (*Double Indemnity*, *Psycho*), foreign art-films (*Solaris*, *Le Samouraï*), cult movies (*Planet of the Apes*, *Dawn of the Dead*), and television properties (*Batman*, *Charlie’s Angels*).

2005 • 208pp

Pb • 978 0 7486 2187 3 • £22.99

Hb • 978 0 7486 2186 6 • £70.00
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**Edinburgh Studies in Film**
Series Editors: Martine Beugnet, University of Edinburgh & Kriss Ravetto, University of California
Founding Editor: John Orr, formerly the University of Edinburgh

These cutting edge scholarly research monographs cover core aspects of film theory and aesthetics.

**NEW Framing Pictures**
*Film and the Visual Arts*
Steven Jacobs, University of Antwerp

**Investigates the ongoing relationships between film and the visual arts**

Through the feature films and documentaries of directors including Emmer, Eric, Godard, Hitchcock, Pasolini, Resnais, Rossellini and Storck, Jacobs examines the way films ‘animate’ artworks by means of cinematic techniques, such as camera movements and editing, or by integrating them into a narrative. He explores how this ‘mobilization’ of the artwork is brought into play in art documentaries and artist biopics, as well as in feature films containing key scenes situated in museums. Illustrated throughout, this study of the presence of art in film, alongside the omnipresence of the filmic image in today’s art museums, is an engaging work for students and scholars of film and art alike.

July 2011 = 256pp
36 b&w illustrations

**FORTHCOMING**

**The Sense of Film Narration**
Ian Garwood, University of Glasgow

**Explores the sensuous qualities of narration in feature films**

Garwood provides a comprehensive account of existing work on film narration and offers an overview of the sensuous aspects of cinematic storytelling, as demonstrated through a broad selection of films. The films used as case studies in the book are particularly ‘multi-layered’; in that they all make extensive use of materials with sensuously contrasting visual and/or aural properties: for example, films whose images are a combination of colour and monochrome (e.g. *The Wizard of Oz*); whose soundtracks feature multiple voiceover narrators (e.g. *All About Eve*) or which feature multiple performers portraying the same character (e.g. the Bob Dylan biopic *I’m Not There)*.

October 2012 = 224pp

**Romantics and Modernists in British Cinema**
John Orr, formerly the University of Edinburgh

**Considers film as an art form among other arts**

The book covers a broad selection of films, film-makers and debates but also brings a fresh perspective to how scholars might understand and the major traditions that have shaped British cinema history.

2010 = 240pp
FORTHCOMING
Duration and Cinematic Experience
Matilda Mroz, University of Cambridge
Explores the relationship between intellectual comprehension and sensual apprehension
The process of aesthetic imaging in time is a unique and fascinating characteristic of cinema. Why, then, has temporality, and specifically duration, received so little attention in theoretical accounts of film experience?
This book makes the concept of duration the central tenet in an understanding of cinema and spectatorship. From this vantage point, the book reviews two major strands of film theory: embodied viewing and the senses, and the film-philosophy of Gilles Deleuze.
Unlike much contemporary film theory, Mroz’s book emphasizes the necessity of considering the close relationship between intellectual comprehension and sensual apprehension, as mediated through film aesthetics. In the duration of the film experience, sensual responses to filmed textures and the interpretive contexts that we inevitably bring to bear on films are continually interpenetrating. Exactly how this occurs is demonstrated in detailed case studies of films by Antonioni (L’Avventura), Tarkovsky (Mirror), and Kieslowski (The Decalogue).
February 2012 • 240pp • £65.00
Hb • 978 0 7486 4346 2 • £65.00

Cinematic Journeys
Films and Movement
Dimitris Eleftheriotis, University of Glasgow
The interconnected histories, theories and aesthetics of cinematic movement
Tracing the links between certain types of movement and broader cultural trends, this book investigates how movements of exploration, discovery and revelation are activated in specific cinematic narratives of travelling and displacement.
2010 • 224pp
Hb • 978 0 7486 3312 8 • £60.00

Memory and the Moving Image
French Film in the Digital Era
Isabelle McNeill, University of Cambridge
Investigates the role of the moving image in cultural memory
Focusing on the French context, the book examines the ways in which recent French moving image works and films conceptualise both the past and the workings of memory.
2010 • 208pp
9 b&w illustrations
Hb • 978 0 7486 3891 8 • £60.00

Badiou and Cinema
Alex Ling, University of Western Sydney
Uses well-known films to illustrate Badiou’s philosophy
Alex Ling employs the philosophy of Alain Badiou to answer the question central to all serious film scholarship – namely, can cinema be thought?
The author asks if we can really think what cinema is, at an ontological level; investigates whether cinema can actually think for itself; and explores how we can rethink the consequences of a ‘thinking’ cinema.
2010 • 224pp
Hb • 978 0 7486 4113 0 • £65.00

JOURNAL
Deleuze Studies
Editor: Ian Buchanan, Cardiff University
Deleuze Studies is a forum for new work on the writings of Gilles Deleuze. It publishes critical work on Deleuze and his milieu. It also publishes translations of his work and the work of other authors that were important to him (e.g. Guattari and Simondon). A bold journal that challenges orthodoxies, encourages debate, invites controversy, seeks new applications and proposes new interpretations, Deleuze Studies is as interdisciplinary as Deleuze himself was and welcomes contributions from scholars working in all fields.
Three issues per year • ISSN: 1750-2241
e-ISSN: 1755-1684 • www.eupjournals.com/dls
Deleuze and the Cinemas of Performance

*Powers of Affection*
Elena del Río, University of Alberta

Examines a kind of ‘affective-performative’ cinema

This book is the first study of the interface between Deleuzian theory and film performance and offers a unique reconsideration of the performing body. Elena del Río draws on Gilles Deleuze’s philosophy of the body, and on Deleuze-Spinoza’s relevant concepts of affect and expression, to examine a kind of cinema that she calls ‘affective-performative’.

2008. 248pp. e £65.00
Hb. 978 0 7486 3525 2 £65.00

Deleuze, Altered States and Film

*Anna Powell*, Manchester Metropolitan University

This book offers a typology of altered states, defining dream, hallucination, memory, trance and ecstasy in their cinematic expression. Case studies include *Donnie Darko*, 2001, *Performance* and *Easy Rider*.

2007. 224pp. e £60.00
Hb. 978 0 7486 3282 4 £60.00

Deleuze, Altered States and Film

*Anna Powell*, Manchester Metropolitan University

Powell argues that film viewing is a form of ‘altered consciousness’ and the experience of viewing horror film an ‘embodied event’. This book explores themes of insanity, sensory response to film, fractured time, the body and cinematography.

2007. 224pp. e £60.00
Hb. 978 0 7486 3282 4 £60.00

Deleuze and Horror Film

*Anna Powell*, Manchester Metropolitan University

Powell argues that film viewing is a form of ‘altered consciousness’ and the experience of viewing horror film an ‘embodied event’. This book explores themes of insanity, sensory response to film, fractured time, the body and cinematography.

2006. 240pp
Pb. 978 0 7486 1748 7 £19.99
Hb. 978 0 7486 1747 0 £65.00

Cinema and Sensation

*French Film and the Art of Transgression*
Martine Beugnet, University of Edinburgh

A study of one of the most intriguing aspects of contemporary French cinema – the cinema of transgression

2007. 208pp. e £19.99
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European Film Theory and Cinema

*A Critical Introduction*
Ian Aitken

2001. 280pp
Pb. 978 0 7486 1168 3 £29.99
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Feminism and Film

Maggie Humm

1997. 256pp
Pb. 978 0 7486 0900 0 £28.99
Hb. 978 0 7486 0908 6 £110.00

Deleuze and Cinema

Barbara Kennedy

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Hb. 978 0 7486 1134 8 £65.00

Contemporary Cinema

John Orr

1998. 224pp
Pb. 978 0 7486 0836 2 £29.99

The Art and Politics of Film

John Orr

2000. 208pp
Pb. 978 0 7486 1199 7 £27.99

Feminist Film Theory

*A Reader*
Edited by Sue Thornham

1999. 320pp
Pb. 978 0 7486 0890 4 £24.99
Hb. 978 0 7486 0959 8 £90.00
Traditions in World Cinema
Series Editors: Linda Badley, Middle Tennessee State University & R. Barton Palmer, Clemson University

This series introduces diverse and fascinating movements in world cinema. Each volume concentrates on a set of films from a different national or regional (in some cases cross-cultural) cinema which constitute a particular tradition.

Praise for the series:
‘[Czech and Slovak Cinema] is an invaluable book.’  
Sight and Sound

‘Traditions in World Cinema takes a more sophisticated and wide-ranging approach… several chapters throw light on neglected corners of cinematic history.’  
Times Higher Education

‘Not only does Armes canvass enormous territory, succinctly and in elegant prose, but he has also made a judicious selection of directors and films.’  
H-Africa

‘[Japanese Horror Cinema] is a well written, deeply thought out publication.’  
Horror News

‘[Chinese Martial Arts Cinema] is an excellent resource for the history of the genre, as well as topical and retroactive critical appraisal.’  
Golden Pigsy (blog)

www.euppublishing.com/series/tiwc

NEW

The New Neapolitan Cinema
Alex Marlow-Mann, University of St Andrews

A provocative study of the cinema produced in Naples since 1990

Neapolitan cinema exemplifies a distinct regional tradition, and recent filmmaking in the city has challenged cinematic conventions in innovative ways. Three films – Vito and the Others (1991), Death of a Neapolitan Mathematician (1992) and Libera (1993) – changed the cinematic landscape in the early 1990s. This book discusses the impact of these films and the thriving Neapolitan film scene they inspired.

February 2011 • 256pp
14 b&w illustrations
Hb • 978 0 7486 4066 9 • £65.00

FORTHCOMING

The International Film Musical
Edited by Corey K. Creekmur & Linda Y. Mokdad, both University of Iowa

Considers the musical’s role within national cinema traditions

While the musical is one of the cinema’s few genuinely international genres, it has often functioned as an explicitly local or national form, drawing upon distinct traditions understood as ‘native’ rather than ‘international’. Individual chapters provide discussions of musicals from sixteen major national film traditions, along with the transnational musical.

May 2012 • 256pp • e
18 b&w illustrations
Hb • 978 0 7486 3476 7 • £65.00

FORTHCOMING

Italian Neorealist Cinema
Torunn Haaland, Pennsylvania State University

Charts the birth and development of Italian neorealism

Surveying the major creative contributions to and critical receptions of this trend in Italian postwar cinema, the book begins by tracing the roots of neorealist film and drawing parallels to neorealist fiction. It then explores the ways in which neorealist cinema positioned itself in relation to the processes of postwar reconstruction, and what relations it may be said to have established with non-cinematic practices in the redefinition of national identity.

January 2012 • 224pp • e
Hb • 978 0 7486 3611 2 • £65.00

FORTHCOMING

Magic Realist Cinema in East Central Europe
Aga Skrodzka-Bates, Clemson University

The first book-length analysis of magic realism in cinema

Moving the current debate over the style’s political impact from postcolonial and postmodern literature to the moving image, the book defines magic realism and offers a comprehensive survey of the unique regional trend developed by East Central European filmmakers. This book combines close textual analysis of carefully selected films by directors with a disciplined investigation of the socio-economic and political context in order to both study and popularize an important and unique tradition in World Cinema.

March 2012 • 272pp
Hb • 978 0 7486 3916 8 • £65.00
### Czech and Slovak Cinema

**Theme and Tradition**  
*Peter Hames*, Staffordshire University

This unique study provides a historical overview of the Czech and Slovak film industries, considering key stylistic and thematic tendencies such as comedy and lyricism, and examining the political role of film, with particular emphasis on the period of the Prague Spring.

2010. 272pp. £19.99  
Pb: 978 0 7486 2082 1.  £19.99  
Hb: 978 0 7486 2081 4.  £65.00

### Chinese Martial Arts Cinema

**The Wuxia Tradition**  
*Stephen Teo*, National University of Singapore and RMIT University, Melbourne


Pb: 978 0 7486 3286 2.  £19.99  
Hb: 978 0 7486 3285 5.  £65.00

### Palestinian Cinema

**Landscape, Trauma and Memory**  
*Nurith Gertz*, Tel Aviv University, Israel & *George Khleifi*, Al Quds University, Ramalla

The first, serious comprehensive study of Palestinian film. One of the best sources for understanding Palestinian culture is its cinema which has devoted itself to serving the national struggle. In this book, two scholars – an Israeli and a Palestinian – in a rare and welcome collaboration, follow the development of Palestinian cinema, commenting on its response to political and social transformations.

2008. 256pp. £22.99  
Pb: 978 0 7486 3408 8.  £22.99  
Hb: 978 0 7486 3407 1.  £65.00

### Traditions in World Cinema

Edited by *Linda Badley*, Middle Tennessee State University, R. Barton Palmer, Clemson University & *Steven Jay Schneider*, CUNY

The core volume in the Traditions in World Cinema series brings together a colourful and wide-ranging collection of world cinematic traditions – national, regional and global – all of which are in need of introduction, investigation and, in some cases, critical reassessment.

Pb: 978 0 7486 1863 7.  £24.99  
Hb: 978 0 7486 1862 0.  £80.00

### New Punk Cinema

Edited by *Nicholas Rombes*  
Pb: 978 0 7486 2035 7.  £24.99

FORTHCOMING – see p11 for full details

### American Commercial-Independent Cinema

Edited by *Linda Badley* & R. Barton Palmer  
March 2012. 256pp. £19.99  
Pb: 978 0 7486 2460 7.  £19.99  
Hb: 978 0 7486 2459 1.  £65.00

FORTHCOMING – see p11 for full details

### American Smart Cinema

*Claire Perkins*  
November 2011. 256pp. £65.00  
Pb: 978 0 7486 4074 4.  £65.00
**World Cinema**

**NEW**

**New Zealand Cinema**

**Ian Conrich**, University of Essex

Explores the themes and traditions of a ‘hidden’ national cinema

New Zealand cinema is one of the industry’s best kept secrets, despite films such as *Once Were Warriors*, *The World’s Fastest Indian* and *Whale Rider* enjoying international success. Ian Conrich addresses this neglect with an explorative overview.

Themes such as law and authority, post-settler identity, neo-colonialism, the scattered population in the Asia Pacific region and the Kiwi Gothic are discussed. It draws on stereoviews and magic lantern slides as well as archival research to analyse the marketing of New Zealand films, as well as the wider cultural framework in which the film industry operates.

November 2011  224pp  £24.99
Pb  978 0 7486 2464 5  £24.99
Hb  978 0 7486 2463 8  £75.00

**Contemporary World Cinema**

Europe, the Middle East, East Asia and South Asia

**Shohini Chaudhuri**

Offers a broad critical context for the study of contemporary world cinema

‘This book is an indispensable introductory tool that grants readers insights into some of the most exciting and diverse global cinematic movements and styles on screens today.’
Forum for Modern Language Studies

2005  200pp  £19.99
Pb  978 0 7486 1799 9  £19.99

**Asian Cinemas**

*A Reader and Guide*

Edited by **Dimitris Eleftheriotis**, University of Glasgow & **Gary Needham**, Nottingham Trent University

A guide for the study and research of Asian cinemas

‘The republishing of a number of important texts in this easily accessible collection is a valuable undertaking… One hopes that this volume will find its way into many university libraries and subsequently into the hands and heads of many students of Asian cinemas.’

*Historical Journal of Film, Radio and Television*

2006  488pp  £24.99
Pb  978 0 7486 1777 7  £24.99

**Bollywood in the Age of New Media**

*The Geo-televisual Aesthetic*

**Anustup Basu**, University of Illinois

Examines contemporary Hindi film

From the early nineties popular Hindi cinema took a spectacular turn as a signature ‘Bollywood’ style evolved in the wake of liberalisation and the inauguration of a global media ecology. Basu connects the filmic geo-televisual style to an ongoing story of the uneven globalising process in India.

2010  272pp  £65.00
20 b&w illustrations
Pb  978 0 7486 4102 4  £65.00

**Introduction to Japanese Horror Film**

**Colette Balmain**, Buckingham Chilterns University College

Charts the evolution of Japanese horror from the 1950s through to contemporary classics

2008  232pp  £18.99
9 b&w illustrations
Pb  978 0 7486 2475 1  £18.99
Hb  978 0 7486 2474 4  £80.00

**New Korean Cinema**

Edited by **Chi-Yun Shin**, Sheffield Hallam University & **Julian Stringer**, University of Nottingham

Adopts a cross-cultural perspective on modern Korean cinema

2005  256pp  £24.99
Pb  978 0 7486 1852 1  £24.99

**Stalinist Cinema and the Production of History**

*Museum of the Revolution*

**Evgeny Dobrenko**, University of Sheffield

Demonstrates the role of cinema in the formation of the Soviet political imagination

2008  320pp  £65.00
Hb  978 0 7486 3445 3  £65.00
For almost three decades the big Hollywood studios have operated classics divisions or specialty labels, subsidiaries that originally focused on the foreign art house film market, while more recently (and controversially) moving on to the American 'indie' film market. Hollywood's Indies is the first book to offer an in depth examination of the phenomenon of the classics divisions by tracing its history since the establishment the first specialty label in 1980, United Artists Classics, to more contemporary outfits like Focus Features, Warner Independent and Picturehouse.

The book examines the impact of those companies on American 'indie' cinema and argues that it was companies such as Fox Searchlight and Paramount Classics (now Paramount Vantage) that turned independent filmmaking to an industrial category endorsed by the Hollywood majors as opposed to a mode of filmmaking practiced outside the conglomerated major players and posed as a sustained alternative to mainstream Hollywood cinema.

March 2012 • 240pp
9 b&w illustrations
Hb • 978 0 7486 4012 6 • £55.00

A study of 'Indiewood’ – American commercial/independent filmmaking

Contemporary American independent cinema has increasingly become a blurred zone in which independent filmmaking is often indistinguishable from commercial. Films which benefit from studio financing and standard forms of distribution but reject or transcend standard industry formulas are best described as commercial-independent and currently occupy a prominence far in excess of their often-limited box office 'muscle'.

This book discusses films such as American Beauty, Fargo, My Big Fat Greek Wedding and Brokeback Mountain which are 'independent' in terms of style and narrative. It provides close analysis of the work of pivotal figures such as John Sayles, Steven Soderbergh, Spike Lee, Quentin Tarantino, Kathryn Bigelow, Todd Haynes, Gus Van Sant, the Coen Brothers and Ang Lee and includes discussion of movements and affiliations such as African American, multicultural, queer and women's cinema. It also offers thorough analysis of the most important trends and genres, including neo-noir, the American art film, horror, and the new American documentary.

March 2012 • 256pp • e-book
25 b&w illustrations
Pb • 978 0 7486 2460 7 • £19.99
Hb • 978 0 7486 2459 1 • £65.00

Describes a new critical tradition in American filmmaking

American Smart Cinema examines a contemporary type of US filmmaking that exists at the intersection of mainstream, art and independent cinema and often gives rise to absurd, darkly comic and nihilistic effects.

Tracing the emergence of smart cinema amidst the texts and debates of the 1990s 'irony epidemic', the book describes the unstable tone and 'double' speech of such films as The Royal Tenenbaums, Adaptation, Palindromes, Ghost World, Donnie Darko and The Savages. It provides new directions for their study by discussing the self-conscious approach that smart cinema takes to film historical discourses of authorship, narrative and genre.

November 2011 • 256pp
9 b&w illustrations
Hb • 978 0 7486 4074 4 • £65.00
This series of books covers contemporary American films that have found commercial success but which have not been constrained by the formal and ideological parameters often associated with mainstream Hollywood cinema. Each volume explores a specific film and combines innovative and original research with clearly defined classroom-orientated frameworks of film analysis.

Praise for the series:

‘If you love film and celebrate the advent of Indie film you will want to snap up each new title in this collection of little paperbacks with glossy covers and easy-turning high quality paper. They feel nice in the hand, and will sit perkily on the bookshelf to accompany the DVD collection… [Lost in Translation] especially will provide years of happy browsing and elucidation.’
M/C Reviews

‘Brokeback Mountain] is an attractive volume with an appealing cover and high production values. It offers an illuminating overview of the contemporary American indie film industry and it also, I believe, makes an important scholarly contribution to both film studies and queer theory.’
Culture and the Media

www.euppublishing.com/series/amin

**NEW**

**Far from Heaven**

**Glyn Davis**, The Glasgow School of Art

This full-length study of *Far from Heaven* includes chapters on key topics such as authorship, genre, postmodernism, queer theory, and positions the film in relation to the rest of Haynes’ career, the New Queer Cinema movement, melodrama, and the history of US independent cinema.

- Covers a US independent film with cultural appeal
- Discusses the canon of American Independent Film and New Queer Cinema

June 2011 • 160pp • t
12 b&w illustrations
Pb • 978 0 7486 3779 9 • £14.99
Hb • 978 0 7486 3778 2 • £60.00

**Brokeback Mountain**

**Gary Needham**, Nottingham Trent University

This book offers an overview of Focus Features as a hybrid company that operates across the mainstream and independent cinema sectors; examines the film in relation to the genres of the western and melodrama; and positions it within the context of gay film spectatorship and queer cinema.

2010 • 152pp • t • e
12 b&w illustrations
Pb • 978 0 7486 3383 8 • £14.99
Hb • 978 0 7486 3382 1 • £60.00

**Lost in Translation**

**Geoff King**, Brunel University

Considers the balance of more and less mainstream qualities from consideration of industrial factors such as funding and release strategy to the role of star performance and formal qualities.

2010 • 168pp • t • e
25 b&w illustrations
Pb • 978 0 7486 3746 1 • £14.99
Hb • 978 0 7486 3745 4 • £60.00

**Memento**

**Claire Molloy**, Liverpool John Moores University

This study considers *Memento*’s position as an independent film before addressing key aspects of its narration, genre, distribution, marketing and reception.

2010 • 144pp • t • e
4 b&w illustrations
Pb • 978 0 7486 3772 0 • £14.99
Hb • 978 0 7486 3771 3 • £60.00

**The Spanish Prisoner**

**Yannis Tzioumakis**, University of Liverpool

Analyses *The Spanish Prisoner* as a film that bridges genre filmmaking with personal visual style, independent film production with niche distribution, and mainstream subject matter with unconventional filmic techniques.

2009 • 168pp • t • e
11 b&w illustrations
Pb • 978 0 7486 3368 5 • £14.99
Hb • 978 0 7486 3368 5 • £60.00
NEW
**Film and Video Censorship in Modern Britain**
Julian Petley, Brunel University

The history of film censorship in the UK since 1979

Thatcherism and the birth of the domestic film industry shaped the late 1970s and 80s as a period of authoritarianism in film censorship. This book examines how modern censorship works in the UK under the British Board of Film Classification paying close attention to the legal and political contexts.

Filled with a range of case studies, such as the *Last House on the Left* and sex videos in the R18 category, the book explores the role of the press in sensationalising films such as *Crash* and *Child's Play 3*. The research stems from interviews with many of the figures central to the historical events of the 1970s and 1980s.

May 2011 • 240pp • e
Pb • 978 0 7486 2539 0 • £24.99
Hb • 978 0 7486 2538 3 • £75.00

NEW
**The New Extremism in Cinema**
*From France to Europe*
Edited by Tanya Horeck & Tina Kendall, both Anglia Ruskin University

An exploration into the darkest side of cinema

Explosive images of sex and violence in films by directors such as Catherine Breillat, Gaspar Noé, Michael Haneke and Lars von Trier have attracted media attention for the ways in which they seek to shock and provoke the spectator into powerful affective and visceral responses.

This first collection of essays devoted to the new extremism in contemporary European cinema critically interrogates this highly contentious body of work and demonstrates that these films and the controversies they engender are indispensable to the critical task of rethinking the terms of spectatorship. Through critical discussions of key films and directors, this book sheds new light on cutting-edge debates in Film Studies regarding sexuality, violence and spectatorship, affect and ethics, and the political dimensions of extreme cinema.

July 2011 • 256pp
Hb • 978 0 7486 4160 4 • £70.00

FORTHCOMING
**British Film Culture of the 1970s**
The Boundaries of Pleasure
Edited by Sue Harper & Justin Smith, both University of Portsmouth

A long-awaited and authoritative history of 1970s British Cinema

Previous accounts presented British film culture of the period as without either coherence or quality. This book refutes this by offering a comprehensive map which reveals a surprising commonality in theme and tone across a diverse range of films. It sets the scene by describing the market conditions, and economic, legislative and censorship constraints on British cinema in the decade. The book then goes on to establish the key themes of the film culture of the 1970s: the transformation of gender relations, social space, cultural competence, the landscape of ideas, and generic forms. Its exploration of these themes reveals how common moods such as irony and anxiety suffuse the whole film culture. A shared visual and performance style is shown to characterise this diverse cinema.

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Scotland: Global Cinema
Genres, Modes and Identities
David Martin-Jones, University of St Andrews

Focuses on the explosion of filmmaking in Scotland in the 1990s and 2000s

‘Martin-Jones provides a set of eloquent, trenchantly argued and provocative chapters on films that have for the most part been completely overlooked in Scottish cinema historiography.’

Transnational Cinemas

A thoughtful and refreshing approach to the many and different ways Scotland has been either represented or imagined on screen… The brevity and focus of each chapter renders it extremely readable and its overall investigation into different ways of interpreting Scottish filmic images is both bold and enlivening.’

Visual Cultures in Britain

This book explores the various cinematic fantasies of Scotland created by contemporary filmmakers from all over the world – including Scotland, England, France, the United States and India – who braved the weather to shoot in Scotland. It provides analysis of ten different genres and modes prevalent in the 1990s/2000s and situates cinema in Scotland in a global context.

2009 • 264pp
10 b&w illustrations
Pb • 978 0 7486 3392 0 • £19.99
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Pierre Batcheff and Stardom in 1920s French Cinema
Phil Powrie, University of Newcastle upon Tyne & Éric Rebillard, Association Française de Recherche sur l’Histoire du Cinéma

Places French silent cinema star Pierre Batcheff in the context of 1920s popular cinema and analyses his links to intellectual circles such as the Surrealists in a period when European cinema was caught between commercialism and ‘art’.

2009 • 272pp
50 b&w illustrations
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The Cinema of Basil Dearden and Michael Relph
Tim O’Sullivan, De Montfort University, Leicester & Alan Burton, University of Hull

‘A valued piece of work which will benefit scholars, students and cineastes alike.’
Journal of British Cinema and Television

This study considers their contribution to wartime cinema at Ealing as well as their cycle of controversial social problem films. It looks at their later period of filmmaking for the international market in the 1960s, the significant place of comedy in their cinema and Michael Relph’s considerable achievements as an art director.

2009 • 376pp
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JOURNAL
Journal of British Cinema and Television
Principal Editors: Julian Petley, Brunel University & Duncan Petrie, University of York

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e-ISSN: 1755-1714 • www.eupjournals.com/jbctv
French Queer Cinema
Nick Rees-Roberts, University of Bristol

Looks at queer self-representation in contemporary auteur film and experimental video in France

Nick Rees-Roberts addresses the political background and material culture informing films such as Patrice Chéreau’s *Son Frère* and François Ozon’s *Le Temps qui reste*. He also provides the historical setting for this recent crop of films by looking at earlier productions such as Chéreau’s groundbreaking *L’Homme blessé*.

2008  200  176pp  e
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The Cinema of Small Nations
Edited by Mette Hjort, Lingnan University, Hong Kong & Duncan Petrie, University of York

Encourages a broader understanding of small or minor national cinemas

This analysis of small national cinema, comprises twelve case studies of small national – and sub national – cinemas from around the world; Ireland, Denmark, Scotland, Bulgaria, Tunisia, Burkina Faso, Cuba, Quebec, Singapore, Taiwan, Hong Kong and New Zealand.

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Lucille Cairns
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NEW

Heritage Film Audiences
Period Films and Contemporary Audiences in the UK
Claire Monk, De Montfort University

An audience reception study of period films

This book breaks significant new ground in the scholarship on contemporary period films, and makes a distinctive new contribution to the growing field of film-audience studies, by presenting the first empirically based study of the audiences for ‘quality’ period films (such as *Room with a View* and *Sense and Sensibility*). Monk engages directly with two highly contrasting sections of these audiences, surveyed in the UK in the late 1990s, to explore their identities, their wider patterns of film taste, and above all their attitudes and pleasures in relation to the period films they enjoy and on wider issues salient to the heritage-film debate, with illuminating and unpredicted results.

July 2011  200  256pp
Hb  978 0 7486 3824 6  £65.00

www.euppublishing.com
FORTHCOMING

The Cinema and Cinema-Going in Scotland, 1896 – c.1950
Trevor Griffiths, University of Edinburgh

Documents the cinema habits of early twentieth-century Scots
Trevor Griffiths places the study of cinema into wider debates in social and economic history. He draws extensively on archival resources concerning the cinema as a business, on documentation kept by cinema managers, and on the diaries and recollections of cinema-goers. He considers patterns of cinema-going and attendance levels, as well as changes in audience preferences for different genres, stars or national origins of films.
March 2012  256pp
Hb  978 0 7486 3828 4  £55.00

Post-Classical Hollywood
History, Film Style, and Ideology Since 1945
Barry Langford, Royal Holloway, University of London

Explores the concept of ‘post-classical’ Hollywood cinema
Numerous challenges and crises since World War II changed the American film industry yet Hollywood’s worldwide dominance remains intact at the start of a new century. Barry Langford asks how the concept of ‘post-classical’ Hollywood cinema can help or hinder our understanding of Hollywood from the forties to the present.
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Film Histories
An Introduction and Reader
Edited by Paul Grainge, University of Nottingham, Mark Jancovich, University of East Anglia & Sharon Monteith, University of Nottingham

A wide-ranging introduction to the history of film from 1895 to the present day
‘The authors have managed successfully to combine two types of film text book: an all-embracing and succinct history book and an excellent collection of essays which provide a chronological analysis of the development of cinema.’
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Tony Shaw

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Joanne Garde-Hansen, University of Gloucestershire

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Editors: Stephen Deutsch, Bournemouth University, Larry Sider, School of Sound & Dominic Power, Kingston University

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Two issues per year o ISSN: 2042-8855
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www.euppublishing.com
We Have Never Been Postmodern
Theory at the Speed of Light
Steve Redhead, University of Brighton

Challenges the assumption that we live in a postmodern era

Is it possible that various disciplines, theorists and cultural commentators have been hurtling down a blind alley in the last thirty years, searching for the holy grail of the postmodern? What if, after all, we have never have been postmodern? Or what if we are, instead, now living ‘after postmodernity’? As global culture rushes off the cliff of catastrophe with its neo-liberal, neo-conservative ideologies mangled in the process, this book provides theory at the speed of light designed to capture the fast flickering images of the real, gone before you can blink in today’s accelerated culture.

July 2011 192pp £60.00
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Steve Redhead is a well known academic, author, speaker and broadcaster. Having worked in Australia and the UK, he is currently Professor in the Faculty of Humanities and Social Science at the University of Ontario Institute of Technology. He is the author of fifteen books and you can find more information on his website at www.steveredhead.com.

The Baudrillard Dictionary
Edited by Richard G. Smith, Swansea University

An essential reference for students and scholars of Jean Baudrillard


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FORTHCOMING

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