

FILM AND MEDIA STUDIES

FALL 2009

FILM STUDIES	2
MEDIA STUDIES	14
TEXAS FILM AND MEDIA STUDIES SERIES	19
SCREENWRITING	21
JOURNALS	22
ORDER FORM	23

UNIVERSITY OF TEXAS PRESS
P.O. BOX 7819
AUSTIN, TX 78713-7819
512/471-7233



LAST UPDATED 25 SEPTEMBER 2009

January 2010

Constructing the Image of the Mexican Revolution

Cinema and the Archive

By **Zuzana M. Pick**

"An outstanding contribution to our critical understanding of the representation of the Mexican Revolution in contexts that go far beyond purely national interest."

—Marvin D'Lugo, Professor of Spanish and Adjunct Professor of Screen Studies, Clark University
With a cast ranging from Pancho Villa to Dolores del Río and Tina Modotti, *Constructing the Image of the Mexican Revolution* demonstrates the crucial role played by Mexican and foreign visual artists in revolutionizing Mexico's twentieth-century national iconography. Investigating the convergence of cinema, photography, painting, and other graphic arts in this process, Zuzana Pick illuminates how the Mexican Revolution's timeline (1910–1917) corresponds with the emergence of media culture and modernity.

Drawing on twelve foundational films from *Que Viva Mexico!* (1931–1932) to *And Starring Pancho Villa as Himself* (2003), Pick proposes that cinematic images reflect the image repertoire produced during the revolution, often playing on existing nationalist themes or on folkloric motifs designed for export. Ultimately illustrating the ways in which modernism reinvented existing signifiers of national identity, *Constructing the Image of the Mexican Revolution* unites historicity, aesthetics, and narrative to enrich our understanding of Mexicanidad.

ZUZANA M. PICK is Professor of Film Studies at the School for Studies in Art and Culture at Carleton University, Ottawa. She is also the author of *The New Latin American Cinema: A Continental Project*.

2009, 264 pp., 65 b&w photos
ISBN 978-0-292-72108-1, \$55.00
www.utexas.edu/utpress/books/piccon.html

South American Cinema

A Critical Filmography, 1915–1994

Edited by **Timothy Barnard and Peter Rist**

A distinguished team of contributors has compiled entries on 140 significant South American feature films from the silent era until 1994. The entries discuss each film's subject matter, critical reception, and social and political contexts, as well as its production, distribution, and exhibition history, including technical credits.

1999, 426 pp., 2 b&w illus.
ISBN 978-0-292-70871-6, \$37.00, paperback
www.utexas.edu/utpress/books/barsop.html

Cinema and Social Change in Latin America

Conversations with Filmmakers

Edited by **Julianne Burton**

In this book, Julianne Burton presents twenty interviews with key figures of Latin American cinema, covering three decades and ranging from Argentina to Mexico.

LLILAS Special Publications
1986, 320 pp., 25 b&w illus.
ISBN 978-0-292-72454-9, \$30.00, paperback
www.utexas.edu/utpress/books/burcin.html

Border Bandits

Hollywood on the Southern Frontier

By **Camilla Fojas**

The southern frontier is one of the most emotionally charged zones in the United States, second only to its historical predecessor and partner, the western frontier. Though they span many genres, border films share common themes, trace the mood swings of public policy, and shape our cultural agenda.

In this examination, Camilla Fojas studies how major Hollywood films exploit the border between Mexico and the United States to tell a story about U.S. dominance in the American hemisphere. She charts the shift from the mythos of the open western frontier to that of the embattled southern frontier by offering in-depth analyses of particular border films, from post–World War II Westerns to drug-trafficking films to contemporary Latino/a cinema, within their historical and political contexts.

Fojas argues that Hollywood border films do important social work by offering a cinematic space through which viewers can manage traumatic and undesirable histories and ultimately reaffirm core "American" values. At the same time, these border narratives delineate opposing values and ideas.

By analyzing films such as *Duel in the Sun*, *The Wild Bunch*, *El Norte*, *The Border*, *Traffic*, and *Brokeback Mountain*, Fojas demands that we reexamine the powerful mythology of the Hollywood borderlands. This detailed scrutiny recognizes that these films are part of a national narrative comprised of many texts and symbols that create the myth of the United States as capital of the Americas.

2008, 296 pp., 31 b&w illus.
ISBN 978-0-292-71862-3, \$55.00
ISBN 978-0-292-71863-0, \$, paperback
www.utexas.edu/utpress/books/fojbor.html

Queer Issues in Contemporary Latin American Cinema

By **David William Foster**

Viewing contemporary Latin American films through the lens of queer studies reveals that many filmmakers are exploring issues of gender identity and sexual difference, as well as the homophobia that attempts to defeat any challenge to the heterosexual norms of patriarchal culture. In this study of queer issues in Latin American cinema, David William Foster offers highly perceptive queer readings of fourteen key films to demonstrate how these cultural products promote the principles of an antiheterosexist stance while they simultaneously disclose how homophobia enforces the norms of heterosexuality.

Foster examines each film in terms of the ideology of its narrative discourse, whether homoerotic desire or a critique of patriarchal heterosexism and its implications for Latin American social life and human rights. His analyses underscore the difficulties involved in constructing a coherent and convincing treatment of the complex issues involved in critiquing the patriarchy from perspectives associated with queer studies. The book will be essential reading for everyone working in queer studies and film studies.

2003, 208 pp., 22 halftones
ISBN 978-0-292-70537-1, \$22.95, paperback
www.utexas.edu/utpress/books/fosque.html

Drugs, Thugs, and Divas

Telenovelas and Narco-Dramas in Latin America

By **O. Hugo Benavides**

Soap opera speaks a universal language, presenting characters and plots that resonate far beyond the culture that creates them. Latin American soap operas — telenovelas — have found enthusiastic audiences throughout the Americas and Europe, as well as in Egypt, Russia, and China, while Mexican narco-dramas have become highly popular among Latinos in the United States. In this first comprehensive analysis of telenovelas and narco-dramas, Hugo Benavides assesses the dynamic role of melodrama in creating meaningful cultural images to explain why these genres have become so successful while more elite cultural productions are declining in popularity.

Benavides offers close readings of the Colombian telenovelas *Betty la fea* (along with its Mexican and U.S. reincarnations *La fea más bella* and *Ugly Betty*), *Adrián está de visita*, and *Pasión de gavilanes*; the Brazilian historical telenovela *Xica*; and a variety of Mexican narco-drama films. Situating these melodramas within concrete historical developments in Latin America, he shows how telenovelas and narco-dramas serve to unite peoples of various countries and provide a voice of rebellion against often-oppressive governmental systems. Indeed, Benavides concludes that as one of the most effective and lucrative industries in Latin America, telenovelas and narco-dramas play a key role in the ongoing reconfiguration of social identities and popular culture.

2008, 254 pp.
ISBN 978-0-292-71450-2, \$55.00
ISBN 978-0-292-71712-1, \$24.95, paperback
www.utexas.edu/utpress/books/bendru.html

Mexico City in Contemporary Mexican Cinema

By **David William Foster**

Just as Mexican national life has come to center on the sprawling, dynamic, almost indefinable metropolis of Mexico City, so recent Mexican cinema has focused on the city not merely as a setting for films but almost as a protagonist in its own right, whose conditions both create meaning for and receive meaning from the human lives lived in its midst. Through close readings of fourteen recent critically acclaimed films, this book watches Mexican cinema in this process of producing cultural meaning through its creation, enactment, and interpretation of the idea of Mexico City.

David William Foster analyzes how Mexican filmmakers have used Mexico City as a vehicle for exploring such issues as crime, living space, street life, youth culture, political and police corruption, safety hazards, gender roles, and ethnic and social identities. The book is divided into three sections. "Politics of the City" examines the films *Rojo amanecer*, *Novia que te vea*, *Frida, naturaleza viva*, and *Sexo, pudor y lágrimas*. "Human Geographies" looks at *El Callejón de los Milagros*, *Mecánica nacional*, *El castillo de la pureza*, *Todo el poder*, and *Lolo*. "Mapping Gender" discusses *Danzón*, *De noche vienes*, *Esmeralda*, *La tarea*, *Lola*, and *Entre Pancho Villa y una mujer desnuda*.

2002, 196 pp., 21 b&w illus.
ISBN 978-0-292-72542-3, \$25.00, paperback
www.utexas.edu/utpress/books/fosmxi.html

January 2010

La Pinta

Chicana/o Prisoner Literature, Culture, and Politics

By B. V. Olguín

In this groundbreaking study based on archival research about Chicana and Chicano prisoners—known as Pintas and Pintos—as well as fresh interpretations of works by renowned Pinta and Pinto authors and activists, B. V. Olguín provides crucial insights into the central roles that incarceration and the incarcerated have played in the evolution of Chicana/o history, cultural paradigms, and oppositional political praxis.

This is the first text on prisoners in general, and Chicana/o and Latina/o prisoners in particular, that provides a range of case studies from the nineteenth century to the present. Olguín places multiple approaches in dialogue through the pairing of representational figures in the history of Chicana/o incarceration with specific themes and topics. Case studies on the first nineteenth-century Chicana prisoner in San Quentin State Prison, Modesta Avila; renowned late-twentieth-century Chicano poets Raúl Salinas, Ricardo Sánchez, and Jimmy Santiago Baca; lesser-known Chicana pinta and author Judy Lucero; and infamous Chicano drug baron and social bandit Fred Gómez Carrasco are aligned with themes from popular culture such as prisoner tattoo art and handkerchief art, Hollywood Chicana/o gang exploitation and the prisoner film *American Me*, and prisoner education projects.

Olguín provides a refreshing critical interrogation of Chicana/o subaltern agency, which too often is celebrated as unambiguously resistant and oppositional. As such, this study challenges long-held presumptions about Chicana/o cultures of resistance and proposes important explorations of the complex and contradictory relationship between Chicana/o agency and ideology.

B. V. OLGUÍN is Associate Professor of English and Creative Writing at the University of Texas at San Antonio. He is a poet and co-translator, with Omar Vásquez Barboza, of *Cantos de Adolescencia! Songs of Youth by América Paredes*.

2009, 332 pp., 31 b&w illus.
ISBN 978-0-292-71960-6, \$60.00
ISBN 978-0-292-71961-3, \$24.95, paperback
www.utexas.edu/utpress/books/olgin.html

Gender and Society in Contemporary Brazilian Cinema

By David William Foster

"Gender is an absolute ground zero for most human societies," writes David William Foster, "an absolute horizon of social subjectivity." In this book, he examines gender issues in thirteen Brazilian films made (with one exception) after the 1985 return to constitutional democracy and elimination of censorship to show how these issues arise from and comment on the sociohistorical reality of contemporary Brazilian society.

1999, 181 pp., 3 b&w photos
ISBN 978-0-292-72510-2, \$25.00, paperback
www.utexas.edu/utpress/books/fosgen.html

Cinemachismo

Masculinities and Sexuality in Mexican Film

By Sergio de la Mora

After the modern Mexican state came into being following the Revolution of 1910, hyper-masculine machismo came to be a defining characteristic of "mexicanidad," or Mexican national identity. Virile men (pelados and charros), virtuous prostitutes as mother figures, and minstrel-like gay men were held out as desired and/or abject models not only in governmental rhetoric and propaganda, but also in literature and popular culture, particularly in the cinema. Indeed, cinema provided an especially effective staging ground for the construction of a gendered and sexualized national identity.

In this book, Sergio de la Mora offers the first extended analysis of how Mexican cinema has represented masculinities and sexualities and their relationship to national identity from 1950 to 2004. He focuses on three traditional genres (the revolutionary melodrama, the *cabaretera* [dancehall] prostitution melodrama, and the musical comedy "buddy movie") and one subgenre (the *fichera* brothel-cabaret comedy) of classic and contemporary cinema. By concentrating on the changing conventions of these genres, de la Mora reveals how Mexican films have both supported and subverted traditional heterosexual norms of Mexican national identity. In particular, his analyses of Mexican cinematic icons Pedro Infante and Gael García Bernal and of Arturo Ripstein's cult film *El lugar sin límites* illuminate cinema's role in fostering distinct figurations of masculinity, queer spectatorship, and gay male representations. De la Mora completes this exciting interdisciplinary study with an in-depth look at how the Mexican state brought about structural changes in the film industry between 1989 and 1994 through the work of the Mexican Film Institute (IMCINE), paving the way for a renaissance in the national cinema.

2006, 256 pp., 21 b&w photos
ISBN 978-0-292-71297-3, \$21.95, paperback
www.utexas.edu/utpress/books/morcin.html

Women Filmmakers in Mexico

The Country of Which We Dream

By Elissa J. Rashkin

Women filmmakers in Mexico were rare until the 1980s and 1990s, when women began to direct feature films in unprecedented numbers. Their films have won acclaim at home and abroad, and the filmmakers have become key figures in contemporary Mexican cinema. In this book, Elissa Rashkin documents how and why women filmmakers have achieved these successes, as she explores how the women's movement, film studies programs, governmental film policy, and the transformation of the intellectual sector since the 1960s have all affected women's filmmaking in Mexico.

2001, 310 pp., 18 b&w photos
ISBN 978-0-292-77109-3, \$22.95, paperback
www.utexas.edu/utpress/books/raswom.html

Black Space

Imagining Race in Science Fiction Film

By Adilifu Nama

Science fiction film offers its viewers many pleasures, not least of which is the possibility of imagining other worlds in which very different forms of society exist. Not surprisingly, however, these alternative worlds often become spaces in which filmmakers and film audiences can explore issues of concern in our own society. Through an analysis of over thirty canonic science fiction (SF) films, including *Logan's Run*, *Star Wars*, *Blade Runner*, *Back to the Future*, *Gattaca*, and *Minority Report*, *Black Space* offers a thorough-going investigation of how SF film since the 1950s has dealt with the issue of race and specifically with the representation of blackness.

Setting his study against the backdrop of America's ongoing racial struggles and complex socioeconomic histories, Adilifu Nama pursues a number of themes in *Black Space*. They include the structured absence/token presence of blacks in SF film; racial contamination and racial paranoia; the traumatized black body as the ultimate signifier of difference, alienness, and "otherness"; the use of class and economic issues to subsume race as an issue; the racially subversive pleasures and allegories encoded in some mainstream SF films; and the ways in which independent and extra-filmic productions are subverting the SF genre of Hollywood filmmaking.

The first book-length study of African American representation in science fiction film, *Black Space* demonstrates that SF cinema has become an important field of racial analysis, a site where definitions of race can be contested and post-civil rights race relations (re)imagined.

2008, 248 pp., 58 b&w illus.
ISBN 978-0-292-71697-1, \$55.00
ISBN 978-0-292-71745-9, \$24.95, paperback
www.utexas.edu/utpress/books/namblk.html

Savage Cinema

Sam Peckinpah and the Rise of Ultraviolent Movies

By Stephen Prince

More than any other filmmaker, Sam Peckinpah opened the door for graphic violence in movies. In this book, Stephen Prince explains the rise of explicit violence in the American cinema, its social effects, and the relation of contemporary ultraviolence to the radical, humanistic filmmaking that Peckinpah practiced. He explains how the director's commitment to showing the horror and pain of violence compelled him to use a complex style that aimed to control the viewer's response.

1998, 304 pp., 82 b&w photos
ISBN 978-0-292-76582-5, \$30.00, paperback
www.utexas.edu/utpress/books/prisav.html

December 2009

Manhood in Hollywood from Bush to Bush

By David Greven

A struggle between narcissistic and masochistic modes of manhood defined Hollywood masculinity in the period between the presidencies of George H. W. Bush and George W. Bush. David Greven's contention is that a profound shift in representation occurred during the early 1990s when Hollywood was transformed by an explosion of films that foregrounded non-normative gendered identity and sexualities. In the years that have followed, popular cinema has either emulated or evaded the representational strategies of this era, especially in terms of gender and sexuality.

One major focus of this study is that, in a great deal of the criticism in both the fields of film theory and queer theory, masochism has been positively cast as a form of male sexuality that resists the structures of normative power, while narcissism has been negatively cast as either a regressive sexuality or the bastion of white male privilege. Greven argues that narcissism is a potentially radical mode of male sexuality that can defy normative codes and categories of gender, whereas masochism, far from being radical, has emerged as the default mode of a traditional normative masculinity. This study combines approaches from a variety of disciplines — psychoanalysis, queer theory, American studies, men's studies, and film theory — as it offers fresh readings of several important films of the past twenty years, including *Casualties of War*, *The Silence of the Lambs*, *Fight Club*, *The Passion of the Christ*, *Auto Focus*, and *Brokeback Mountain*.

DAVID GREVEN is Associate Professor of English at Connecticut College.

2009, 296 pp., 36 b&w photos
ISBN 978-0-292-71987-3, \$55.00
www.utexas.edu/utpress/books/greman.html

Electronic Eros

Bodies and Desire in the Postindustrial Age
By Claudia Springer

The love affair between humans and the machines that have made us faster and more powerful has expanded into cyberspace, where computer technology seems to offer both the promise of heightened erotic fulfillment and the threat of human obsolescence. In this pathfinding study, Claudia Springer explores the techno-erotic imagery in recent films, cyberpunk fiction, comic books, television, software, and writing on virtual reality and artificial intelligence to reveal how these futuristic images actually encode current debates concerning gender roles and sexuality.

1996, 192 pp., 27 b&w illus.
ISBN 978-0-292-77697-5, \$25.00, paperback
www.utexas.edu/utpress/books/sprele.html

Filming Difference

Actors, Directors, Producers and Writers on Gender, Race and Sexuality in Film

Edited by Daniel Bernardi

"A compelling, fascinating, even inspirational reading experience. By exposing the critical voices of media makers, this volume provides vital discursive tools."

—Bambi Haggins, author of *Laughing Mad: The*

Black Comic Persona in Post-Soul America

Addressing representation and identity in a variety of production styles and genres, including experimental film and documentary, independent and mainstream film, and television drama, *Filming Difference* poses fundamental questions about the ways in which the art and craft of filmmaking force creative people to confront stereotypes and examine their own identities while representing the complexities of their subjects.

Selections range from C. A. Griffith's "Del Otro Lado: Border Crossings, Disappearing Souls, and Other Transgressions" and Celine Perreñas Shimizu's "Pain and Pleasure in the Flesh of Machiko Saito's Experimental Movies" to Christopher Bradley's "I Saw You Naked: 'Hard' Acting in 'Gay' Movies," along with Kevin Sandler's interview with Paris Barclay, Yuri Makino's interview with Chris Eyre, and many other perspectives on the implications of film production, writing, producing, and acting.

Technical aspects of the craft are considered as well, including how contributors to filmmaking plan and design films and episodic television that feature difference, and how the tools of cinema — such as cinematography and lighting — influence portrayals of gender, race, and sexuality. The struggle between economic pressures and the desire to produce thought-provoking, socially conscious stories forms another core issue raised in *Filming Difference*. Speaking with critical rigor and creative experience, the contributors to this collection communicate the power of their media.

2009, 414 pp., 67 photos, 2 tables
ISBN 978-0-292-71923-1, \$70.00
ISBN 978-0-292-71974-3, \$27.95, paperback
www.utexas.edu/utpress/books/berfil.html

Hanif Kureishi

Postcolonial Storyteller

By Kenneth C. Kaleta

Anglo-Asian screenwriter, essayist, and novelist Hanif Kureishi has become one of the leading portrayals of Britain's multicultural society. For this first critical biography, Kenneth Kaleta interviewed Kureishi over several years and enjoyed unlimited access to all of his working papers, journals, and personal files. From this rich cache of material, he opens a fascinating window onto Kureishi's creative process, tracing such works as *My Beautiful Laundrette*, *Sammy and Rosie Get Laid*, *The Buddha of Suburbia*, *London Kills Me*, *The Black Album*, and *Love in a Blue Time* from their genesis to their public reception.

1997, 303 pp., 27 b&w photos
ISBN 978-0-292-74333-5, \$30.00, paperback
www.utexas.edu/utpress/books/kalhan.html

October 2009

Shooting Stars of the Small Screen

Encyclopedia of TV Western Actors,

1946-present

By Douglas Brode

Foreword by Fess Parker

"This volume enshrines and preserves the essence of what the TV Western has always been all about."

— Fess Parker, star of the *Davy Crockett* and *Daniel Boone* TV series, from the foreword

Since the beginning of television, Westerns have been playing on the small screen. From the mid-1950s until the early 1960s, they were one of TV's most popular genres, with millions of viewers tuning in to such popular shows as *Rawhide*, *Gunsmoke*, and Disney's *Davy Crockett*. Though the cultural revolution of the later 1960s contributed to the demise of traditional Western programs, the Western never actually disappeared from TV. Instead, it took on new forms, such as the highly popular *Lonesome Dove* and *Deadwood*, while exploring the lives of characters who never before had a starring role, including anti-heroes, mountain men, farmers, Native and African Americans, Latinos, and women.

Shooting Stars of the Small Screen is a comprehensive encyclopedia of more than 450 actors who received star billing or played a recurring character role in a TV Western series or a made-for-TV Western movie or miniseries from the late 1940s up to 2008. Douglas Brode covers the highlights of each actor's career, including Western movie work, if significant, to give a full sense of the actor's screen persona(s). Within the entries are discussions of scores of popular Western TV shows that explore how these programs both reflected and impacted the social world in which they aired. Brode opens the encyclopedia with a fascinating history of the TV Western that traces its roots in B Western movies, while also showing how TV Westerns developed their own unique storytelling conventions.

DOUGLAS BRODE is a novelist, screenwriter, playwright, film historian, and multi-award winning journalist. The author of more than thirty books on film, TV, and American popular culture, he teaches at Syracuse University's Newhouse School of Public Communications.

Ellen and Edward Randall Series

2009, 384 pp., 65 b&w photos
ISBN 978-0-292-71849-4, \$39.95, paperback
www.utexas.edu/utpress/books/brosph.html

Film Genre Reader III

Edited by Barry Keith Grant

Since 1986, *Film Genre Reader* has been the standard reference and classroom text for the study of genre in film, with nearly 20,000 copies in print. Barry Keith Grant has again revised and updated the book to reflect the most recent developments in genre study. This third edition adds new essays on teen films, the question of genre hybridity, and neo-noir and genre in the era of globalization, along with an updated bibliography. The volume includes over thirty essays by some of film's most distinguished critics and scholars of popular film, including John G. Cawelti, David Desser, Thomas Elsaesser, Steve Neale, Thomas Schatz, Paul Schrader, Steve Neale, Vivian Sobchack, Janet Staiger, Linda Williams, and Robin Wood.

2003, 656 pp., 94 b&w photos
ISBN 978-0-292-70185-4, \$29.95, paperback
www.utexas.edu/utpress/books/grafi3.html

Hollywood's Tennessee

The Williams Films and Postwar America

By R. Barton Palmer and William Robert Bray

No American dramatist has had more plays adapted than Tennessee Williams, and few modern dramatists have witnessed as much controversy during the adaptation process. His Hollywood legacy, captured in such screen adaptations as *A Streetcar Named Desire*, *Cat on a Hot Tin Roof*, and *Suddenly, Last Summer*, reflects the sea change in American culture in the mid-twentieth century. Placing this body of work within relevant contexts ranging from gender and sexuality to censorship, modernism, art cinema, and the Southern Renaissance, Hollywood's Tennessee draws on rarely examined archival research to recast Williams's significance.

Providing not only cultural context, the authors also bring to light the details of the arduous screenwriting process Williams experienced, with special emphasis on the Production Code Administration—the powerful censorship office that drew high-profile criticism during the 1950s—and Williams's innovative efforts to bend the code. Going well beyond the scripts themselves, *Hollywood's Tennessee* showcases findings culled from poster and billboard art, pressbooks, and other production and advertising material. The result is a sweeping account of how Williams's adapted plays were crafted, marketed, and received, as well as the lasting implications of this history for commercial filmmakers and their audiences.

2009, 344 pp., 22 b&w photos
ISBN 978-0-292-71921-7, \$60.00
www.utexas.edu/utpress/books/palhol.html

The Image in Dispute

Art and Cinema in the Age of Photography

Edited by Dudley Andrew

With the assistance of Sally Shafto

Photography, cinema, and video have irrevocably changed the ways in which we view and interpret images. Indeed, the mechanical reproduction of images was a central preoccupation of twentieth-century philosopher Walter Benjamin, who recognized that film would become a vehicle not only for the entertainment of the masses but also for consumerism and even communism and fascism. In this volume, experts in film studies and art history take up the debate, begun by Benjamin, about the power and scope of the image in a secular age.

1997, 347 pp., 52 b&w photos
ISBN 978-0-292-70476-3, \$30.00, paperback
www.utexas.edu/utpress/books/andima.html

Understanding Indian Movies

Culture, Cognition, and

Cinematic Imagination

By Patrick Colm Hogan

Indian movies are among the most popular in the world. However, despite increased availability and study, these films remain misunderstood and underappreciated in much of the English-speaking world, in part for cultural reasons.

In this book, Patrick Colm Hogan sets out through close analysis and explication of culturally particular information about Indian history, Hindu metaphysics, Islamic spirituality, Sanskrit aesthetics, and other Indian traditions to provide necessary cultural contexts for understanding Indian films. Hogan analyzes eleven important films, using them as the focus to explore the topics of plot, theme, emotion, sound, and visual style in Indian cinema. These films draw on a wide range of South Asian cultural traditions and are representative of the greater whole of Indian cinema. By learning to interpret these examples with the tools Hogan provides, the reader will be able to take these skills and apply them to other Indian films.

But this study is not simply culturalist. Hogan also takes up key principles from cognitive neuroscience to illustrate that all cultures share perceptual, cognitive, and emotional elements that, when properly interpreted, can help to bridge gaps between seemingly disparate societies. Hogan locates the specificity of Indian culture in relation to human universals, and illustrates this cultural-cognitive synthesis through his detailed interpretations of these films. This book will help both scholars and general readers to better understand and appreciate Indian cinema.

Cognitive Approaches to Literature and Culture Series

Frederick Luis Aldama, Arturo J. Aldama, and

Patrick Colm Hogan, Editors

2008, 314 pp., 69 halftones
ISBN 978-0-292-72167-8, \$30.00, paperback
www.utexas.edu/utpress/books/hogund.html

Cinema, Colonialism, Postcolonialism

Perspectives from the French and Francophone Worlds

Edited by Dina Sherzer

In this first major study of French colonial and postcolonial cinema, Dina Sherzer compiles essays by leading scholars who expound upon the role French and Francophone films are currently playing in reconstructing and imagining France's colonial past.

1996, 269 pp.
ISBN 978-0-292-77703-3, \$25.00, paperback
www.utexas.edu/utpress/books/shecin.html

Diva

Defiance and Passion in Early Italian Cinema

By Angela Dalle Vacche

Foreword by Guy Maddin

As scientific discoveries and technological advances radically modernized Europe around the turn of the twentieth century, artists of all types began questioning what it means to be human in an increasingly mechanistic world. Animated by a luminous goddess at its center, the diva film provided a forum for denouncing social evils and exploring new models of behavior among the sexes. These melodramas of courtship, seduction, marriage, betrayal, abandonment, child custody, and public reputation, to mention only a few themes, offered women a vision of—if not always a realistic hope for—emancipation and self-discovery.

In *Diva*, Angela Dalle Vacche offers the first authoritative study of this important “film” genre of the cinema that preceded the Great War of 1915-1918. She analyzes some seventy films, as well as the work of actresses such as Francesca Bertini, Lyda Borelli, and Pina Menichelli, to establish what the diva film contributed to the modernist development of the “new woman.” Contrasting the Italian diva with the Hollywood vamp Theda Bara and the famous Danish star Asta Nielsen, Dalle Vacche shows how the diva oscillates between articulating Henri Bergson's vibrant life-force (*élan vital*) and representing the suffering figure of the Catholic *mater dolorosa*.

Taking readers on a fascinating tour that includes the Ballets Russes, orientalism, art nouveau, Futurism, fashion, prostitution, stunt women in the circus, aviation, anti-Semitism, colonialism, and censorship, *Diva* sheds important new light on the eccentric implantation of modernity in Italy, as well as on how, before World War I, the filmic image was associated with the powers of the occult and not with the Freudian unconscious, as has been argued until now.

2008, 368 pp., 125 b&w illus., 1 DVD
ISBN 978-0-292-71661-2, \$70.00
ISBN 978-0-292-71711-4, \$34.95, paperback
www.utexas.edu/utpress/books/daldiv.html

Cinema and Painting

How Art Is Used in Film

By Angela Dalle Vacche

“In this ground-breaking study, the author shows how eight films variously define painting as an art. . . . For all the wide range of art references, the readings of the films are rigorous and sensitive as film criticism. This art historian knows film.” —Choice

1996, 320 pp., 68 b&w photos
ISBN 978-0-292-71583-7, \$19.95, paperback
www.utexas.edu/utpress/books/dalcin.html

Harnessing the Technicolor Rainbow

Color Design in the 1930s

By Scott Higgins

Like Dorothy waking up over the rainbow in the Land of Oz, Hollywood discovered a vivid new world of color in the 1930s. The introduction of three-color Technicolor technology in 1932 gave filmmakers a powerful tool with which to guide viewers' attention, punctuate turning points, and express emotional subtext. Although many producers and filmmakers initially resisted the use of color, Technicolor designers, led by the legendary Natalie Kalmus, developed an aesthetic that complemented the classical Hollywood filmmaking style while still offering innovative novelty. By the end of the 1930s, color in film was thoroughly harnessed to narrative, and it became elegantly expressive without threatening the coherence of the film's imaginary world.

Harnessing the Technicolor Rainbow is the first scholarly history of Technicolor aesthetics and technology, as well as a thoroughgoing analysis of how color works in film. Scott Higgins draws on extensive primary research and close analysis of well-known movies, including *Becky Sharp*, *A Star Is Born*, *Adventures of Robin Hood*, and *Gone with the Wind*, to show how the Technicolor films of the 1930s forged enduring conventions for handling color in popular cinema. He argues that filmmakers and designers rapidly worked through a series of stylistic modes based on the demonstration, restraint, and integration of color — and shows how the color conventions developed in the 1930s have continued to influence filmmaking to the present day. Higgins also formulates a new vocabulary and a method of analysis for capturing the often-elusive functions and effects of color that, in turn, open new avenues for the study of film form and lay a foundation for new work on color in cinema.

2007, 328 pp., 85 b&w illus., 32 color photos on 8 pages
ISBN 978-0-292-71627-8, \$55.00
ISBN 978-0-292-71628-5, \$24.95, paperback
www.utexas.edu/utpress/books/highar.html

Henry Bumstead and the World of Hollywood Art Direction

By Andrew Horton

From a hotel in Marrakech in *The Man Who Knew Too Much*, to small-town Alabama in *To Kill a Mockingbird*, to Mission Control in *Space Cowboys*, creating a fictional, yet wholly believable world in which to film a movie has been the passion and life's work of Henry Bumstead, one of Hollywood's most celebrated production designers. In a career that has spanned nearly seventy years, Bumstead has worked on more than one hundred movies and television films. His many honors include Academy Awards for Art Direction for *To Kill a Mockingbird* and *The Sting*, as well as nominations for *Vertigo* and *The Unforgiven*. This popularly written and extensively illustrated book tells the intertwining stories of Henry Bumstead's career and the evolution of Hollywood art direction.

2003, 205 pp., 87 b&w photos, 2 tables
ISBN 978-0-292-72228-6, \$25.00, paperback
www.utexas.edu/utpress/books/horhen.html

Art in the Cinematic Imagination

By Susan Felleman

Bringing an art historical perspective to the realm of American and European film, *Art in the Cinematic Imagination* examines the ways in which films have used works of art and artists themselves as cinematic and narrative motifs. From the use of portraits in *Vertigo* to the cinematic depiction of women artists in *Artemisia* and *Camille Claudel*, Susan Felleman incorporates feminist and psychoanalytic criticism to reveal individual and collective perspectives on sex, gender, identity, commerce, and class.

Probing more than twenty films from the postwar era through contemporary times, *Art in the Cinematic Imagination* considers a range of structurally significant art objects, artist characters, and art-world settings to explore how the medium of film can amplify, reinvent, or recontextualize the other visual arts. Fluently speaking across disciplines, Felleman's study brings a broad array of methodologies to bear on questions such as the evolution of the "Hollywood Love Goddess" and the pairing of the feminine with death on screen.

A persuasive approach to an engaging body of films, *Art in the Cinematic Imagination* illuminates a compelling and significant facet of the cinematic experience.

2005, 213 pp., 39 halftones
ISBN 978-0-292-70941-6, \$25.00, paperback
www.utexas.edu/utpress/books/felart.html

Pretty Pictures

Production Design and the History Film

By C. S. Tashiro

Theories of film have traditionally dealt with either narrative or industrial issues, with the consequence that the physical content of the graphic frame has often been ignored or relegated to the sidelines. By contrast, C. S. Tashiro foregrounds the visual aspect of cinema in this book, drawing on his experiences as a designer and filmmaker, as well as on contemporary theory, to show how production design can support or contradict narrative structure, or exist in an entirely parallel realm of meaning.

1998, 252 pp., 79 b&w illus.
ISBN 978-0-292-78150-4, \$18.95, paperback
www.utexas.edu/utpress/books/taspre.html

Cinematic Landscapes

Observations on the Visual Arts and Cinema of China and Japan

By Linda Ehrlich and David Desser

"This brilliant and sumptuous volume . . . demonstrates that we have only scratched the surface in Western discussions of Chinese and Japanese film. Beautifully and profusely illustrated, lovingly indexed, and absolutely immersed in the culture it examines, *Cinematic Landscapes* is entirely successful in exploring the many links between the centuries-old graphic tradition of Japanese painting and scroll making and the more recent discipline of the cinema. . . . *Cinematic Landscapes* pushes Western knowledge of Asian cinema many steps forward and persuasively serves as a model for future inquiry in this area of study." — *Journal of Film and Video*

1994, 365 pp., 13 color and 107 b&w illus., 2 figures, 2 tables
ISBN 978-0-292-72087-9, \$34.95, paperback
www.utexas.edu/utpress/books/ehrcin.html

Celluloid Vampires

Life After Death in the Modern World

By Stacey Abbott

In 1896, French magician and filmmaker George Méliès brought forth the first celluloid vampire in his film *Le manoir du diable*. The vampire continues to be one of film's most popular gothic monsters and in fact, today more people become acquainted with the vampire through film than through literature, such as Bram Stoker's classic *Dracula*. How has this long legacy of celluloid vampires affected our understanding of vampire mythology? And how has the vampire morphed from its folkloric and literary origins?

In this entertaining and absorbing work, Stacey Abbott challenges the conventional interpretation of vampire mythology and argues that the medium of film has completely reinvented the vampire archetype. Rather than representing the primitive and folkloric, the vampire has come to embody the very experience of modernity. No longer in a cape and coffin, today's vampire resides in major cities, listens to punk music, embraces technology, and adapts to any situation. Sometimes she's even female.

With case studies of vampire classics such as *Nosferatu*, *Martin, Blade*, and *Habit*, the author traces the evolution of the American vampire film, arguing that vampires are more than just blood-drinking monsters; they reflect the cultural and social climate of the societies that produce them, especially during times of intense change and modernization. Abbott also explores how independent filmmaking techniques, special effects makeup, and the stunning and ultramodern computer-generated effects of recent films have affected the representation of the vampire in film.

2007, 304 pp., 21 b&w photos
ISBN 978-0-292-71695-7, \$55.00
ISBN 978-0-292-71696-4, \$24.95, paperback
www.utexas.edu/utpress/books/abbcel.html

Screening the Gothic

By Lisa Hopkins

Filmmakers have long been drawn to the Gothic with its eerie settings and promise of horror lurking beneath the surface. Moreover, the Gothic allows filmmakers to hold a mirror up to their own age and reveal society's deepest fears.

Screening the Gothic offers a radical new way of understanding the relationship between film and the Gothic as it surveys a wide range of films, many of which have received scant critical attention. Its central claim is that, paradoxically, those texts whose affiliations with the Gothic were the clearest became the least Gothic when filmed. Thus, Hopkins surprises readers by revealing Gothic elements in films such as *Sense and Sensibility* and *Mansfield Park*, as well as exploring more obviously Gothic films like *The Mummy* and *The Fellowship of the Ring*. Written in an accessible and engaging manner, *Screening the Gothic* will be of interest to film lovers as well as students and scholars.

2005, 188 pp., 10 b&w illus.
ISBN 978-0-292-70646-0, \$25.00, paperback
www.utexas.edu/utpress/books/hopscr.html

From Bananas to Buttocks

The Latina Body in Popular Film and Culture
 Edited by Myra Mendible

From the exuberant excesses of Carmen Miranda in the “tutti frutti hat” to the curvaceous posterior of Jennifer Lopez, the Latina body has long been a signifier of Latina/o identity in U.S. popular culture. But how does this stereotype of the exotic, erotic Latina “bombshell” relate, if at all, to real Latina women who represent a wide spectrum of ethnicities, national origins, cultures, and physical appearances? How are ideas about “Latinidad” imagined, challenged, and inscribed on Latina bodies? What racial, class, and other markers of identity do representations of the Latina body signal or reject?

In this broadly interdisciplinary book, experts from the fields of Latina/o studies, media studies, communication, comparative literature, women’s studies, and sociology come together to offer the first wide-ranging look at the construction and representation of Latina identity in U.S. popular culture. The authors consider such popular figures as actresses Lupe Vélez, Salma Hayek, and Jennifer Lopez; singers Shakira and Celia Cruz; and even the Hispanic Barbie doll in her many guises. They investigate the media discourses surrounding controversial Latinas such as Lorena Bobbitt and Marisleyis González. And they discuss Latina representations in Lupe Solano’s series of mystery books and in the popular TV shows *El Show de Cristina* and *Laura en América*. This extensive treatment of Latina representation in popular culture not only sheds new light on how meaning is produced through images of the Latina body, but also on how these representations of Latinas are received, revised, and challenged.

2007, 376 pp., 24 b&w illus.
 ISBN 978-0-292-71492-2, \$65.00
 ISBN 978-0-292-71493-9, \$24.95, paperback
www.utexas.edu/utpress/books/menfro.html

Lourdes Portillo

The Devil Never Sleeps and Other Films
 Edited by Rosa Linda Fregoso

Filmmaker Lourdes Portillo sees her mission as “channeling the hopes and dreams of a people.” The first study of Portillo and her films, this collection is collaborative and multifaceted in approach, emphasizing aspects of authorial creativity, audience reception, and production processes typically hidden from view. Rosa Linda Fregoso, the volume editor, has organized the book into three parts: interviews (by Fregoso and Kathleen Newman and B. Ruby Rich); critical perspectives (essays by Fregoso, Yvonne Yarbro-Bejarano, Sylvie Thouard, Norma Iglesias, and Barbara McBane); and production materials (screenplays, script notes, storyboards, etc.).

Chicana Matters Series

Deena J. Gonzalez and Antonia Castaneda,
 editors

2001, 328 pp., 58 b&w photos
 ISBN 978-0-292-72525-6, \$30.00, paperback
www.utexas.edu/utpress/books/frelou.html

Cinema Houston

From Nickelodeon to Megaplex
 By David Welling

Cinema Houston celebrates a vibrant century of movie theatres and moviegoing in Texas’s largest city. Illustrated with more than two hundred historical photographs, newspaper clippings, and advertisements, it traces the history of Houston movie theatres from their early twentieth-century beginnings in vaudeville and nickelodeon houses to the opulent downtown theatres built in the 1920s (the Majestic, Metropolitan, Kirby, and Loew’s State). It also captures the excitement of the neighborhood theatres of the 1930s and 1940s, including the Alabama, Tower, and River Oaks; the theatres of the 1950s and early 1960s, including the Windsor and its Cinerama roadshows; and the multicinemas and megaplexes that have come to dominate the movie scene since the late 1960s.

While preserving the glories of Houston’s lost movie palaces—only a few of these historic theatres still survive—*Cinema Houston* also vividly re-creates the moviegoing experience, chronicling midnight movie madness, summer nights at the drive-in, and, of course, all those tasty snacks at the concession stand. Sure to appeal to a wide audience, from movie fans to devotees of Houston’s architectural history, *Cinema Houston* captures the bygone era of the city’s movie houses, from the lowbrow to the sublime, the hi-tech sound of 70mm Dolby and THX to the crackle of a drive-in speaker on a cool spring evening.

Roger Fullington Series in Architecture

2007, 256 pp., 226 b&w photos
 ISBN 978-0-292-71700-8, \$45.00
www.utexas.edu/utpress/books/welcin.html

Splendor in the Short Grass

The Grover Lewis Reader

By Grover Lewis
 Edited by Jan Reid and W. K. Stratton
 Foreword by Dave Hickey

Remembrance by Robert Draper
 Grover Lewis was one of the defining voices of the New Journalism of the 1960s and 1970s. Pioneering the “on location” reportage that has become a fixture of features about moviemaking and live music, Lewis cut through the celebrity hype and captured the real spirit of the counterculture, including its artificiality and surprising banality. Even today, his articles on Woody Guthrie, the Allman Brothers, the Rolling Stones concert at Altamont, directors Sam Peckinpah and Sam Houston, and the filming of *The Last Picture Show* and *One Flew over the Cuckoo’s Nest* remain some of the finest writing ever done on popular culture.

To introduce Grover Lewis to a new generation of readers and collect his best work under one cover, this anthology contains articles he wrote for *Rolling Stone*, *Village Voice*, *Playboy*, *Texas Monthly*, and *New West*, as well as excerpts from his unfinished novel *The Code of the West* and his incomplete memoir *Goodbye If You Call That Gone* and poems from the volume *I’ll Be There in the Morning If I Live*. Jan Reid and W. K. Stratton have selected and arranged the material around themes that preoccupied Lewis throughout his life—movies, music, and loss.

2005, 291 pp., 9 b&w photos
 ISBN 978-0-292-72230-9, \$30.00, paperback
www.utexas.edu/utpress/books/lewsp1.html

Thelma & Louise Live!

The Cultural Afterlife of an American Film
 Edited by Bernie Cook

When they floored their Thunderbird off a cliff rather than surrender to the law, *Thelma and Louise* became icons of female rebellion, provoking strong reactions from viewers who felt either empowered or outraged by the duo’s transgressions of women’s traditional roles. The 1991 film quickly became—and continues to be—a potent cultural reference point, even inspiring a bumper sticker that declares, “Thelma & Louise Live!”

In this insightful study of *Thelma & Louise*, six noted film scholars investigate the initial reception and ongoing impact of this landmark film. The writers consider *Thelma & Louise* from a variety of perspectives, turning attention to the film’s promotion and audience response over time; to theories of comedy and the role of laughter in the film; to the film’s soundtrack and score; to the performances of stars Susan Sarandon and Geena Davis; to the emergence of Brad Pitt as a star and male sex object; and to the film’s place in the history of road and crime film genres. Complementing the scholarly analysis is an in-depth interview of screenwriter Callie Khouri by editor Bernie Cook, as well as reviews of *Thelma & Louise* that appeared in *U.S. News & World Report* and *Time*.

Offering myriad new ways of understanding the complex interrelations of gender, identity, and violence, *Thelma & Louise Live!* attests to the ongoing life and still-evolving meanings of this now-classic film.

2007, 224 pp., 60 b&w illus.
 ISBN 978-0-292-71466-3, \$24.95, paperback
www.utexas.edu/utpress/books/coothe.html

Reel Knockouts

Violent Women in the Movies

Edited by Martha McCaughey and Neal King

In the first book-length study of violent women in movies, *Reel Knockouts* makes feminist sense of violent women in films from Hollywood to Hong Kong, from top-grossing to direct-to-video, and from cop-action movies to X-rated skin flicks. Contributors from a variety of disciplines analyze violent women’s respective places in the history of cinema, in the lives of viewers, and in the feminist response to male violence against women. The essays in part one, “Genre Films,” turn to film cycles in which violent women have routinely appeared. The essays in part two, “New Bonds and New Communities,” analyze movies singly or in pairs to determine how women’s movie brutality fosters solidarity amongst the characters or their audiences. All of the contributions look at films not simply in terms of whether they properly represent women or feminist principles, but also as texts with social contexts and possible uses in the re-construction of masculinity and femininity.

2001, 291 pp., 21 b&w photos
 ISBN 978-0-292-75251-1, \$24.95, paperback
www.utexas.edu/utpress/books/mccree.html

James Dean Transfigured

The Many Faces of Rebel Iconography

By Claudia Springer

After the death of James Dean in 1955, the figure of the teen rebel permeated the globe, and its presence is still felt in the twenty-first century. Rebel iconography—which does not have to resemble James Dean himself, but merely incorporates his disaffected attitude—has become an advertising mainstay used to sell an array of merchandise and messages. Despite being overused in advertisements, it still has the power to surprise when used by authors and filmmakers in innovative and provocative ways.

The rebel figure has mass appeal precisely because of its ambiguities; it can mean anything to anyone. The global appropriation of rebel iconography has invested it with fresh meanings. Author Claudia Springer succeeds here in analyzing both ends of the spectrum—the rebel icon as a tool in upholding capitalism's cycle of consumption, and as a challenge to that cycle and its accompanying beliefs.

In this groundbreaking study of rebel iconography in international popular culture, Springer studies a variety of texts from the United States and abroad that use this imagery in contrasting and thought-provoking ways. Using a cultural studies approach, she analyzes films, fiction, poems, Web sites, and advertisements to determine the extent to which the icon's adaptations have been effective as a response to the actual social problems affecting contemporary adolescents around the world.

2007, 272 pp., 29 b&w illus.
ISBN 978-0-292-71444-1, \$25.00, paperback
www.utexas.edu/utpress/books/sprjam.html

American Films of the 70s

Conflicting Visions

By Peter Lev

While the anti-establishment rebels of 1969's *Easy Rider* were morphing into the nostalgic yuppies of 1983's *The Big Chill*, Seventies movies brought us everything from killer sharks, blaxploitation, and disco musicals to a loving look at General George S. Patton. Indeed, as Peter Lev persuasively argues in this book, the films of the 1970s constitute a kind of conversation about what American society is and should be—open, diverse, and egalitarian, or stubbornly resistant to change.

Examining forty films thematically, Lev explores the conflicting visions presented in films with a variety of subject matters. As accessible to ordinary moviegoers as to film scholars, Lev's book is an essential companion to these familiar, well-loved movies.

2000, 260 pp., 30 photos
ISBN 978-0-292-74716-6, \$25.00, paperback
www.utexas.edu/utpress/books/levame.html

Sound Design and Science Fiction

By William Whittington

Sound is half the picture, and since the 1960s, film sound not only has rivaled the innovative imagery of contemporary Hollywood cinema, but in some ways has surpassed it in status and privilege because of the emergence of sound design.

This in-depth study by William Whittington considers the evolution of sound design not only through cultural and technological developments during the last four decades, but also through the attitudes and expectations of filmgoers. Fans of recent blockbuster films, in particular science fiction films, have come to expect a more advanced and refined degree of film sound use, which has changed the way they experience and understand spectacle and storytelling in contemporary cinema.

The book covers recent science fiction cinema in rich and compelling detail, providing a new sounding of familiar films, while offering insights into the constructed nature of cinematic sound design. This is accomplished by examining the formal elements and historical context of sound production in movies to better appreciate how a film sound track is conceived and presented.

Whittington focuses on seminal science fiction films that have made specific advances in film sound, including *2001: A Space Odyssey*, *THX 1138*, *Star Wars*, *Alien*, *Blade Runner* (original version and director's cut), *Terminator 2: Judgment Day* and *The Matrix* trilogy and games—milestones of the entertainment industry's technological and aesthetic advancements with sound.

2007, 304 pp., 41 b&w illus.
ISBN 978-0-292-71431-1, \$22.95, paperback
www.utexas.edu/utpress/books/whisou.html

Technophobia!

Science Fiction Visions of Posthuman Technology

By Daniel Dinello

Techno-heaven or techno-hell? If you believe many scientists working in the emerging fields of twenty-first-century technology, the future is blissfully bright. If you believe the authors of science fiction, however, posthuman evolution marks the beginning of the end of human freedom, values, and identity.

Organized into chapters devoted to robotics, bionics, artificial intelligence, virtual reality, biotechnology, nanotechnology, and other significant scientific advancements, this book summarizes the current state of each technology, while presenting corresponding reactions in science fiction.

Dinello draws on a rich range of material, including films, television, books, and computer games, and argues that science fiction functions as a valuable corrective to technological domination, countering techno-hype and reflecting the “weaponized, religiously rationalized, profit-fueled” motives of such science. By imagining a disastrous future of posthuman techno-totalitarianism, science fiction encourages us to construct ways to contain new technology, and asks its audience perhaps the most important question of the twenty-first century: is technology out of control?

2005, 341 pp., 49 b&w photos
ISBN 978-0-292-70986-7, \$24.95, paperback
www.utexas.edu/utpress/books/dintec.html

Alien Constructions

Science Fiction and Feminist Thought

By Patricia Melzer

Though set in other worlds populated by alien beings, science fiction is a site where humans can critique and re-imagine the paradigms that shape this world, from fundamentals such as the sex and gender of the body to global power relations among sexes, races, and nations. Feminist thinkers and writers are increasingly recognizing science fiction's potential to shatter patriarchal and heterosexual norms, while the creators of science fiction are bringing new depth and complexity to the genre by engaging with feminist theories and politics. This book maps the intersection of feminism and science fiction through close readings of science fiction literature by Octavia E. Butler, Richard Calder, and Melissa Scott and the movies *The Matrix* and the *Alien* series.

Patricia Melzer analyzes how these authors and films represent debates and concepts in three areas of feminist thought: identity and difference, feminist critiques of science and technology, and the relationship among gender identity, body, and desire, including the new gender politics of queer desires, transgender, and intersexed bodies and identities. She demonstrates that key political elements shape these debates, including global capitalism and exploitative class relations within a growing international system; the impact of computer, industrial, and medical technologies on women's lives and reproductive rights; and posthuman embodiment as expressed through biotechnologies, the body/machine interface, and the commodification of desire. Melzer's investigation makes it clear that feminist writings and readings of science fiction are part of a feminist critique of existing power relations—and that the alien constructions (cyborgs, clones, androids, aliens, and hybrids) that populate postmodern science fiction are as potentially empowering as they are threatening.

2006, 336 pp., 17 b&w illus., 2 tables
ISBN 978-0-292-71307-9, \$24.95, paperback
www.utexas.edu/utpress/books/melali.html

Making Faces, Playing God

Identity and the Art of Transformational Makeup

By Thomas Morawetz

Wearing a mask—putting on another face—embodies a fundamental human fantasy of inhabiting other bodies and experiencing other lives. In this extensively illustrated book, Thomas Morawetz explores how the creation of transformational makeup for theatre, movies, and television fulfills this fantasy of self-transformation and satisfies the human desire to become “the other.”

2001, 246 pp., 121 color and 100 b&w photos
ISBN 978-0-292-75247-4, \$29.95, paperback
www.utexas.edu/utpress/books/mormak.html

The Solaris Effect

Art and Artifice in Contemporary American Film

By Steven Dillon

What do contemporary American movies and directors have to say about the relationship between nature and art? How do science fiction films like Steven Spielberg's *A.I.* and Darren Aronofsky's *π* represent the apparent oppositions between nature and culture, wild and tame?

Steven Dillon's intriguing new volume surveys American cinema from 1990 to 2002 with substantial descriptions of sixty films, emphasizing small-budget independent American film. Directors studied include Steven Soderbergh, Darren Aronofsky, Todd Haynes, Harmony Korine, and Gus Van Sant, as well as more canonical figures like Martin Scorsese, Robert Altman, David Lynch, and Steven Spielberg. The book takes its title and inspiration from Andrei Tarkovsky's 1972 film *Solaris*, a science fiction ghost story that relentlessly explores the relationship between the powers of nature and art. The author argues that American film has the best chance of aesthetic success when it acknowledges that a film is actually a film. The best American movies tell an endless ghost story, as they perform the agonizing nearness and distance of the cinematic image.

This groundbreaking commentary examines the rarely seen bridge between select American film directors and their typically more adventurous European counterparts. Filmmakers such as Lynch and Soderbergh are cross-cut together with Tarkovsky and the great French director, Jean-Luc Godard, in order to test the limits and possibilities of American film. Both enthusiastically cinephilic and fiercely critical, this book puts a decade of U.S. film in its global place, as part of an ongoing conversation on nature and art.

2006, 280 pp.
ISBN 978-0-292-71345-1, \$22.95, paperback
www.utexas.edu/utpress/books/dillsol.html

Career Movies

American Business and the Success Mystique

By Jack Boozer

In this book, Jack Boozer argues that the career/business film achieved such variety and prominence in the years between 1945 and 2001 that it should be considered a legitimate film genre. Analyzing numerous well-known films from the entire period, he defines the genre as one in which a protagonist strives for career success that often proves to be either elusive despite hard work, or unfulfilling despite material rewards and status. Boozer also explores several distinct subgenres of the career movie—the corporate executive films of the 1950s; the career struggles of (single, married, and/or parenting) women; the entrepreneurial film as it is also embodied in texts about immigrants and racial and ethnic minorities and business-oriented femmes fatales; the explosion of promotionalism and the corporatization of employment; and, finally, the blurring of work and private life in the brave new world of the televirtuality film.

2002, 300 pp., 30 b&w photos
ISBN 978-0-292-70912-6, \$30.00, paperback
www.utexas.edu/utpress/books/boocar.html

Woman with a Movie Camera

My Life as a Russian Filmmaker

By Marina Goldovskaya

Translated by Antonina W. Bouis

Foreword by Robert Rosen

Marina Goldovskaya is one of Russia's best-known documentary filmmakers. The first woman in Russia (and possibly the world) to combine being a director, writer, cinematographer, and producer, Goldovskaya has made over thirty documentary films and more than one hundred programs for Russian, European, Japanese, and American television. Her work, which includes the award-winning films *The House on Arbat Street*, *The Shattered Mirror*, and *Solovky Power*, has garnered international acclaim and won virtually every prize given for documentary filmmaking.

In *Woman with a Movie Camera*, Goldovskaya turns her lens on her own life and work, telling an adventurous, occasionally harrowing story of growing up in the Stalinist era and subsequently documenting Russian society from the 1960s, through the Thaw and Perestroika, to post-Soviet Russia. She recalls her childhood in a Moscow apartment building that housed famous filmmakers, being one of only three women students at the State Film School, and working as an assistant cameraperson on the first film of Andrei Tarkovsky, Russia's most celebrated director. Reviewing her professional filmmaking career, which began in the 1960s, Goldovskaya reveals her passion for creating films that presented a truthful picture of Soviet life, as well as the challenges of working within (and sometimes subverting) the bureaucracies that controlled Russian film and television production and distribution. Along the way, she describes a host of notable figures in Russian film, theater, art, and politics, as well as the technological evolution of filmmaking from film to video to digital media.

Constructs

Vivian Sobchack, H. Randolph Swearer, and Robert Mugerauer, series editors

2006, 288 pp., 64 b&w photos
ISBN 978-0-292-71343-7, \$24.95, paperback
www.utexas.edu/utpress/books/golwom.html

Sculpting in Time

Reflections on the Cinema

By Andrei Tarkovsky

Translated from the Russian by

Kitty Hunter-Blair

Hailed by Ingmar Bergman as "the most important director of our time," Andrei Tarkovsky here reveals the original inspirations for his extraordinary films—*Ivan's Childhood*, *Andrey Rublyov*, *Solaris*, *The Mirror*, *Stalker*, *Nostalgia*, and *The Sacrifice*.

1989, 256 pp., 84 b&w photos
ISBN 978-0-292-77624-1, \$28.95, paperback
www.utexas.edu/utpress/books/tarscp.html

Ethnographic Film

Revised Edition

By Karl G. Heider

Even before Robert Flaherty released *Nanook of the North* in 1922, anthropologists were producing films about the lifeways of native peoples for a public audience, as well as for research and teaching. *Ethnographic Film* (1976) was one of the first books to provide a comprehensive introduction to this field of visual anthropology, and it quickly became the standard reference.

In this new edition, Karl G. Heider thoroughly updates *Ethnographic Film* to reflect developments in the field over the three decades since its publication, focusing on the work of four seminal filmmakers—Jean Rouch, John Marshall, Robert Gardner, and Timothy Asch. He begins with an introduction to ethnographic film and a history of the medium. He then considers many attributes of ethnographic film, including the crucial need to present "whole acts," "whole bodies," "whole interactions," and "whole people" to preserve the integrity of the cultural context. Heider also discusses numerous aspects of making ethnographic films, from ethics and finances to technical considerations such as film versus video and preserving the filmed record. He concludes with a look at using ethnographic film in teaching.

2006, 180 pp., 1 figure, 19 tables
ISBN 978-0-292-71458-8, \$19.95, paperback
www.utexas.edu/utpress/books/heie2p.html

Realer Than Reel

Global Directions in Documentary

By David Hogarth

Television and globalization have transformed the traditional documentary almost beyond recognition, converting what was once a film genre devoted to public service and education into a popular televisual commodity with productions ranging from serious public affairs programming to TV "reality" shows and "docusoaps." *Realer Than Reel* offers a state-of-the-art overview of international documentary programming that investigates the possibilities documentary offers for local and public representation in a global age, as well as what actually constitutes documentary in a time of increasing digitalization and manipulation of visual media.

David Hogarth focuses on public affairs, nature, and reality shows from around the world, drawing upon industry data, producer interviews, analyses of selected documentary programs, and firsthand observations of market sites. He looks at how documentary has become a transnational product through exports, co-ventures, and festival contacts; how local and regional "place" is represented in global documentary, especially by producers such as Discovery Networks International and the National Geographic Channel; how documentary addresses the needs of its viewers as citizens through public service broadcasting; and how documentary is challenging accepted conventions of factuality, sense, and taste. The concluding chapter considers the future of both documentary as a genre and television as a global factual medium, asking whether TV will continue to "document" the world in any meaningful sense of the term.

2006, 198 pp.
ISBN 978-0-292-71260-7, \$25.00, paperback
www.utexas.edu/utpress/books/hogrea.html

After Hitchcock

Influence, Imitation, and Intertextuality

Edited by David Boyd and R. Barton Palmer

Alfred Hitchcock is arguably the most famous director to have ever made a film. Almost single-handedly he turned the suspense thriller into one of the most popular film genres of all time, while his *Psycho* updated the horror film and inspired two generations of directors to imitate and adapt this most Hitchcockian of movies. Yet while much scholarly and popular attention has focused on the director's oeuvre, until now there has been no extensive study of how Alfred Hitchcock's films and methods have affected and transformed the history of the film medium.

In this book, thirteen original essays by leading film scholars reveal the richness and variety of Alfred Hitchcock's legacy as they trace his shaping influence on particular films, filmmakers, genres, and even on film criticism. Some essays concentrate on films that imitate Hitchcock in diverse ways, including the movies of Brian de Palma and thrillers such as *True Lies*, *The Silence of the Lambs*, and *Dead Again*. Other essays look at genres that have been influenced by Hitchcock's work, including the 1970s paranoid thriller, the Italian giallo film, and the post-*Psycho* horror film. The remaining essays investigate developments within film culture and academic film study, including the enthusiasm of French New Wave filmmakers for Hitchcock's work, his influence on the filmic representation of violence in the post-studio Hollywood era, and the ways in which his films have become central texts for film theorists.

2006, 290 pp., 14 b&w photos
ISBN 978-0-292-71338-3, \$22.95, paperback
www.utexas.edu/utpress/books/boyajft.html

History Films, Women, and Freud's Uncanny

By Susan E. Linville

History films were a highly popular genre in the 1990s, as Hollywood looked back at significant and troubling episodes from World War II, the Cold War era, and the techno-war in the Persian Gulf. As filmmakers attempted to confront and manage intractable elements of the American past, such as the trauma of war and the legacy of racism, Susan Linville argues that a surprising casualty occurred—the erasure of relevant facets of contemporary women's history.

In this book, Linville offers a sustained critique of the history film and its reduction of women to figures of ambivalence or absence. Historicizing and adapting Freud's concept of the uncanny and its relationship to the maternal body as the first home, she offers theoretically sophisticated readings of the films *Midnight Clear*, *Saving Private Ryan*, *The Thin Red Line*, *Nixon*, *Courage Under Fire*, *Lone Star*, and *Limbo*. She also demonstrates that the uncanny is not only a source of anxiety but also potentially a progressive force for eroding nostalgic ideals of nation and gender. Linville concludes with a close reading of a recent 9/11 documentary, showing how the patterns and motifs of 1990s history films informed it and what that means for our future.

2004, 207 pp., 6 b&w illus.
ISBN 978-0-292-70269-1, \$25.00, paperback
www.utexas.edu/utpress/books/linihis.html

Honorable Mention

2006 Arab American National Museum Book Awards

"Evil" Arabs in American Popular Film

Orientalist Fear

By Tim Jon Semmerling

The "evil" Arab has become a stock character in American popular films, playing the villain opposite American "good guys" who fight for "the American way." It's not surprising that this stereotype has entered American popular culture, given the real-world conflicts between the United States and Middle Eastern countries, particularly since the oil embargo of the 1970s and continuing through the Iranian hostage crisis, the first and second Gulf Wars, and the ongoing struggle against al-Qaeda. But when one compares the "evil" Arab of popular culture to real Arab people, the stereotype falls apart. In this thought-provoking book, Tim Jon Semmerling further dismantles the "evil" Arab stereotype by showing how American cultural fears, which stem from challenges to our national ideologies and myths, have driven us to create the "evil" Arab Other.

Semmerling bases his argument on close readings of six films (*The Exorcist*, *Rollover*, *Black Sunday*, *Three Kings*, *Rules of Engagement*, and *South Park: Bigger, Longer & Uncut*), as well as CNN's 9/11 documentary *America Remembers*. Looking at their narrative structures and visual tropes, he analyzes how the films portray Arabs as threatening to subvert American "truths" and mythic tales—and how the insecurity this engenders causes Americans to project evil character and intentions on Arab peoples, landscapes, and cultures. Semmerling also demonstrates how the "evil" Arab narrative has even crept into the documentary coverage of 9/11. Overall, Semmerling's probing analysis of America's Orientalist fears exposes how the "evil" Arab of American popular film is actually an illusion that reveals more about Americans than Arabs.

2006, 316 pp., 35 b&w illus.
ISBN 978-0-292-71341-3, \$55.00
ISBN 978-0-292-71342-0, \$22.95, paperback
www.utexas.edu/utpress/books/semevi.html

Feminism, Film, Fascism

Women's Auto/biographical Film in Postwar Germany

By Susan E. Linville

German society's inability and/or refusal to come to terms with its Nazi past has been analyzed in many cultural works, including the well-known books *Society without the Father* and *The Inability to Mourn*. In this pathfinding study, Susan Linville challenges the accepted wisdom of these books by focusing on a cultural realm in which mourning for the Nazi past and opposing the patriarchal and authoritarian nature of postwar German culture are central concerns—namely, women's feminist auto/biographical films of the 1970s and 1980s.

1998, 208 pp., 11 b&w photos
ISBN 978-0-292-74697-8, \$25.00, paperback
www.utexas.edu/utpress/books/linifem.html

Youth Culture in Global Cinema

Edited by Timothy Shary and Alexandra Seibel

Coming of age is a pivotal experience for everyone. So it is no surprise that filmmakers around the globe explore the experiences of growing up in their work. From blockbuster U.S. movies such as the *Harry Potter* series to thought-provoking foreign films such as *Bend It Like Beckham* and *Whale Rider*, films about youth delve into young people's attitudes, styles, sexuality, race, families, cultures, class, psychology, and ideas. These cinematic representations of youth also reflect perceptions about youth in their respective cultures, as well as young people's worth to the larger society. Indeed, as the contributors to this volume make plain, films about young people open a very revealing window on the attitudes and values of cultures across the globe.

Youth Culture in Global Cinema offers the first comprehensive investigation of how young people are portrayed in film around the world. Eighteen established film scholars from eleven different national backgrounds discuss a wide range of films that illuminate the varied conditions in which youth live. The essays are grouped thematically around the issues of youthful resistance and rebellion; cultural and national identity, including religion and politics; and sexual maturation, including gender distinctions and coming-of-age queer. Some essays engage in close readings of films, while others examine the advertising and reception of films or investigate psychological issues. The volume concludes with filmographies of over 700 youth-related titles arranged by nation and theme.

2006, 363 pp., 38 b&w photos
ISBN 978-0-292-70930-0, \$55.00
ISBN 978-0-292-71414-4, \$24.95, paperback
www.utexas.edu/utpress/books/shayou.html

Generation Multiplex

The Image of Youth in Contemporary American Cinema

By Timothy Shary

Foreword by David Considine

Drawing examples from hundreds of popular and lesser-known youth-themed films, Timothy Shary here offers a comprehensive examination of the representation of teenagers in American cinema in the 1980s and 1990s. He focuses on five sub-genres—school, delinquency, horror, science, and romance/sexuality—to explore how they represent teens and their concerns, how these representations change over time, and how youth movies both mirror and shape societal expectations and fears about teen identities and roles. He concludes that while some teen films continue to exploit various notions of youth sexuality and violence, most teen films of the past generation have shown an increasing diversity of adolescent experiences and have been sympathetic to the particular challenges that teens face.

2002, 348 pp., 17 b&w photos
ISBN 978-0-292-77771-2, \$26.95, paperback
www.utexas.edu/utpress/books/shagen.html

Multiculturalism and the Mouse

Race and Sex in Disney Entertainment

By Douglas Brode

In his latest iconoclastic work, Douglas Brode—the only academic author/scholar who dares to defend Disney entertainment—argues that “Uncle Walt’s” output of films, television shows, theme parks, and spin-off items promoted diversity decades before such a concept gained popular currency in the 1990s. Fully understood, *It’s a Small World*—one of the most popular attractions at the Disney theme parks—encapsulates Disney’s prophetic vision of an appealingly varied world, each race respecting the uniqueness of all the others while simultaneously celebrating a common human core. In this pioneering volume, Brode makes a compelling case that Disney’s consistently positive presentation of “difference”—whether it be race, gender, sexual orientation, ideology, or spirituality—provided the key paradigm for an eventual emergence of multiculturalism in our society.

Using examples from dozens of films and TV programs, Brode demonstrates that Disney entertainment has consistently portrayed Native Americans, African Americans, women, gays, individual acceptance of one’s sexual orientation, and alternatives to Judeo-Christian religious values in a highly positive light. Assuming a contrarian stance, Brode refutes the overwhelming body of “serious” criticism that dismisses Disney entertainment as racist and sexist. Instead, he reveals through close textual analysis how Disney introduced audiences to such politically correct principles as mainstream feminism. In so doing, Brode challenges the popular perception of Disney fare as a bland diet of programming that people around the world either uncritically deem acceptable for their children or angrily revile as reactionary pabulum for the masses. 2005, 312 pp., 10 color and 65 b&w illus. ISBN 978-0-292-70960-7, \$22.95, paperback www.utexas.edu/utpress/books/bromul.html

From Walt to Woodstock

How Disney Created the Counterculture

By Douglas Brode

With his thumbprint on the most ubiquitous films of childhood, Walt Disney is widely considered to be the most conventional of all major American moviemakers. The adjective “Disneyfied” has become shorthand for a creative work that has abandoned any controversial or substantial content to find commercial success. But does Disney deserve that reputation? Douglas Brode overturns the idea of Disney as a middlebrow filmmaker by detailing how Disney movies played a key role in transforming children of the Eisenhower era into the radical youth of the Age of Aquarius.

2004, 286 pp., 46 b&w illus. ISBN 978-0-292-70273-8, \$22.95, paperback www.utexas.edu/utpress/books/brofro.html

Film and the German Left in the Weimar Republic

From Caligari to Kuhle Wampe

By Bruce Murray

The Weimar Republic of Germany, covering the post-World War I period of civil and governmental strife, witnessed a great struggle among a variety of ideologies, a struggle for which the arts provided one important arena. Leftist individuals and organizations critiqued mainstream art production and attempted to counter what they perceived as its conservative-to-reactionary influence on public opinion. In this groundbreaking study, Bruce Murray focuses on the leftist counter-current in Weimar cinema, offering an alternative critical approach to the traditional one of close readings of the classical films.

1990, 303 pp., 25 b&w photos ISBN 978-0-292-72465-5, \$30.00, paperback www.utexas.edu/utpress/books/murfil.html

Screen Couple Chemistry

The Power of 2

By Martha P. Nochimson

Astaire and Rogers, Tracy and Hepburn. Just the mention of their names evokes the powerful chemistry between these screen couples, which utterly transcended the often formulaic films in which they appeared together. Indeed, watching the synergistic flow of energy between charismatic screen partners is one of the great pleasures of cinema and television, as well as an important vehicle for thinking through issues of intimacy and gender relations. In this book, Martha P. Nochimson engages in a groundbreaking study of screen couple chemistry.

2002, 408 pp., 21 b&w photos ISBN 978-0-292-75579-6, \$37.00, paperback www.utexas.edu/utpress/books/nocscr.html

Identity Politics on the Israeli Screen

By Yosefa Loshitzky

The struggle to forge a collective national identity at the expense of competing plural identities has preoccupied Israeli society since the founding of the state of Israel. In this book, Yosefa Loshitzky explores how major Israeli films of the 1980s and 1990s have contributed significantly to the process of identity formation by reflecting, projecting, and constructing debates around Israeli national identity.

Loshitzky focuses on three major foundational sites of the struggle over Israeli identity: the Holocaust, the question of the Orient, and the so-called (in an ironic historical twist of the “Jewish question”) Palestinian question. The films she discusses raise fundamental questions about the identity of Jewish Holocaust survivors and their children (the “second generation”), Jewish immigrants from Muslim countries or Mizrahim (particularly the second generation of Israeli Mizrahim), and Palestinians. Recognizing that victimhood marks all the identities represented in the films under discussion, Loshitzky does not treat each identity group as a separate and coherent entity, but rather attempts to see the conflation, interplay, and conflict among them.

2002, 246 pp., 22 b&w photos ISBN 978-0-292-74724-1, \$21.95, paperback www.utexas.edu/utpress/books/loside.html

Dames in the Driver’s Seat

Rereading Film Noir

By Jans B. Wager

With its focus on dangerous, determined femmes fatales, hardboiled detectives, and crimes that almost-but-never-quite succeed, film noir has long been popular with moviegoers and film critics alike. Film noir was a staple of classical Hollywood filmmaking during the years 1941-1958 and has enjoyed a resurgence in popularity since the 1990s. *Dames in the Driver’s Seat* offers new views of both classical-era and contemporary noirs through the lenses of gender, class, and race. Jans Wager analyzes how changes in film noir’s representation of women’s and men’s roles, class status, and racial identities mirror changes in a culture that is now often referred to as postmodern and postfeminist.

Following introductory chapters that establish the theoretical basis of her arguments, Wager engages in close readings of the classic noirs *The Killers*, *Out of the Past*, and *Kiss Me Deadly* and the contemporary noirs *L. A. Confidential*, *Mulholland Falls*, *Fight Club*, *Twilight*, *Fargo*, and *Jackie Brown*. Wager divides recent films into retro-noirs (made in the present, but set in the 1940s and 1950s) and neo-noirs (made and set in the present but referring to classic noir narratively or stylistically). Going beyond previous studies of noir, her perceptive readings of these films reveal that retro-noirs fulfill a reactionary social function, looking back nostalgically to outdated gender roles and racial relations, while neo-noirs often offer more revisionary representations of women, though not necessarily of people of color.

2005, 202 pp., 60 b&w photos ISBN 978-0-292-70966-9, \$25.00, paperback www.utexas.edu/utpress/books/wagdarn.html

Driving Visions

Exploring the Road Movie

By David Laderman

From the visionary rebellion of *Easy Rider* to the reinvention of home in *The Straight Story*, the road movie has emerged as a significant film genre since the late 1960s, able to cut across a wide variety of film styles and contexts. Yet, within the variety, a certain generic core remains constant: the journey as cultural critique, as exploration beyond society and within oneself.

This book traces the generic evolution of the road movie with respect to its diverse presentations, emphasizing it as an “independent genre” that attempts to incorporate marginality and subversion on many levels. David Laderman begins by identifying the road movie’s defining features and by establishing the literary, classical Hollywood, and 1950s highway culture antecedents that formatively influenced it. He then traces the historical and aesthetic evolution of the road movie decade by decade through detailed and lively discussions of key films. Laderman concludes with a look at the European road movie, from the late 1950s auteurs through Godard and Wenders, and at compelling feminist road movies of the 1980s and 1990s.

2002, 334 pp., 57 b&w photos ISBN 978-0-292-74732-6, \$26.95, paperback www.utexas.edu/utpress/books/laddri.html

Brown on Brown

Chicano/a Representations of Gender, Sexuality, and Ethnicity

By Frederick Luis Aldama

Common conceptions permeating U.S. ethnic queer theory tend to confuse aesthetics with real-world acts and politics. Often Chicano/a representations of gay and lesbian experiences in literature and film are analyzed simply as propaganda. The cognitive, emotional, and narrational ingredients (that is, the subject matter and the formal traits) of those representations are frequently reduced to a priori agendas that emphasize a politics of difference.

In this book, Frederick Luis Aldama follows an entirely different approach. He investigates the ways in which race and gay/lesbian sexuality intersect and operate in Chicano/a literature and film while taking into full account their imaginative nature and therefore the specific kind of work invested in them. Also, Aldama frames his analyses within today's larger (globalized) context of postcolonial literary and filmic canons that seek to normalize heterosexual identity and experience. Throughout the book, Aldama applies his innovative approach to throw new light on the work of authors Arturo Islas, Richard Rodriguez, John Rechy, Ana Castillo, and Sheila Ortiz Taylor, as well as that of film director Edward James Olmos. In doing so, Aldama aims to integrate and deepen Chicano literary and filmic studies within a comparative perspective. Aldama's unusual juxtapositions of narrative materials and cultural personae, and his premise that literature and film produce fictional examples of a social and historical reality concerned with ethnic and sexual issues largely unresolved, make this book relevant to a wide range of readers.

2005, 186 pp.

ISBN 978-0-292-70940-9, \$25.00, paperback
www.utexas.edu/utpress/books/aldbro.html

Postethnic Narrative Criticism

Magicalrealism in Oscar 'Zeta' Acosta, Anna Castillo, Julie Dash, Hanif Kureishi, and Salman Rushdie

By Frederick Luis Aldama

Magical realism has become almost synonymous with Latin American fiction, but this way of representing the layered and often contradictory reality of the topsy-turvy, late-capitalist, globalizing world finds equally vivid expression in U.S. multiethnic and British postcolonial literature and film. Coining the term "magicalrealism" to characterize these works, Aldama not only creates a postethnic critical methodology for enlarging the contact zone between the genres of novel, film, and autobiography, but also shatters the interpretive lens that traditionally confuses the transcription of the real world, where truth and falsity apply, with narrative modes governed by other criteria.

2003, 157 pp.

ISBN 978-0-292-72210-1, \$25.00, paperback
www.utexas.edu/utpress/books/aldpos.html

Framing Female Lawyers

Women on Trial in Film

By Cynthia Lucia

As real women increasingly entered the professions from the 1970s onward, their cinematic counterparts followed suit. Women lawyers, in particular, were the protagonists of many Hollywood films of the Reagan-Bush era, serving as a kind of shorthand reference any time a script needed a powerful career woman. Yet a close viewing of these films reveals contradictions and anxieties that belie the films' apparent acceptance of women's professional roles. In film after film, the woman lawyer herself effectively ends up "on trial" for violating norms of femininity and patriarchal authority. In this book, Cynthia Lucia offers a sustained analysis of women lawyer films as a genre and as a site where other genres including film noir, maternal melodrama, thrillers, action romance, and romantic comedy intersect.

2005, 283 pp., 23 b&w illus.

ISBN 978-0-292-70650-7, \$30.00, paperback
www.utexas.edu/utpress/books/lucifra.html

The Gordon File

A Screenwriter Recalls Twenty Years of FBI Surveillance

By Bernard Gordon

For twenty-six years, the FBI devoted countless hours of staff time and thousands of U.S. taxpayer dollars to the surveillance of an American citizen named Bernard Gordon. Given the lavish use of resources, one might assume this man was a threat to national security or perhaps a kingpin of organized crime — not a Hollywood screenwriter whose most subversive act was joining the Communist Party during the 1940s when we were allied with the USSR in a war against Germany. For this honest act of political dissent, Gordon came to be investigated by the House Committee on Un-American Activities in 1952, blacklisted by the Hollywood film industry, and tailed by the FBI for over two decades.

In *The Gordon File*, Bernard Gordon tells the compelling, cautionary story of his life under Bureau surveillance. Drawing on his FBI file of over 300 pages, which he obtained under the Freedom of Information Act, he traces how the Bureau followed him from Hollywood to Mexico, Paris, London, Rome, and even aboard a Dutch freighter as he created an unusually successful, albeit uncredited, career as a screenwriter and producer during the blacklist years. Comparing his actual activities during that time to records in the file, he pointedly and often humorously underscores how often the FBI got it wrong, from the smallest details of his life to the main fact of his not being a threat to national security.

2004, 366 pp., 16 b&w photos

ISBN 978-0-292-71955-2, \$35.00, paperback
www.utexas.edu/utpress/books/gorgor.html

Derek Jarman and Lyric Film

The Mirror and the Sea

By Steven Dillon

Derek Jarman was the most important independent filmmaker in England during the 1980s. Using emblems and symbols in associative contexts, rather than conventional, cause-and-effect narrative, he created films noteworthy for their lyricism and poetic feeling and for their exploration of the gay experience. His style of filmmaking also links Jarman with other prominent directors of lyric film, including Pier Paolo Pasolini, Andrei Tarkovsky, Jean Cocteau, and Jean Genet.

This pathfinding book places Derek Jarman in the tradition of lyric film and offers incisive readings of all eleven of his feature-length films, from *Sebastiane* to *Blue*. Steven Dillon looks at Jarman and other directors working in a similar vein to establish how lyric films are composed through the use of visual imagery and actual poetry. He then traces Jarman's use of imagery (notably mirrors and the sea) in his films and discusses in detail the relationship between cinematic representations and sexual identity. This insightful reading of Jarman's work helps us better understand how films such as *The Last of England* and *The Garden* can be said to cohere and mean without being reduced to clear messages. Above all, Dillon's book reveals how truly beautiful and brilliant Jarman's movies are.

2004, 283 pp., 15 b&w illus.

ISBN 978-0-292-70224-0, \$25.00, paperback
www.utexas.edu/utpress/books/dilider.html

Mysteries and Desire

Searching the Worlds of John Rechy

The Labyrinth Project

in cooperation with John Rechy)

Challenging the borders between autobiography, memory, history and fiction, this interactive memoir presents a diverse array of personal materials by and about John Rechy and sets them against larger collective histories of Chicano culture and the gay world. Drawing passages from all of Rechy's published novels, it also mines the outrageous fictions that circulate around this fascinating literary figure who, as a gay icon, a Chicano writer from Texas, a dedicated bodybuilder, a gifted teacher of creative writing, and a recent recipient of the PEN West Lifetime Achievement Award, has long been a subject of notoriety and fantasy.

Distributed for The Labyrinth Project, an art collective and research initiative at the Annenberg Center for Communication at the University of Southern California.

2003

ISBN 978-0-967412-72-6, \$39.95
www.utexas.edu/utpress/books/labmyc.html

FILM STUDIES CONTINUED

Class Struggle in Hollywood, 1930–1950

Moguls, Mobsters, Stars, Reds, and Trade Unionists

By Gerald Home

As World War II wound down in 1945 and the cold war heated up, the skilled trades that made up the Conference of Studio Unions (CSU) began a tumultuous strike at the major Hollywood studios. This labor unrest unleashed a fury of Red-baiting that allowed studio moguls to crush the union and seize control of the production process, with far-reaching consequences.

This engrossing book probes the motives and actions of all the players to reveal the full story of the CSU strike and the resulting lockout of 1946. Gerald Home draws extensively on primary materials and oral histories to document how limited a “threat” the Communist party actually posed in Hollywood, even as studio moguls successfully used the Red scare to undermine union clout, prevent film stars from supporting labor, and prove the moguls’ own patriotism. This research demonstrates that the CSU strike and lockout were a pivotal moment in Hollywood history, with consequences for everything from production values, to the kinds of stories told in films, to permanent shifts in the centers of power.

2001, 363 pp., 18 b&w photos in section
ISBN 978-0-292-73138-7, \$35.00, paperback
www.utexas.edu/utpress/books/horclia.html

The Passion of David Lynch

Wild at Heart in Hollywood

By Martha P. Nochimson

To understand David Lynch’s films requires being open to the subconscious and resisting the logical reductiveness of language. In this innovative book, Martha Nochimson draws on these strategies to offer close readings of Lynch’s films, informed by unprecedented, in-depth interviews with Lynch himself.

1997, 288 pp., 68 b&w photos
ISBN 978-0-292-75565-9, \$23.95, paperback
www.utexas.edu/utpress/books/nocpas.html

Popular Cinema of the Third Reich

By Sabine Hake

Too often dismissed as escapist entertainment or vilified as mass manipulation, popular cinema in the Third Reich was in fact sustained by well-established generic conventions, cultural traditions, aesthetic sensibilities, social practices, and a highly developed star system — not unlike its Hollywood counterpart in the 1930s. This pathfinding study contributes to the ongoing reassessment of Third Reich cinema by examining it as a social, cultural, economic, and political practice that often conflicted with, contradicted, and compromised the intentions of the Propaganda Ministry. Nevertheless, by providing the illusion of a public sphere presumably free of politics, popular cinema helped to sustain the Nazi regime, especially during the war years.

2002, 288 pp., 16 b&w photos
ISBN 978-0-292-73458-6, \$24.95, paperback
www.utexas.edu/utpress/books/hakpou.html

Viewpoints

Visual Anthropologists at Work

Mary Strong, Text Editor

Laena Wilder, Visual Editor

“The authors in this volume include some of the best current researchers in the anthropological study of visual means of signification, communication, and representation.”

— Thomas D. Blakely, Pennsylvania State University, Past President of the Society for Visual Anthropology and Organizer and Chair of the annual Visual Research Conference

Early in its history, anthropology was a visual as well as verbal discipline. But as time passed, visually oriented professionals became a minority among their colleagues, and most anthropologists used written words rather than audiovisual modes as their professional means of communication. Today, however, contemporary electronic and interactive media once more place visual anthropologists and anthropologically oriented artists within the mainstream. Digital media, small-sized and easy-to-use equipment, and the Internet, with its interactive and public forum websites, democratize roles once relegated to highly trained professionals alone. However, having access to a good set of tools does not guarantee accurate and reliable work. Visual anthropology involves much more than media alone.

This book presents visual anthropology as a work-in-progress, open to the myriad innovations that the new audiovisual communications technologies bring to the field. It is intended to aid in contextualizing, explaining, and humanizing the storehouse of visual knowledge that university students and general readers now encounter, and to help inform them about how these new media tools can be used for intellectually and socially beneficial purposes.

Concentrating on documentary photography and ethnographic film, as well as lesser-known areas of study and presentation including dance, painting, architecture, archaeology, and primate research, the book’s fifteen contributors feature populations living on all of the world’s continents as well as within the United States. The final chapter gives readers practical advice about how to use the most current digital and interactive technologies to present research findings.

2009, 384 pp., 166 color and b&w figures, 3 tables, 1 diagram, 1 box
ISBN 978-0-292-70671-2, \$90.00
www.utexas.edu/utpress/books/strvie.html

Indigenous Aesthetics

Native Art, Media, and Identity

By Steven Leuthold

What happens when a Native or indigenous person turns a video camera on his or her own culture? Are the resulting images different from what a Westernized filmmaker would create, and, if so, in what ways? How does the use of a non-Native art-making medium, specifically video or film, affect the aesthetics of the Native culture? These are some of the questions that underlie this rich study of Native American aesthetics, art, media, and identity.

1998, 252 pp., 15 b&w photos
ISBN 978-0-292-74703-6, \$19.95, paperback
www.utexas.edu/utpress/books/leuind.html

Seeing and Being Seen

The Q’eqchi’ Maya of Livingston, Guatemala, and Beyond

By Hilary E. Kahn

The practice of morality and the formation of identity among an indigenous Latin American culture are framed in a pioneering ethnography of sight that attempts to reverse the trend of anthropological fieldwork and theory overshadowing one another. In this vital and richly detailed work, methodology and theory are treated as complementary partners as the author explores the dynamic Mayan customs of the Q’eqchi’ people living in the cultural crossroads of Livingston, Guatemala. Here, Q’eqchi’, Ladino, and Garifuna (Caribbean-coast Afro-Indians) societies interact among themselves and with others ranging from government officials to capitalists to contemporary tourists.

The fieldwork explores the politics of sight and incorporates a video camera operated by multiple people — the author and the Q’eqchi’ people themselves — to watch unobtrusively the traditions, rituals, and everyday actions that exemplify the long-standing moral concepts guiding the Q’eqchi’ in their relationships and tribulations. Sharing the camera lens, as well as the lens of ethnographic authority, allows the author to slip into the world of the Q’eqchi’ and capture their moral, social, political, economic, and spiritual constructs shaped by history, ancestry, external forces, and time itself.

2006, 256 pp., 51 b&w photos, 1 line drawing, 1 map
ISBN 978-0-292-71348-2, \$55.00
ISBN 978-0-292-71455-7, \$21.95, paperback
www.utexas.edu/utpress/books/kahsee.html

Asmahan’s Secrets

Woman, War, and Song

By Sherifa Zuhur

The great Arab singer Asmahan was the toast of Cairo song and cinema in the late 1930s and early 1940s, as World War II approached. She remained a figure of glamour and intrigue throughout her life and lives on today in legend as one of the shaping forces in the development of Egyptian popular culture. In this biography, author Sherifa Zuhur does a thorough study of the music and film of Asmahan and her historical setting.

Middle East Monograph Series

Center for Middle Eastern Studies,

The University of Texas at Austin

2001, 257 pp., illus.
ISBN 978-0-292-79807-6, \$15.95, paperback
www.utexas.edu/utpress/books/zuhasp.html
Not for sale in the British Commonwealth (except Canada) or Europe

Nine Plays by José Cruz González

Magical Realism and Mature Themes in Theatre for Young Audiences

Edited by Coleman A. Jennings

In today's multicultural world there is an urgent need for more plays and books that represent a diverse array of ethnic groups. Theatre and book critics, scholars, and theatre professionals have long campaigned for a broader representation of minorities in book and play publishing.

In this anthology, renowned theatre expert Coleman A. Jennings has compiled a selection of plays by José Cruz González that meets these multicultural demands head-on. González is a foremost voice in theatre for children and youth whose plays address themes, often through imaginary lands and extraordinary characters, faced by children in their everyday lives.

Born to migrant workers in Calexico, California, in 1957, González learned at a young age how to tap into the vast world of his imagination. From his grandfather, who would regale the family with stories and riddles as they worked on the farm, he learned the power of storytelling. He spent afternoons, weekends, and summers working in the fields, so it is no surprise that his plays are strongly tied to the natural world. His use of magical realism has become one of his trademarks.

The nine plays in this anthology were thoughtfully collected and will go far to fill the multicultural gap in the world of theatre for children.

Louann Atkins Temple Women & Culture Series

2008, 65 b&w illus.

ISBN 978-0-292-71854-8, \$60.00

ISBN 978-0-292-71855-5, \$24.95, paperback

www.utexas.edu/utpress/books/jennin.html

Stoppard's Theatre

Finding Order amid Chaos

By John Fleming

With a thirty-year run of award-winning, critically acclaimed, and commercially successful plays, from *Rosencrantz and Guildenstern Are Dead* (1967) to *The Invention of Love* (1997), Tom Stoppard is arguably the preeminent playwright in Britain today. John Fleming takes an in-depth look at Stoppard's work, particularly *Arcadia*, *Indian Ink*, and *The Invention of Love*; and the recently revised versions of *Travesties* and *Hapgood*, as well as at four other major plays (*Rosencrantz, Jumpers, Night and Day*, and *The Real Thing*). Drawing on Stoppard's personal papers at the University of Texas Harry Ransom Humanities Research Center (HRHRC), Fleming also examines Stoppard's previously unknown play *Galileo*, as well as numerous unpublished scripts and variant texts of his published plays.

Literary Modernism Series

Thomas F. Staley, Series Editor

2001, 343 pp.

ISBN 978-0-292-72552-2, \$35.00, paperback

www.utexas.edu/utpress/books/flesto.html

Teatro Chicana

A Collective Memoir and Selected Plays

By Laura E. Garcia, Sandra M. Gutierrez, and Felicitas Nuñez

Foreword by Yolanda Broyles-Gonzalez

The 1970s and 1980s saw the awakening of social awareness and political activism in Mexican-American communities. In San Diego, a group of Chicana women participated in a political theatre group whose plays addressed social, gender, and political issues of the working class and the Chicano Movement. In this collective memoir, seventeen women who were a part of Teatro de las Chicanas (later known as Teatro Laboral and Teatro Raíces) come together to share why they joined the theatre and how it transformed their lives. Teatro Chicana tells the story of this troupe through chapters featuring the history and present-day story of each of the main actors and writers, as well as excerpts from the group's materials and seven of their original short scripts.

Chicana Matters Series

Deena J. González and Antonia Castañeda,

editors

2008, 360 pp., 34 b&w illus., 1 map

ISBN 978-0-292-71743-5, \$45.00

ISBN 978-0-292-71744-2, \$27.95, paperback

www.utexas.edu/utpress/books/guttea.html

El Teatro Campesino

Theater in the Chicano Movement

By Yolanda Broyles-González

Born in 1965 as an organizing tool within César Chávez's United Farm Workers union, El Teatro Campesino became the premier Chicana/o performance ensemble to emerge out of the Chicano movement of the 1960s and 1970s. This study demythologizes and reinterprets the company's history from its origins in California's farm labor struggles to its successes in Europe and on Broadway until the disbanding of the original collective ensemble in 1980 with the subsequent adoption of mainstream production techniques.

1994, 304 pp., 31 b&w photos, 8 line drawings

ISBN 978-0-292-70801-3, \$21.95, paperback

www.utexas.edu/utpress/books/brotea.html

Eight Plays for Children

The New Generation Play Project

Edited by Coleman A. Jennings

Foreword by Susan L. Zeder

The New Generation Play Project was a daring experiment in American children's theatre. Begun in 1989 by a consortium that included the Seattle Children's Theatre, The Children's Theatre Company of Minneapolis, Stage One: The Louisville Children's Theatre, and the Honolulu Theatre for Youth, the NGPP raised half a million dollars to commission major American dramatists to create new works for young people and to produce these plays over a several-year period. This book provides the full text of the plays produced through the NGPP.

1999, 493 pp., 16 halftones, 4 line drawings

ISBN 978-0-292-74057-0, \$26.95, paperback

www.utexas.edu/utpress/books/jeneig.html

Monkey Business Theatre

By Robert M. Laughlin and Sna Jtz'ibajom

In 1983, a group of citizens in San Cristóbal de las Casas, Chiapas, formed Sna Jtz'ibajom, the Tzotzil-Tzeltal Maya writers' cooperative. In the two decades since, this group has evolved from writing and publishing bilingual booklets to writing and performing plays that have earned them national and international renown.

Anthropologist Robert M. Laughlin has been a part of the group since its beginnings, and he offers a unique perspective on its development as a Mayan cultural force. The Monkey Business Theatre, or Teatro Lo'il Maxil, as this branch of Sna Jtz'ibajom calls itself, has presented plays in virtually every corner of the state of Chiapas, as well as in Mexico City, Guatemala, Honduras, Canada, and in many museums and universities in the United States. It has presented to the world, for the first time in drama, a view of the culture of the Mayas of Chiapas.

In this work, Laughlin presents a translation of twelve of the plays created by Sna Jtz'ibajom, along with an introduction for each. Half of the plays are based on myths and half on the social, political, and economic problems that have confronted—and continue to confront—the Mayas of Chiapas.

The Linda Schele Series in Maya and Pre-Columbian Studies

2008, 352 pp., 34 halftones, 2 maps

ISBN 978-0-292-71759-6, \$40.00

www.utexas.edu/utpress/books/laumon.html

Contemporary Theatre in Mayan Mexico

Death-Defying Acts

By Tamara L. Underiner

From the dramatization of local legends to the staging of plays by Shakespeare and other canonical playwrights to the exploration of contemporary sociopolitical problems and their effects on women and children, Mayan theatre is a flourishing cultural institution in southern Mexico. Part of a larger movement to define Mayan self-identity and reclaim a Mayan cultural heritage, theatre in Mayan languages has both reflected on and contributed to a growing awareness of Mayans as contemporary cultural and political players in Mexico and on the world's stage.

In this book, Tamara Underiner draws on fieldwork with theatre groups in Chiapas, Tabasco, and Yucatán to observe the Maya peoples in the process of defining themselves through theatrical performance. She looks at the activities of four theatre groups or networks, focusing on their operating strategies and on close analyses of selected dramatic texts. She shows that while each group works under the rubric of Mayan or indigenous theatre, their works are also in constant dialogue, confrontation, and collaboration with the wider, non-Mayan world. Her observations thus reveal not only how theatre is an agent of cultural self-definition and community-building but also how theatre negotiates complex relations among indigenous communities in Mayan Mexico, state governments, and non-Mayan artists and researchers.

2004, 203 pp., 21 b&w illus., 1 map

ISBN 978-0-292-70250-9, \$25.00, paperback

www.utexas.edu/utpress/books/undcon.html

Bridger

An Autobiography

By Bobby Bridger

Renowned for *A Ballad of the West*, his epic trilogy about the American West from the era of mountain man Jim Bridger to the closing of the frontier, Bobby Bridger has had a career in show business that spans the rockabilly-to-“Music City, USA” era in Nashville, the cosmic cowboy scene in Austin, the flowering of folk music, and even Broadway theater. His multifaceted talents have found expression in singing, acting, writing, painting, and sculpting. In this engrossing account of the personal and artistic journey that led him to create a new American art form, the epic ballad, Bridger touches on almost every major musical, entertainment, and cultural movement of the second half of the twentieth century, with a cast of characters that reads like a “Who’s Who” of American popular culture.

Bridger’s story begins in a small town in northeast Louisiana, where he first experienced the twin attractions of painting and music. He recounts his early efforts to become a successful Nashville singer-songwriter and his growing awareness that the commercial music business would never support his evolving desire to become a historical balladeer. Bridger recalls how his interest in folk music and folk ballads fired his ambition to tell the story of the American West. He movingly describes how this dream eventually became *A Ballad of the West*, an epic trilogy about Jim Bridger, the Lakota Sioux, and Buffalo Bill that has taken form in an acclaimed cycle of songs, a one-man show, books, full-cast stage performances, and other media.

Included in the book is a DVD that offers songs from *A Ballad of the West* and a sample from the forthcoming documentary *Quest of an Epic Balladeer*, based on Bobby Bridger’s life and work.

Brad and Michele Moore Roots Music Series

2009, 330 pp., 29 halftones in section, DVD

ISBN 978-0-292-71904-0, \$29.95

www.utexas.edu/utpress/books/bribri.html

Electronic Tribes

The Virtual Worlds of Geeks, Gamers, Shamans, and Scammers

By Tyrone L. Adams and Stephen A. Smith

Whether people want to play games and download music, engage in social networking and professional collaboration, or view pornography and incite terror, the Internet provides myriad opportunities for people who share common interests to find each other. The contributors to this book argue that these self-selected online groups are best understood as tribes, with many of the same ramifications, both positive and negative, that tribalism has in the non-cyber world.

In *Electronic Tribes*, the authors of sixteen competitively selected essays provide an up-to-the-minute look at the social uses and occasional abuses of online communication in the new media era. They explore many current Internet subcultures, including MySpace.com, craftster.org, massively multiplayer online role-playing games (MMORPGs) such as World of Warcraft, music downloading, white supremacist and other counterculture groups, and Nigerian e-mail scams. Their research raises compelling questions and some remarkable answers about the real-life social consequences of participating in electronic tribes. Collectively, the contributors to this book capture a profound shift in the way people connect, as communities formed by geographical proximity are giving way to communities — both online and offline — formed around ideas.

2008, 328 pp.

ISBN 978-0-292-71773-2, \$60.00

ISBN 978-0-292-71774-9, \$24.95, paperback

www.utexas.edu/utpress/books/adaele.html

The Medium of the Video Game

Edited by Mark J. P. Wolf

Foreword by Ralph H. Baer

Over a mere three decades, the video game has become the entertainment medium of choice for millions of people, who now spend more time in the interactive virtual world of games than they do in watching movies or even television. The release of new games or game-playing equipment, such as the PlayStation 2, generates great excitement and even buying frenzies. Yet, until now, this giant on the popular culture landscape has received little in-depth study or analysis. In this book, Mark J. P. Wolf and four other scholars conduct the first thorough investigation of the video game as an artistic medium.

2002, 223 pp., 7 photos, 2 line drawings

ISBN 978-0-292-79150-3, \$22.95, paperback

www.utexas.edu/utpress/books/wolmed.html

Beautiful TV

The Art and Argument of Ally McBeal

By Greg M. Smith

During its five-year run from 1997 to 2002, the popular TV show *Ally McBeal* engaged viewers in debates over what it means to be a woman or a man in the modern workplace; how romance factors into the therapeutic understanding of relationships; what value eccentricity has and how much oddity society should tolerate; and what utility fantasy has in the pragmatic world. In addition to these social concerns, however, *Ally McBeal* stood out for being well-constructed, narratively complex, and stylistically rich — in short, beautiful TV.

Starting from the premise that much of television today is “drop-dead gorgeous” and that TV should be studied for its formal qualities as well as its social impact, Greg M. Smith analyzes *Ally McBeal* in terms of its aesthetic principles and narrative construction. He explores how *Ally*’s innovative use of music, special effects, fantasy sequences, voiceovers, and flashbacks structures a distinctive fictional universe, while it also opens up new possibilities for televisual expression. Smith also discusses the complex narrative strategies that *Ally*’s creator David E. Kelley used to develop a long-running storyline and shows how these serial narrative practices can help us understand a wide range of prime-time TV serials.

2007, 320 pp., 6 b&w photos

ISBN 978-0-292-71643-8, \$24.95, paperback

www.utexas.edu/utpress/books/smihea.html

Reading between Designs

Visual Imagery and the Generation of Meaning in The Avengers, The Prisoner, and Doctor Who

By Piers D. Britton and Simon J. Barker

In this book, Piers Britton and Simon Barker offer a first analytical study of scenic and costume design for television drama series. They focus on three enduringly popular series of the 1960s — *The Avengers*, *The Prisoner*, and *Doctor Who* — and discuss such topics as the sartorial image of Steed in *The Avengers*, the juxtaposition of picturesque and fascistic architecture in *The Prisoner*, and the evolution of the high-tech interior of *Doctor Who*’s TARDIS. Interviews with the series’ original designers and reproductions of their original drawings complement the authors’ analysis, which sheds new light on a variety of issues, from the discourse of fashion to that of the heritage industry, notions of “Pop” and retro, and the cultural preoccupation with realism and virtual reality.

2003, 267 pp., 68 halftones

ISBN 978-0-292-70927-0, \$25.00, paperback

www.utexas.edu/utpress/books/brirea.html

A Book of Photographs from Lonesome Dove

By Bill Wittliff

Foreword by Larry McMurtry

Introduction by Stephen Harrigan

Lonesome Dove—Larry McMurtry's epic tale of two aging Texas Rangers who drive a herd of stolen cattle 2,500 miles from the Rio Grande to Montana to found the first ranch there—captured the public imagination and has never let it go. The *Lonesome Dove* miniseries, which first aired on CBS in 1989, lassoed an even wider audience. Twenty-six million households watched the premier episode, and countless millions more have ridden with Gus and Call each time the movie has rerun on TV, video, and DVD. In addition to its popular success, the miniseries has also garnered unanimous critical acclaim.

Now bringing the sweeping visual imagery of the miniseries to the printed page, *A Book of Photographs from Lonesome Dove* presents more than one hundred classic images created by Bill Wittliff, the award-winning writer and executive producer (with Suzanne de Passe) of *Lonesome Dove* and a renowned fine art photographer. Wittliff took these photographs during the filming of the miniseries, but they are worlds apart from ordinary production stills. Reminiscent of the nineteenth-century cowboy photographs of Erwin Smith and the western paintings of Frederic Remington and Charles M. Russell, each *Lonesome Dove* image stands alone as an evocative work of art, while as a whole, they provide a stunning visual summary of the entire miniseries.

Wittliff Gallery of Southwestern and Mexican Photography Series

Bill Wittliff, Editor

2007, 192 pp., 120 duotones
ISBN 978-0-292-71311-6, \$45.00
www.utexas.edu/utpress/books/witboo.html

Fear on Trial

By John Henry Faulk

Foreword by Studs Terkel

John Henry Faulk was a popular radio and television personality during the McCarthy era. He was host of his own radio program on WCBS in New York when he publicly challenged AWARE, Inc., an ultrapatriotic group engaged in the systematic blacklisting of entertainment personalities. In response, an AWARE bulletin accused Faulk himself of subversive associations. Angry and frightened by this accusation, Faulk brought suit against AWARE, charging conspiracy to libel him and to destroy his career. Thus began one of the great civil rights cases of this century.

John Henry Faulk recounts the story of this harrowing time in *Fear on Trial*, the dramatic account of his six years on the "blacklist"—an exile that began with the AWARE bulletin and ended with his vindication by a jury award of \$3,500,000—the largest libel award in U.S. history at that time.

1983, 278 pp.
ISBN 978-0-292-72442-6, \$30.00, paperback
www.utexas.edu/utpress/books/laufep.html

Danger Pay

Memoir of a Photojournalist in the Middle East, 1984-1994

By Carol Spencer Mitchell

Edited by Ellen Susman

Foreword by Don Carleton

"A deeply felt and moving account from an enterprising and conscientious news photographer who worked the always busy beat of the Middle East in the last, great days of film photography."

—Rod Nordland, Chief Foreign Correspondent,
Newsweek

"You're going where?" Carol Spencer Mitchell's father demanded as she set off in 1984 to cover the Middle East as a photojournalist for *Newsweek* and other publications. In this intensely thoughtful memoir, Spencer Mitchell probes the motivations that impelled her, a single, Jewish woman, to document the turmoil roiling the Arab world in the 1980s and 1990s, as well as how her experiences as a photojournalist "compelled [me] to set aside [my] cameras and reexamine the way images are created, scenes are framed, and how 'real life' is packaged for specific news stories."

In *Danger Pay*, Spencer Mitchell takes us on a harrowing journey to PLO military training camps for Palestinian children and to refugee camps in the Gaza Strip before, during, and after the first intifada. Through her eyes, we experience the media frenzy surrounding the 1985 hijackings of TWA Flight #847 and the Italian cruise liner Achille Lauro. We meet Middle Eastern leaders, in particular Yasser Arafat and King Hussein of Jordan, with whom Spencer Mitchell developed close working relationships. And we witness Spencer Mitchell's growing conviction that the Western media's portrayal of conflicts in the Middle East actually helps to fuel those conflicts—a conviction that eventually, as she says, "shattered my career."

Although the events that Spencer Mitchell records took place a generation ago, their repercussions reverberate in the conflicts going on in the Middle East today. Likewise, her concern about "the triumph of image over reality" takes on greater urgency as our knowledge of the world becomes ever more filtered by virtual media.

Focus on American History Series

Don Carleton, series editor

2008, 156 pp., 32-page color section
ISBN 978-0-292-71882-1, \$24.95
www.utexas.edu/utpress/books/spedan.html

Harry Reasoner

A Life in the News

By Douglass K. Daniel

Harry Reasoner was one of the most trusted and well-liked journalists of the golden age of network television news. Whether anchoring the evening newscast on CBS in the 1960s or on ABC in the 1970s, providing in-depth reporting on *60 Minutes*, or hosting numerous special programs covering civil rights struggles, the Vietnam War, and Watergate, Reasoner had "that almost mystical quality it seems to take for good television reporting, exuding this atmosphere of truth and believability," in the words of Walter Cronkite. Yet his reassuring manner and urbane, often witty, on-air persona masked a man who was far more complex and contradictory. Though gifted with the intelligence and drive to rise to the top of his profession, Reasoner was regarded by many colleagues as lazy and self-indulgent, a man who never achieved his full potential despite his many accomplishments.

Harry Reasoner: A Life in the News covers the entire sweep of this enigmatic journalist's life and career. Douglass K. Daniel opens with Reasoner's Depression-era Midwestern upbringing and follows him through his early work in newspapers and radio before he joined CBS in 1956. Focusing on Reasoner's thirty-five-year tenure in television news, Daniel presents fascinating, behind-the-scenes accounts of Reasoner's key role in founding the top-rated newsmagazine *60 Minutes*. He also explores Reasoner's highly publicized move to ABC in 1970, where he anchored the nightly newscast, first with Howard K. Smith and later with Barbara Walters—a disastrous pairing from which Reasoner's career never fully recovered.

Based on scores of interviews and unpublished letters, memos, and other primary sources, this first biography of the man once rated second in credibility only to Walter Cronkite illuminates an entire era in broadcast journalism, as well as many of the unique personalities, from Andy Rooney to Mike Wallace, who made that era distinctive.

Focus on American History Series

Don Carleton, series editor

2007, 336 pp., 18 b&w illus.
ISBN 978-0-292-72217-0, \$30.00, paperback
www.utexas.edu/utpress/books/danhar.html

Women in Television News Revisited

By Judith Marlane

Foreword by Howard Rosenberg

Women in television news have made great strides in the past twenty-five years. In this book, 70 of the foremost women in television news reflect on their professional successes, the personal and professional sacrifices that often bought those successes, and the barriers that still confront women in the news business.

1999, 288 pp., 31 b&w photos
ISBN 978-0-292-75228-3, \$30.00, paperback
www.utexas.edu/utpress/books/marwrtv.html

Realer Than Reel

Global Directions in Documentary

By David Hogarth

See *Film Studies*

“Indian” Stereotypes in TV Science Fiction

First Nations’ Voices Speak Out
By Sierra S. Adare

According to an early 1990s study, 95 percent of what college students know about Native Americans was acquired through the media, leading to widespread misunderstandings of First Nations peoples. Sierra Adare contends that negative “Indian” stereotypes do physical, mental, emotional, and financial harm to First Nations individuals.

At its core, this book is a social study whose purpose is to explore the responses of First Nations peoples to representative “Indian” stereotypes portrayed within the TV science fiction genre. Participants in Adare’s study viewed episodes from *My Favorite Martian*, *Star Trek*, *Star Trek: Voyager*, *Quantum Leap*, *The Adventures of Superman*, and *Star Trek: The Next Generation*. Reactions by viewers range from optimism to a deep-rooted sadness. The strongest responses came after viewing a Superman episode’s depiction of an “evil medicine man” who uses a ceremonial pipe to kill a warrior. The significance of First Nations peoples’ responses and reactions are both surprising and profound. After publication of “Indian” Stereotypes in TV Science Fiction, ignorance can no longer be used as an excuse for Hollywood’s irresponsible depiction of First Nations peoples’ culture, traditions, elders, religious beliefs, and sacred objects.
2005, 160 pp.
ISBN 978-0-292-70612-5, \$25.00, paperback
www.utexas.edu/utpress/books/adaind.html

Watching the Traffic Go By

Transportation and Isolation in Urban America
By Paul Mason Fotsch

As twentieth-century city planners invested in new transportation systems to deal with urban growth, they ensured that the automobile rather than mass transit would dominate transportation. Combining an exploration of planning documents, sociological studies, and popular culture, Paul Fotsch shows how our urban infrastructure developed and how it has shaped American culture ever since.

Watching the Traffic Go By emphasizes the narratives underlying our perceptions of innovations in transportation by looking at the stories we have built around these innovations. Fotsch finds such stories in the General Motors “Futurama” exhibit at the 1939 World’s Fair, debates in *Munsey’s* magazine, films such as *Double Indemnity*, and even in footage of the O. J. Simpson chase along Los Angeles freeways.

Juxtaposed with contemporaneous critiques by Lewis Mumford, Theodor Adorno, and Max Horkheimer, Fotsch argues that these narratives celebrated new technologies that fostered stability for business and the white middle class. At the same time, transportation became another system of excluding women and the poor, especially African Americans, by isolating them in homes and urban ghettos.

A timely, interdisciplinary analysis, *Watching the Traffic Go By* exposes the ugly side of transportation politics through the seldom-used lens of popular culture.

2007, 272 pp., 19 b&w illus., 3 figures
ISBN 978-0-292-71425-0, \$55.00
ISBN 978-0-292-71426-7, \$22.95, paperback
www.utexas.edu/utpress/books/fotwat.html

Watching Television Come of Age

The New York Times Reviews by Jack Gould
Edited by Lewis L. Gould

Providing video companionship for isolated housewives, afternoon babysitting for children, and nonstop evening entertainment for the whole family, television revolutionized American society in the post–World War II years. Helping the first TV generation make sense of the new medium was the mission of Jack Gould, television critic of *The New York Times* from 1947 to 1972. In columns noteworthy for crisp writing, pointed insights, and fair judgment, he highlighted both the untapped possibilities and the imminent perils of television, becoming “the conscience of the industry” for many people. In this book, historian Lewis L. Gould, Jack Gould’s son, collects over seventy of his father’s best columns.

Focus on American History Series

Don Carleton, series editor

2002, 266 pp.
ISBN 978-0-292-72846-2, \$25.00, paperback
www.utexas.edu/utpress/books/gouwat.html

Brought to You By Postwar Television Advertising and the American Dream

By Lawrence R. Samuel

A fun-filled journey of reminiscences for those of us old enough to remember the early days of TV advertising. Samuel also provides a powerful analogy that puts the roles of regulation, freedom, and the profit motive of the Internet in perspective.

— Paul J. Groncki, Ph.D., VP, Director of Marketing Research, J.P. Morgan
“Incredibly thought-provoking for anyone interested in the shaping of our commercial culture.”

— Megan Kent, Executive Director, Brand Planning, Bozell Worldwide

2002, 288 pp., 22 b&w photos
ISBN 978-0-292-77763-7, \$22.95, paperback
www.utexas.edu/utpress/books/sambro.html

Dugout

By Terry Allen

Essays by David Byrne, Dave Hickey, and Terrie Sultan

Introduction by Dana Friis-Hansen

Acclaimed visual artist and singer-songwriter Terry Allen created a multimedia work — *Dugout* — that combines writing and painting, video/sculpture installations, and musical theater to narrate, in his words, “a love story; an investigation into how memory is invented . . . a kind of supernatural-jazz-sport-history-ghost-blood-fiction.” This volume adds another dimension to the *Dugout* corpus by presenting the work in book form.

2005, 288 pp., 157 color illus., 1 CD
ISBN 978-0-292-70686-6, \$29.95
www.utexas.edu/utpress/books/alldug.html

Mass Media and Free Trade

NAFTA and the Cultural Industries

Edited by Emile G. McNany and Kenton T. Wilkinson

As United States television programs, movies, music, and other cultural products make their way around the globe, a vigorous debate over “cultural imperialism” is growing in many countries. This book brings together experts in economics, sociology, anthropology, the humanities, and communications to explore what effects the North American Free Trade Agreement will have on the flow of cultural products among Mexico, the United States, and Canada.

1997, 438 pp., 15 figures, 36 tables
ISBN 978-0-292-75199-6, \$40.00, paperback
www.utexas.edu/utpress/books/mcnamas.html

Latin Politics, Global Media

Edited by Elizabeth Fox and Silvio Waisbord

The globalization of media industries that began during the 1980s and 1990s occurred at the same time as many Latin American countries were establishing or returning to democratic forms of government. In this volume of specially commissioned essays, thirteen well-known media experts examine how the intersection of globalization and democratization has transformed media systems and policies throughout Latin America.

Following an extensive overview by editors Elizabeth Fox and Silvio Waisbord, the contributors investigate the interaction of local politics and global media in individual Latin American countries. Some of the issues they discuss include the privatization and liberalization of the media, the rise of media conglomerates, the impact of trade agreements on media industries, the role of the state, the mediatization of politics, the state of public television, and the role of domestic and global forces.

2002, 227 pp., 2 figures, 15 tables
ISBN 978-0-292-72537-9, \$25.00, paperback
www.utexas.edu/utpress/books/foxloc.html

What Women Watched

Daytime Television in the 1950s

By Marsha F. Cassidy

In this pathfinding book, based on original archival research, Marsha F. Cassidy offers the first thorough analysis of daytime television's earliest and most significant women's genres, appraising from a feminist perspective what women watched before soap opera rose to prominence.

After providing a comprehensive history of the early days of women's programming across the nation, Cassidy offers a critical discussion of the formats, programs, and celebrities that launched daytime TV in America — Kate Smith's variety show and the famed singer's unsuccessful transition from patriotic radio star to 1950s TV idol; the "charm boys" Garry Moore, Arthur Godfrey, and Art Linkletter, whose programs honored women's participation but in the process established the dominance of male hosts on TV; and the "misery shows" *Strike It Rich* and *Glamour Girl* and the controversy, both critical and legal, they stirred up.

Cassidy then turns to NBC's *Home* show, starring the urbane Arlene Francis, who infused the homemaking format with Manhattan sophistication, and the ambitious daily anthology drama *Matinee Theater*, which strove to differentiate itself from soap opera and become a national theater of the air. She concludes with an analysis of four popular audience participation shows of the era. Cassidy's close feminist reading of these shows clearly demonstrates how daytime TV mirrored the cultural pressures, inconsistencies, and ambiguities of the postwar era.

Book Ten, Louann Atkins Temple

Women & Culture Series

2005, 276 pp., 26 b&w illus.

ISBN 978-0-292-70627-9, \$25.00, paperback

www.utexas.edu/utpress/books/caswha.html

e-mail trouble

love and addiction @ the matrix

By S. Paige Baty

In this daring, postmodern autobiography, S. Paige Baty recounts her search for love and community on the Internet. Taking Jack Kerouac's *On the Road* as a point of departure, Baty describes both an actual road trip to meet the object of an e-mail romance and the cyber-search for connection that draws so many people into the matrix of the Internet. Writing in a bold, experimental style that freely mixes e-mails, poems, fragments of quotations, and puns into expository text, she convincingly links e-mail trouble with "female trouble" in the displacement of embodied love and accountable human relationships to opaque screens and alienated identities. Her book stands as a vivid feminist critique of our culture's love affair with technology and its dehumanizing effect on personal relationships.

Constructs Series

Robert Mugerauer, Vivian Sobchak, and H.

Randolph Swearer, editors

1999, 167 pp.

ISBN 978-0-292-70864-8, \$25.00, paperback

www.utexas.edu/utpress/books/batema.html

Belo

From Newspapers to New Media

By Judith Garrett Segura

Founded in Galveston in 1842 with the launch of the *Daily News*, the Belo Corporation entered the twenty-first century as a powerhouse conglomerate, owning four daily newspapers (including the *Dallas Morning News*), twenty-six television and cable stations, and over thirty interactive Web sites. The first comprehensive work to bring to life this remarkable success story, Belo blends biography with a history of corporate strategies.

Drawing on company archives and private papers of key figures, including A. H. Belo and C. B. Dealey, former company archivist Judith Garrett Segura brings to life important chapters in the cultural life of Texas, from Galveston's days as the largest and most vibrant town in the Republic of Texas, through the wars that followed statehood, periods of economic hardship, and the effects of sweeping social change. Turning points in the company's history, such as the sale of its Galveston paper when company revenues were dramatically affected by candid reporting of Ku Klux Klan activities in the 1920s, highlight crucial elements of the press's role in the life of a community. Segura also charts technological advances, from the telegraph and the typographers' union to the dawn of the Information Age. Finally, she includes the most complete portrait of the Dallas Times Herald Company to date, documenting the rise and fall of Belo's chief rival.

This is a story of frontier survival and futuristic thinking, marketing genius and historic reporting, nurtured by a family of mavericks.

2008, 336 pp., 23 b&w illus.

ISBN 978-0-292-71845-6, \$50.00

www.utexas.edu/utpress/books/segbel.html

The First Texas News Barons

By Patrick Cox

Newspaper publishers played a crucial role in transforming Texas into a modern state. By promoting expanded industrialization and urbanization, as well as a more modern image of Texas as a southwestern, rather than southern, state, news barons in the early decades of the twentieth century laid the groundwork for the enormous economic growth and social changes that followed World War II. Yet their contribution to the modernization of Texas is largely unrecognized. This book investigates how newspaper owners such as A. H. Belo and George B. Dealey of the *Dallas Morning News*, Edwin Kiest of the *Dallas Times Herald*, William P. Hobby and Oveta Culp Hobby of the *Houston Post*, Jesse H. Jones and Marcellus Foster of the *Houston Chronicle*, and Amon G. Carter Sr. of the *Fort Worth Star-Telegram* paved the way for the modern state of Texas.

Focus on American History Series

Edited by Don Carleton

2005, 288 pp., 19 halftones

ISBN 978-0-292-70977-5, \$30.00, paperback

www.utexas.edu/utpress/books/coxfir.html

The News in Texas

Essays in Honor of the 125th Anniversary of the Texas Press Association

Edited by Wanda Garner Cash and Ed Sterling

In honor of the 125th anniversary of the Texas Press Association, a group of outstanding authors and columnists has contributed essays on the changing face of the state, its people, and its landscape. This book includes articles that reflect the variety and color of the daily newspaper — all with a Texas twist.

Distributed for the Center for American History

2005, 183 pp., 14 b&w illus.

ISBN 978-0-9766697-0-8, \$29.95

www.utexas.edu/utpress/books/casnew.html

Branding Texas

Performing Culture in the Lone Star State

By Leigh Clemons

Ask anyone to name an archetypal Texan, and you're likely to get a larger-than-life character from film or television (say John Wayne's Davy Crockett or J. R. Ewing of TV's *Dallas*) or a politician with that certain swagger (think LBJ or George W. Bush). That all of these figures are white and male and bursting with self-confidence is no accident, asserts Leigh Clemons. In this thoughtful study of what makes a "Texan," she reveals how Texan identity grew out of the history — and, even more, the myth — of the heroic deeds performed by Anglo men during the Texas Revolution and the years of the Republic and how this identity is constructed and maintained by theatre and other representational practices.

2008, 206 pp., 19 halftones

ISBN 978-0-292-71807-4, \$40.00

www.utexas.edu/utpress/books/clebra.html

Brown Tide Rising

Metaphors of Latinos in Contemporary

American Public Discourse

By Otto Santa Ana

"... awash under a brown tide ... the relentless flow of immigrants ... like waves on a beach, these human flows are remaking the face of America" Since 1993, metaphorical language such as this has permeated mainstream media reporting on the United States' growing Latino population. In this groundbreaking book, Otto Santa Ana argues that far from being mere figures of speech, such metaphors produce and sustain negative public perceptions of the Latino community and its place in American society, precluding the view that Latinos are vested with the same rights and privileges as other citizens.

2002, 424 pp., 2 figures, 20 tables

ISBN 978-0-292-77767-5, \$24.95, paperback

www.utexas.edu/utpress/books/sanbro.html

The Texas Film and Media Studies Series covers topics ranging from early and modern cinema to the emerging technologies of hypertext and virtual reality. It focuses primarily on industry practices and critical analyses of media and culture. The series includes books on the various national cinemas, including Hollywood and U.S. independents, the history and theory of television, and current trends towards interactive and immersive forms of communication. Theoretical concerns such as class, gender, race, genre and reception will also be considered.

The series is edited by Thomas Schatz, Department of Radio, TV, and Film, The University of Texas at Austin.

December 2009

Edna Ferber's Hollywood

American Fictions of Gender, Race, and History

By J. E. Smyth

Foreword by Thomas Schatz

Edna Ferber's Hollywood reveals one of the most influential artistic relationships of the twentieth century — the four-decade partnership between historical novelist Edna Ferber and the Hollywood studios. Ferber was one of America's most controversial popular historians, a writer whose uniquely feminist, multiracial view of the national past deliberately clashed with traditional narratives of white masculine power. Hollywood paid premium sums to adapt her novels, creating some of the most memorable films of the studio era — among them *Show Boat*, *Cimarron*, and *Giant*. Her historical fiction resonated with Hollywood's interest in prestigious historical filmmaking aimed principally, but not exclusively, at female audiences.

In *Edna Ferber's Hollywood*, J. E. Smyth explores the research, writing, marketing, reception, and production histories of Hollywood's Ferber franchise. Smyth tracks Ferber's working relationships with Samuel Goldwyn, Leland Hayward, George Stevens, and James Dean; her landmark contract negotiations with Warner Bros.; and the controversies surrounding *Giant's* critique of Jim-Crow Texas. But *Edna Ferber's Hollywood* is also the study of the historical vision of an American outsider — a woman, a Jew, a novelist with few literary pretensions, an unashamed middlebrow who challenged the prescribed boundaries among gender, race, history, and fiction. In a masterful film and literary history, Smyth explores how Ferber's work helped shape Hollywood's attitude toward the American past.

J. E. SMYTH holds a Ph.D. in Film Studies and American Studies from Yale University. She teaches at the University of Warwick (UK) and is the author of *Reconstructing American Historical Cinema: From CIMARRON to CITIZEN KANE*.

Texas Film and Media Studies Series

Thomas Schatz, series editor

2009, 344 pp., 41 b&w photos

ISBN 978-0-292-71984-2, \$55.00

www.utexas.edu/utpress/books/smythedn.html

The Rise of Cable Programming in the United States

Revolution or Evolution?

By Megan Mullen

In 1971, the Sloan Commission on Cable Communications likened the ongoing developments in cable television to the first uses of movable type and the invention of the telephone. Cable's proponents in the late 1960s and early 1970s hoped it would eventually remedy all the perceived ills of broadcast television, including lowest-common-denominator programming, inability to serve the needs of local audiences, and failure to recognize the needs of cultural minorities. Yet a quarter century after the "blue sky" era, cable television programming closely resembled, and indeed depended upon, broadcast television programming. Whatever happened to the Sloan Commission's "revolution now in sight"?

In this book, Megan Mullen examines the first half-century of cable television to understand why cable never achieved its promise as a radically different means of communication. Using textual analysis and oral, archival, and regulatory history, she chronicles and analyzes cable programming developments in the United States during three critical stages of the medium's history: the early community antenna (CAIV) years (1948–1967), the optimistic "blue sky" years (1968–1975), and the early satellite years (1976–1995). This history clearly reveals how cable's roots as a retransmitter of broadcast signals, the regulatory constraints that stymied innovation, and the economic success of cable as an outlet for broadcast or broadcast-type programs all combined to defeat most utopian visions for cable programming.

2003, 245 pp., 5 tables

ISBN 978-0-292-75273-3, \$25.00, paperback

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The Unruly Woman

Gender and the Genres of Laughter

By Kathleen Rowe

"A smart, sassy look at big ladies (Roseanne), pig ladies (Miss Piggy) and all the murderous Medusas, big mouths, and lusty broads who led up to them, from Mae West and Katharine Hepburn to Thelma and Louise. . . . Rowe's investigation of the forms and function of comedy offers a new angle of vision, one with bite." — *Women's Review of Books*

Texas Film and Media Studies Series

Thomas Schatz, Editor

1995, 282 pp., 15 b&w photos

ISBN 978-0-292-77069-0, \$30.00, paperback

www.utexas.edu/utpress/books/rowunr.html

High Concept

Movies and Marketing in Hollywood

By Justin Wyatt

"The niching of film within integrated leisure-time markets is a profound feature of post-classical Hollywood. Wyatt examines the interaction of aesthetics and economics inherent in this phenomenon. . . . This book is a good introduction to the current economic realities of major studio film-making."

— *Film Quarterly*

1994, 249 pp., 61 b&w photos

ISBN 978-0-292-79091-9, \$24.95, paperback

www.utexas.edu/utpress/books/wyhigh.html

Coming Attractions

Reading American Movie Trailers

By Lisa Keran

Movie trailers — those previews of coming attractions before the start of a feature film — are routinely praised and reviled by moviegoers and film critics alike: "They give away too much of the movie." "They're better than the films." "They only show the spectacular parts." "They lie." "They're the best part of going to the movies." But whether you love them or hate them, trailers always serve their purpose of offering free samples of a film to influence moviegoing decision-making. Indeed, with their inclusion on videotapes, DVDs, and on the Internet, trailers are more widely seen and influential now than at any time in their history.

Starting from the premise that movie trailers can be considered a film genre, this pioneering book explores the genre's conventions and offers a primer for reading the rhetoric of movie trailers. Lisa Keran identifies three principal rhetorical strategies that structure trailers: appeals to audience interest in film genres, stories, and/or stars. She also analyzes the trailers for twenty-seven popular Hollywood films from the classical, transitional, and contemporary eras, exploring what the rhetorical appeals within these trailers reveal about Hollywood's changing conceptions of the moviegoing audience. Keran argues that movie trailers constitute a long-standing hybrid of advertising and cinema and, as such, are precursors to today's heavily commercialized cultural forms in which art and marketing become increasingly indistinguishable.

2004, 308 pp., 59 b&w illus.

ISBN 978-0-292-70558-6, \$22.95, paperback

www.utexas.edu/utpress/books/kercom.html

Veni, Vidi, Video

The Hollywood Empire and the VCR

By Frederick Wasser

This pathfinding book chronicles the rise of home video as a mass medium and the sweeping changes it has caused throughout the film industry since the mid-1970s. Frederick Wasser discusses Hollywood's initial hostility to home video, which studio heads feared would lead to piracy and declining revenues, and shows how, paradoxically, video revitalized the film industry with huge infusions of cash that financed blockbuster movies and massive marketing campaigns to promote them. He also tracks the fallout from the video revolution in everything from changes in film production values to accommodate the small screen to the rise of media conglomerates and the loss of the diversity once provided by smaller studios and independent distributors.

Texas Film and Media Studies Series

Thomas Schatz, Editor

2002, 270 pp., 18 b&w photos, 2 figures, 18 tables

ISBN 978-0-292-79146-6, \$25.00, paperback

www.utexas.edu/utpress/books/wasven.html

Cinema and the Sandinistas

Filmmaking in Revolutionary Nicaragua

By Jonathan Buchsbaum

Following the Sandinista Revolution in 1979, young bohemian artists rushed to the newly formed Nicaraguan national film institute INCINE to contribute to “the recovery of national identity” through the creation of a national film project. Over the next eleven years, the filmmakers of INCINE produced over seventy films — documentary, fiction, and hybrids — that collectively reveal a unique vision of the Revolution drawn not from official FSLN directives, but from the filmmakers’ own cinematic interpretations of the Revolution as they were living it.

This book examines the INCINE film project and assesses its achievements in recovering a Nicaraguan national identity through the creation of a national cinema. Using a wealth of firsthand documentation, Jonathan Buchsbaum follows the evolution of INCINE’s project and situates it within the larger historical project of militant, revolutionary filmmaking in Latin America. His research also raises crucial questions about the viability of national cinemas in the face of accelerating globalization and technological changes which reverberate far beyond Nicaragua’s experiment in revolutionary filmmaking.

2003, 343 pp., 50 b&w illus., 8 figures
ISBN 978-0-292-70524-1, \$30.00, paperback
www.utexas.edu/utpress/books/buccin.html

A Choice Outstanding Academic Book

Television Talk

A History of the TV Talk Show

By Bernard M. Timberg

With “A Guide to Television Talk”

by Robert J. Emler

Foreword by Horace Newcomb

Whether it offers late-night entertainment with David Letterman, share-your-pain empathy with Oprah Winfrey, trash talk with Jerry Springer, or intellectual give-and-take with Bill Moyers, the talk show is one of television’s most popular and enduring formats. Bernard Timberg here offers a comprehensive history of the first fifty years of television talk, replete with memorable moments from a wide range of classic talk shows, as well as many of today’s most popular programs. Dividing the history into five eras, he shows how the evolution of the television talk show is connected to both broad patterns in American culture and the economic, regulatory, technological, and social history of the broadcasting industry. Robert Emler’s “A Guide to Television Talk” complements the text with an extensive “who’s who” listing of important people and programs in the history of television talk.

2002, 416 pp., 62 b&w photos
ISBN 978-0-292-78176-4, \$29.95, paperback
www.utexas.edu/utpress/books/timtel.html

Latino Images in Film

Stereotypes, Subversion, and Resistance

By Charles Ramírez Berg

The bandido, the harlot, the male buffoon, the female clown, the Latin lover, and the dark lady — these have been the defining, and demeaning, images of Latinos in U.S. cinema for more than a century. In this book, Charles Ramírez Berg develops an innovative theory of stereotyping that accounts for the persistence of such images in U.S. popular culture. He also explores how Latino actors and filmmakers have actively subverted and resisted such stereotyping.

In the first part of the book, Berg sets forth his theory of stereotyping, defines the classic stereotypes, and investigates how actors such as Raúl Julia, Rosie Pérez, José Ferrer, Lupe Vélez, and Gilbert Roland have subverted stereotypical roles. In the second part, he analyzes Hollywood’s portrayal of Latinos in three genres: social problem films, John Ford westerns, and science fiction films. In the concluding section, Berg looks at Latino self-representation and anti-stereotyping in Mexican American border documentaries and in the feature films of Robert Rodríguez.

2002, 328 pp., 41 b&w illus., 7 figures, 5 tables
ISBN 978-0-292-70907-2, \$24.95, paperback
www.utexas.edu/utpress/books/berlat.html

The Dread of Difference

Gender and the Horror Film

Edited by Barry Keith Grant

“Gathering an impressive array of distinguished scholars in the thematic shadows of gender and the horror film, Grant thrills and enlightens readers with assorted patriarchal essays. . . . This voluminous symposium gazes deeply into the darkness and then forms a Dionysian chorus reaffirming that sexuality and the monstrous are indeed mated in many horror films. . . . A weighty and remarkably accessible work, with aptly selected stills.” —Choice

1996, 476 pp., 59 b&w photos
ISBN 978-0-292-72794-6, \$26.95, paperback
www.utexas.edu/utpress/books/gradre.html

The New Latin American Cinema

A Continental Project

By Zusanna Pick

During the 1967 festival of Latin American Cinema in Viña del Mar, Chile, a group of filmmakers who wanted to use film as an instrument of social awareness and change formed the New Latin American Cinema. Nearly three decades later, the New Cinema has produced an impressive body of films, critical essays, and manifestos that uses social theory to inform filmmaking practices. This book explores the institutional and aesthetic foundations of the New Latin American Cinema.

1993, 263 pp.
ISBN 978-0-292-76549-8, \$25.00, paperback
www.utexas.edu/utpress/books/picnew.html

Vietnam at 24 Frames a Second

By Jeremy M. Devine

“Jeremy M. Devine shows off an encyclopedic knowledge of Vietnam War films in [this book]. The author, a motion picture industry executive, fills this excellent book with detailed summaries of Vietnam films, from the obscure to the best known. . . . In addition to his detailed plot summaries, he offers brief analyses, focusing on how the various films relate to historical events at the time they were released. He also connects these events to issues such as the draft, the antiwar movement, POWs, and veterans’ readjustment problems. The two appendices, which list Vietnam films alphabetically and chronologically, are valuable resources. . . . [A] wide-ranging, inclusive, and insightful book.” —VVA Veteran

1999, 421 pp., 50 b&w photos
ISBN 978-0-292-71601-8, \$19.95, paperback
www.utexas.edu/utpress/books/devvip.html

A Choice Outstanding Academic Book

Aesthetics of Film

By Jacques Aumont, Alain Bergala,

Michel Marie, and Marc Vernet

Translated and revised by Richard Neupert

“The single most comprehensive survey of the subject yet written. This masterful book provides a critical and concise introduction to nearly 100 years of philosophic inquiry into the cinema. . . . Aesthetics of Film is likely to become an essential text for the classroom and will provide an excellent backbone to the collegiate syllabus.” —Choice

1992, 288 pp., illus.
ISBN 978-0-292-70437-4, \$21.95, paperback
www.utexas.edu/utpress/books/aumaes.html

Selznick’s Vision

Gone with the Wind and

Hollywood Filmmaking

By Alan David Vertrees

Foreword by Thomas Schatz

In this new study of one of cinema’s most beloved films, Alan David Vertrees challenges the popular image of executive producer David O. Selznick as a megalomaniacal meddler whose hiring and firing of directors and screenwriters created a patchwork film that succeeded despite his interference. Drawing on ten years of research in the Selznick archives, and examining the screenplay’s successive drafts, dramatic continuity designs and “storyboard” sketches (many of which are reproduced here), and production correspondence and memoranda, Vertrees interprets the producer’s actions as manipulation, not indecision, establishing Selznick’s “vision” as the guiding intelligence behind the film’s success.

1997, 256 pp., 150 b&w photos
ISBN 978-0-292-78729-2, \$30.00, paperback
www.utexas.edu/utpress/books/versep.html

Authorship in Film Adaptation

Edited with an introduction by Jack Boozer

Authoring a film adaptation of a literary source not only requires a media conversion but also a transformation as a result of the differing dramatic demands of cinema. The most critical central step in this transformation of a literary source to the screen is the writing of the screenplay. The screenplay usually serves to recruit producers, director, and actors; to attract capital investment; and to give focus to the conception and production of the film project. Often undergoing multiple revisions prior to production, the screenplay represents the crucial decisions of writer and director that will determine how and to what end the film will imitate or depart from its original source.

Authorship in Film Adaptation is an accessible, provocative text that opens up new areas of discussion on the central process of adaptation surrounding the screenplay and screenwriter-director collaboration. In contrast to narrow binary comparisons of literary source text and film, the twelve essays in this collection also give attention to the underappreciated role of the screenplay and film pre-production that can signal the primary intention for a film. Divided into four parts, this collection looks first at the role of Hollywood's activist producers and major auteurs such as Hitchcock and Kubrick as they worked with screenwriters to formulate their audio-visual goals. The second part offers case studies of *Devil in a Blue Dress* and *The Sweet Hereafter*, for which the directors wrote their own adapted screenplays. Considering the variety of writer-director working relationships that are possible, Part III focuses on adaptations that alter genre, time, and place, and Part IV investigates adaptations that alter stories of romance, sexuality, and ethnicity.

2008, 384 pp., 24 b&w illus.
ISBN 978-0-292-70285-1, \$65.00
ISBN 978-0-292-71853-1, \$27.95, paperback
www.utexas.edu/utpress/books/boout.html

The Understructure of Writing for Film and Television

By Ben Brady and Lance Lee

This unique, comprehensive introduction to screenwriting offers practical advice for the beginning writer, whether college student or freelancer. Based on their experience as professional writers and as teachers in a large, successful screenwriting program at California State University, Northridge, the authors provide a progression of assignments at manageable screenwriting lengths for beginners. They lead students through development of a premise, treatment, stepsheet, and, finally, miniscreenplay—essential elements in writing a longer script.

1988, 282 pp.
ISBN 978-0-292-78515-1, \$24.95, paperback
www.utexas.edu/utpress/books/braund.html

The Death and Life of Drama

Reflections on Writing and Human Nature

By Lance Lee

"This is an intelligent, practical, and interesting study of the screenwriting art and craft. . . . Lee's explorations into underlying philosophy and the psychological intricacies of character behavior and story consequences are so well developed they could easily be taken as case histories of real people and real events. One can scarcely have higher praise for [this] cogent analysis of the moviemaker's art."

—Robert Foshko, Head of Screenwriting, Department of Radio-TV-Film, University of Texas at Austin

"Lee presents an intelligent, historically informed discussion of how and why some films are inherently better than others. . . . He gives audiences and those of us who teach film some important ideas about how to evaluate the quality and significance of one film as opposed to another. . . . The book is filled with tantalizing, thought-provoking, and insightful ideas."

—Joanna E. Rapf, Professor of English and Film, University of Oklahoma

What makes a film "work," so that audiences come away from the viewing experience refreshed and even transformed in the way they understand themselves and the world around them? In *The Death and Life of Drama*, veteran screenwriter and screenwriting teacher Lance Lee tackles this question in a series of personal essays that thoroughly analyze drama's role in our society, as well as the elements that structure all drama, from the plays of ancient Athens to today's most popular movies.

Using examples from well-known classical era and recent films, Lee investigates how writers handle dramatic elements such as time, emotion, morality, and character growth to demonstrate why some films work while others do not. He seeks to define precisely what "action" is and how the writer and the viewer understand dramatic reality. He looks at various kinds of time in drama, explores dramatic context from Athens to the present, and examines the concept of comedy. Lee also proposes a novel "five act" structure for drama that takes account of the characters' past and future outside the "beginning, middle, and end" of the story. Deftly balancing philosophical issues and practical concerns, *The Death and Life of Drama* offers a rich understanding of the principles of successful dramatic writing for screenwriters and indeed everyone who enjoys movies and wants to know why some films have such enduring appeal for so many people.

2005, 272 pp.
ISBN 978-0-292-70964-5, \$19.95, paperback
www.utexas.edu/utpress/books/leedea.html

A Poetics for Screenwriters

By Lance Lee

Writing successful screenplays that capture the public imagination and richly reward the screenwriter requires more than simply following the formulas prescribed by the dozens of screenwriting manuals currently in print. Learning the "how-tos" is important, but understanding the dramatic elements that make up a good screenplay is equally crucial for writing a memorable movie. In *A Poetics for Screenwriters*, veteran writer and teacher Lance Lee offers aspiring and professional screenwriters a thorough overview of all the dramatic elements of screenplays, unbiased toward any particular screenwriting method.

Lee explores each aspect of screenwriting in detail. He covers primary plot elements, dramatic reality, storytelling stance and plot types, character, mind in drama, spectacle and other elements, and developing and filming the story. Relevant examples from dozens of American and foreign films, including *Rear Window*, *Blue, Witness*, *The Usual Suspects*, *Virgin Spring*, *Fanny and Alexander*, *The Godfather*, and *On the Waterfront*, as well as from dramas ranging from the Greek tragedies to the plays of Shakespeare and Ibsen, illustrate all of his points.

This new overview of the dramatic art provides a highly useful update for all students and professionals who have tried to adapt the principles of Aristotle's Poetics to the needs of modern screenwriting. By explaining "why" good screenplays work, this book is the indispensable companion for all the "how-to" guides.

2001, 157 pp.
ISBN 978-0-292-74719-7, \$25.00, paperback
www.utexas.edu/utpress/books/leepoe.html

Principles of Adaptation for Film and Television

By Ben Brady

In this practical, hands-on guide, veteran TV and screenwriter Ben Brady unlocks the secrets of the adaptation process, showing aspiring writers and writing teachers how to turn any kind of narrative material into workable, salable screenplays for film and television.

1994, 236 pp.
ISBN 978-0-292-70807-5, \$25.00, paperback
www.utexas.edu/utpress/books/brapri.html

Cinema Journal

Cinema Journal is sponsored by the Society for Cinema and Media Studies and presents recent scholarship by SCMS members. The journal publishes essays on a wide variety of subjects from diverse methodological perspectives. A "Professional Notes" section informs Society of Cinema and Media Studies readers about upcoming events, research opportunities, and the latest published research.

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23

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