

# FILM AND MEDIA STUDIES

**WINTER 2011**

<b>FILM STUDIES</b>	<b>2</b>
<b>MEDIA STUDIES</b>	<b>13</b>
<b>TEXAS FILM AND MEDIA STUDIES SERIES</b>	<b>18</b>
<b>THEATRE STUDIES</b>	<b>20</b>
<b>SCREENWRITING</b>	<b>22</b>
<b>JOURNALS</b>	<b>23</b>
<b>ORDER FORM</b>	<b>24</b>

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## Israeli Cinema

*Identities in Motion*

Edited by Miri Talmon and Yaron Peleg

With top billing at many film forums around the world, as well as a string of prestigious prizes, including consecutive nominations for the Best Foreign Film Oscar, Israeli films have become one of the most visible and promising cinemas in the first decade of the twenty-first century, an intriguing and vibrant site for the representation of Israeli realities. Yet two decades have passed since the last wide-ranging scholarly overview of Israeli cinema, creating a need for a new, state-of-the-art analysis of this exciting cinematic oeuvre.

The first anthology of its kind in English, *Israeli Cinema: Identities in Motion* presents a collection of specially commissioned articles in which leading Israeli film scholars examine Israeli cinema as a prism that refracts collective Israeli identities through the medium and art of motion pictures. The contributors address several broad themes: the nation imagined on film; war, conflict, and trauma; gender, sexuality, and ethnicity; religion and Judaism; discourses of place in the age of globalism; filming the Palestinian Other; and new cinematic discourses. The authors' illuminating readings of Israeli films reveal that Israeli cinema offers rare visual and narrative insights into the complex national, social, and multicultural Israeli universe, transcending the partial and superficial images of this culture in world media.

MIRI TALMON is a scholar of Israeli cinema and culture who specializes in popular and folk Israeli culture. She has taught at the Open University of Israel, the Hebrew University of Jerusalem, Tel Aviv University, and Haifa University, as well as Wesleyan University and the University of Wisconsin-Madison. She is the author of *Israeli Graffiti: Nostalgia, Groups, and Collective Identity in Israeli Cinema* (Hebrew title *Blues La-Tzabar Ha-Avood*).

A native of Israel, YARON PELEG is Associate Professor of Hebrew and Director of the Hebrew Program at George Washington University. He is also the author of *Israeli Culture between the Two Intifadas: A Brief Romance, Derech Gev, and Orientalism and the Hebrew Imagination*.

*Jewish History, Life, and Culture*

Michael Neiditch, Series Editor

2011, 380 pp., 19 b&w photos

ISBN 978-0-292-72560-7, \$55.00

[www.utexas.edu/utpress/books/talistr.html](http://www.utexas.edu/utpress/books/talistr.html)

A Choice Outstanding Academic Book, 2002

## 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.

2002, 246 pp., 22 b&w photos

ISBN 978-0-292-74724-1, \$25.00, paperback

[www.utexas.edu/utpress/books/loside.html](http://www.utexas.edu/utpress/books/loside.html)

## Film in the Middle East and North Africa

*Creative Dissidence*

Edited by Josef Gugler

This is the first study to cover cinemas from Iran to Morocco. Nine essays present the region's major national cinemas, devoting special attention to the work of directors who have given image and voice to dissent from political regimes, from patriarchal customs, from fundamentalist movements, and from the West. These country essays are complemented by in-depth discussions of eighteen films that have been selected for both their excellence and their critical engagement with pressing current issues. The introduction provides a comprehensive overview of filmmaking throughout the region, including important films produced outside the national cinemas. The long history of Iranian cinema, its international renown, and the politics of directors confronting the state, earns it a special place in this volume. The other major emphasis is on the Israel/Palestine conflict, featuring films by Palestinian directors, Israelis, and an Egyptian working in Syria.

Nineteen authors collaborated on this book, among them Walter Arnbrust, Roy Ames, Kevin Dwyer, Eric Egan, Nurith Gertz, Lina Khatib, Florence Martin, and Nadia Yaqub. About half of the contributors are film scholars; the others range across literary studies and the social sciences to two film directors and a novelist. Beyond differences in disciplinary orientation, there is considerable variation among contributors in the perspectives that inform their writing. They offer an illuminating range of approaches to the cinemas of the region.

The book is richly illustrated with posters of the featured films, photos of their directors at work, and stills illustrating critical arguments in the film essays. 2011, 368 pp., illus.

ISBN 978-0-292-72327-6, \$60.00

[www.utexas.edu/utpress/books/gugfil.html](http://www.utexas.edu/utpress/books/gugfil.html)

Not for sale in Egypt or the Middle East

## 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, No. 13*

*Distributed for the Center for Middle Eastern*

*Studies, 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](http://www.utexas.edu/utpress/books/zuhasp.html)

Not for sale in the British Commonwealth (except Canada) or Europe

## Hollywood Incoherent

*Narration in Seventies Cinema*

By Todd Berliner

In the 1970s, Hollywood experienced a creative surge, opening a new era in American cinema with films that challenged traditional modes of storytelling. Inspired by European and Asian art cinema as well as Hollywood's own history of narrative ingenuity, directors such as Martin Scorsese, Robert Altman, William Friedkin, Stanley Kubrick, Woody Allen, and Francis Ford Coppola undermined the harmony of traditional Hollywood cinema and created some of the best movies ever to come out of the American film industry. Critics have previously viewed these films as a response to the cultural and political upheavals of the 1970s, but until now no one has explored how the period's inventive narrative design represents one of the great artistic accomplishments of American cinema.

In *Hollywood Incoherent*, Todd Berliner offers the first thorough analysis of the narrative and stylistic innovations of seventies cinema and its influence on contemporary American filmmaking. He examines not just formally eccentric films — *Nashville*; *Taxi Driver*; *A Clockwork Orange*; *The Godfather, Part II*; and the films of John Cassavetes — but also mainstream commercial films, including *The Exorcist*, *The Godfather*, *The French Connection*, *Willy Wonka and the Chocolate Factory*, *Dog Day Afternoon*, *Chinatown*, *The Bad News Bears*, *Patton*, *All the President's Men*, *Annie Hall*, and many others. With persuasive revisionist analyses, Berliner demonstrates the centrality of this period to the history of Hollywood's formal development, showing how seventies films represent the key turning point between the storytelling modes of the studio era and those of modern American cinema.

2010, 314 pp., 60 b&w photos, 11 tables, 2 graphs

ISBN 978-0-292-72279-8, \$55.00

[www.utexas.edu/utpress/books/berhol.html](http://www.utexas.edu/utpress/books/berhol.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 teen comedies to haunting views of a divided America at war. 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.

2000, 260 pp., 30 photos

ISBN 978-0-292-74716-6, \$25.00, paperback

[www.utexas.edu/utpress/books/levame.html](http://www.utexas.edu/utpress/books/levame.html)

# FILM STUDIES CONTINUED

## Left of Hollywood

*Cinema, Modernism, and the Emergence of U.S. Radical Film Culture*

By Chris Robé

In the 1930s as the capitalist system faltered, many in the United States turned to the political Left. Hollywood, so deeply embedded in capitalism, was not immune to this shift. *Left of Hollywood* offers the first book-length study of Depression-era Left film theory and criticism in the United States. Robé studies the development of this theory and criticism over the course of the 1930s, as artists and intellectuals formed alliances in order to establish an engaged political film movement that aspired toward a popular cinema of social change. Combining extensive archival research with careful close analysis of films, Robé explores the origins of this radical social formation of U.S. Left film culture.

Grounding his arguments in the surrounding contexts and aesthetics of a few films in particular—Sergei Eisenstein's *Que Viva Mexico!*, Fritz Lang's *Fury*, William Dieterle's *Juarez*, and Jean Renoir's *La Marseillaise*—Robé focuses on how film theorists and critics sought to foster audiences who might push both film culture and larger social practices in more progressive directions. Turning at one point to anti-lynching films, Robé discusses how these movies united black and white film critics, forging an alliance of writers who championed not only critical spectatorship but also the public support of racial equality. Yet, despite a stated interest in forging more egalitarian social relations, gender bias was endemic in Left criticism of the era, and female-centered films were regularly discounted. Thus Robé provides an in-depth examination of this overlooked shortcoming of U.S. Left film criticism and theory.

2010, 308 pp., 38 b&w photos

ISBN 978-0-292-72296-5, \$55.00

[www.utexas.edu/utpress/books/roblef.html](http://www.utexas.edu/utpress/books/roblef.html)

## 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 turmoil escalated further when the studios retaliated by locking out CSU in 1946. 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.

2001, 363 pp., 18 b&w photos in section

ISBN 978-0-292-73138-7, \$35.00, paperback

[www.utexas.edu/utpress/books/horcla.html](http://www.utexas.edu/utpress/books/horcla.html)

## Chainsaws, Slackers, and Spy Kids

*Thirty Years of Filmmaking in Austin, Texas*

By Alison Macor

During the 1990s, Austin achieved “overnight” success and celebrity as a vital place for independent filmmaking. Directors Richard Linklater and Robert Rodriguez proved that locally made films with regional themes such as *Slacker* and *El Mariachi* could capture a national audience. Their success helped transform Austin's homegrown film community into a professional film industry staffed with talented, experienced filmmakers and equipped with state-of-the-art-production facilities. Today, Austin struggles to balance the growth and expansion of its film community with an ongoing commitment to nurture the next generation of independent filmmakers.

*Chainsaws, Slackers, and Spy Kids* chronicles the evolution of this struggle by re-creating Austin's colorful movie history. Based on revealing interviews with Richard Linklater, Robert Rodriguez, Mike Judge, Quentin Tarantino, Matthew McConaughey, George Lucas, and more than one hundred other players in the local and national film industries, Alison Macor explores how Austin has become a proving ground for contemporary independent cinema. She begins in the early 1970s with Tobe Hooper's horror classic, *The Texas Chainsaw Massacre*, and follows the development of the Austin film scene through 2001 with the production and release of Rodriguez's \$100-million blockbuster, *Spy Kids*. Each chapter explores the behind-the-scenes story of a specific movie, such as Linklater's *Dazed and Confused* and Judge's *Office Space*, against the backdrop of Austin's ever-expanding film community.

2010, 391 pp., 33 b&w photos in section

ISBN 978-0-292-70605-7, \$45.00

ISBN 978-0-292-72243-9, \$24.95, paperback

[www.utexas.edu/utpress/books/maccha.html](http://www.utexas.edu/utpress/books/maccha.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](http://www.utexas.edu/utpress/books/leuind.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

d1996, 320 pp., 68 b&w photos

ISBN 978-0-292-71583-7, \$30.00, paperback

[www.utexas.edu/utpress/books/dalcin.html](http://www.utexas.edu/utpress/books/dalcin.html)

## Punk Slash! Musicals

*Tracking Slip-Sync on Film*

By David Laderman

*Punk Slash! Musicals* is the first book to deal extensively with punk narrative films, specifically British and American punk rock musicals produced from roughly 1978 to 1986. Films such as *Jubilee*, *Breaking Glass*, *Times Square*, *Smithereens*, *Starstruck*, and *Sid and Nancy* represent a convergence between independent, subversive cinema and formulaic classical Hollywood and pop musical genres.

Guiding this project is the concept of “slip-sync.” Riffing on the commonplace lip-sync phenomenon, “slip-sync” refers to moments in the films when the punk performer “slips” out of sync with the performance spectacle, and sometimes the sound track itself, engendering a provocative moment of tension. This tension frequently serves to illustrate other thematic and narrative conflicts, central among these being the punk negotiation between authenticity and inauthenticity.

Laderman emphasizes the strong female lead performer at the center of most of these films, as well as each film's engagement with gender and race issues. Additionally, he situates his analyses in relation to the broader cultural and political context of the neo-conservatism and new electronic audio-visual technologies of the 1980s, showing how punk's revolution against the mainstream actually depends upon a certain ironic embrace of pop culture.

2010, 200 pp., 20 b&w photos

ISBN 978-0-292-72170-8, \$50.00

[www.utexas.edu/utpress/books/ladpun.html](http://www.utexas.edu/utpress/books/ladpun.html)

## Driving Visions

*Exploring the Road Movie*

By David Laderman

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, \$30.00, paperback

[www.utexas.edu/utpress/books/laddri.html](http://www.utexas.edu/utpress/books/laddri.html)

## Framing Female Lawyers

*Women on Trial in Film*

By Cynthia Lucia

*“The book asks important questions about the seemingly taken for granted quality of feminist perspectives on gender and work, about the ways in which both the codes of law and those of genre “frame” the female lawyer, and about the persistence of anxious constructions of successful women.”*

—Cineaste

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

ISBN 978-0-292-70650-7, \$30.00, paperback

[www.utexas.edu/utpress/books/lucfra.html](http://www.utexas.edu/utpress/books/lucfra.html)

## Unruly Girls, Unrepentant Mothers

*Redefining Feminism on Screen*

By Kathleen Rowe Karlyn

Since the 1990s, when *Reviving Ophelia* became a best seller and “Girl Power” a familiar anthem, girls have assumed new visibility in the culture. Yet in asserting their new power, young women have redefined femininity in ways that have often mystified their mothers. They have also largely disavowed feminism, even though their new influence is a likely legacy of feminism’s Second Wave. At the same time, popular culture has persisted in idealizing, demonizing, or simply erasing mothers, rarely depicting them in strong and loving relationships with their daughters.

*Unruly Girls, Unrepentant Mothers*, a companion to Kathleen Rowe Karlyn’s groundbreaking work, *The Unruly Woman*, studies the ways popular culture and current debates within and about feminism inform each other. Surveying a range of films and television shows that have defined girls in the postfeminist era—from *Titanic* and *My So-Called Life* to *Scream* and *The Devil Wears Prada*, and from *Love and Basketball* to *Ugly Betty*—Karlyn explores the ways class, race, and generational conflicts have shaped both Girl Culture and feminism’s Third Wave. Tying feminism’s internal conflicts to negative attitudes toward mothers in the social world, she asks whether today’s seemingly materialistic and apolitical girls, inspired by such real and fictional figures as the Spice Girls and Buffy the Vampire Slayer, have turned their backs on the feminism of their mothers or are redefining unruliness for a new age.

2010, 312 pp., illus.

ISBN 978-0-292-71833-3, \$55.00

www.utexas.edu/utpress/books/kargir.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.

2005, 202 pp., 60 b&w photos

ISBN 978-0-292-70966-9, \$25.00, paperback

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

## Filming Difference

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

Edited by Daniel Bernardi

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.

2009, 390 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

## 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 gangploitation and the prisoner film *American Me*, and prisoner education projects.

2010, 336 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/olgp.html

2008 Rollins Book Award

Southwest Texas Popular Culture Association/American Culture Association

## 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, 212 pp., 55 b&w illus.

ISBN 978-0-292-71745-9, \$24.95, paperback

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

## Black Directors in Hollywood

By Melvin Donalson

This book offers a first comprehensive look at the work of black directors in Hollywood, from pioneers such as Gordon Parks, Melvin Van Peebles, and Ossie Davis to current talents including Spike Lee, John Singleton, Kasi Lemmons, and Carl Franklin. Discussing 67 individuals and over 135 films, Melvin Donalson thoroughly explores how black directors’ storytelling skills and film techniques have widened both the thematic focus and visual style of American cinema. Assessing the meanings and messages in their films, he convincingly demonstrates that black directors are balancing Hollywood’s demand for box office success with artistic achievement and responsibility to ethnic, cultural, and gender issues.

2003, 389 pp., 57 b&w photos

ISBN 978-0-292-70179-3, \$29.95, paperback

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

## Constructing the Image of the Mexican Revolution

*Cinema and the Archive*  
By Zuzana M. Pick

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 Staring 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.

2009, 264 pp., 65 b&w photos  
ISBN 978-0-292-72562-1, \$25.00, paperback  
[www.utexas.edu/utpress/books/piccon.html](http://www.utexas.edu/utpress/books/piccon.html)

## Border Bandits

*Hollywood on the Southern Frontier*  
By Camilla Fojas

*"BORDER BANDITS is a solid and well-researched exploration of the cultural and historical impact of the southern frontier in mainstream Hollywood and the ways it has been adapted to genre filmmaking."*

—*Journal of American Studies*

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.

2008, 249 pp., 31 b&w illus.  
ISBN 978-0-292-71863-0, \$25.00, paperback  
[www.utexas.edu/utpress/books/fojbor.html](http://www.utexas.edu/utpress/books/fojbor.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, 371 pp., 22 b&w photos  
ISBN 978-0-292-72304-7, \$30.00, paperback  
[www.utexas.edu/utpress/books/palhol.html](http://www.utexas.edu/utpress/books/palhol.html)

## Manhood in Hollywood from Bush to Bush

By David Greven

*"When he explores the movies themselves, analyzing text and subtext, directorial choices and scores, lighting and framing, symbolism and defamiliarization, David Greven's postulations are fascinating and often revelatory.... it's a gift to read his insights and interpretations and then revisit these films after reading such a well-considered exploration of them. It's a thesis worth reading for its relevance and for its reminder that films have the power to affect us (and influence us) in surprising (and subliminal) ways."*

—*Sacramento Book Review*

2009, 309 pp., 36 b&w photos  
ISBN 978-0-292-71987-3, \$55.00  
ISBN 978-0-292-72564-5, \$30.00, paperback  
[www.utexas.edu/utpress/books/greven.html](http://www.utexas.edu/utpress/books/greven.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](http://www.utexas.edu/utpress/books/nocscr.html)

A Choice Outstanding Academic Book

## Diva

*Defiance and Passion in Early Italian Cinema*

By Angela Dalle Vacche

Foreword by Guy Maddin

DVD by Peter Delpout

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 1914–1918. 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*.

2008, 330 pp., 108 b&w illus., color section, 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](http://www.utexas.edu/utpress/books/daldiv.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](http://www.utexas.edu/utpress/books/mccree.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, 305 pp., 69 halftones  
ISBN 978-0-292-72167-8, \$30.00, paperback  
[www.utexas.edu/utpress/books/hogund.html](http://www.utexas.edu/utpress/books/hogund.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](http://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, 278 pp., 21 b&w photos  
ISBN 978-0-292-71696-4, \$24.95, paperback  
[www.utexas.edu/utpress/books/abbcel.html](http://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. Franco Zeffirelli's *Jane Eyre*, Francis Ford Coppola's *Bram Stoker's Dracula*, and Kenneth Branagh's *Hamlet* are just a few examples of film adaptations of literary Gothic texts. In this ground-breaking study, Lisa Hopkins explores how the Gothic has been deployed in these and other contemporary films and comes to some surprising conclusions. For instance, in a brilliant chapter on films geared to children, Hopkins finds that horror resides not in the trolls, wizards, and goblins that abound in *Harry Potter*, but in the heart of the family.

2005, 188 pp., 10 b&w illus.  
ISBN 978-0-292-70646-0, \$25.00, paperback  
[www.utexas.edu/utpress/books/hopsocr.html](http://www.utexas.edu/utpress/books/hopsocr.html)

## Cinema Houston

*From Nickelodeon to Megaplex*

By David Welling

Foreword by Jack Valenti

*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, 352 pp., 226 b&w photos  
ISBN 978-0-292-71700-8, \$45.00  
[www.utexas.edu/utpress/books/welcin.html](http://www.utexas.edu/utpress/books/welcin.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. *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 978-0-292-71414-4, \$24.95, paperback  
[www.utexas.edu/utpress/books/shayou.html](http://www.utexas.edu/utpress/books/shayou.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, 336 pp., 24 b&w illus.  
 ISBN 978-0-292-71493-9, \$24.95, paperback  
[www.utexas.edu/utpress/books/menfro.html](http://www.utexas.edu/utpress/books/menfro.html)

## Finalist, Lambda Literary Award for Arts and Culture 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.

2006, 256 pp., 21 b&w photos  
 ISBN 978-0-292-71297-3, \$25.00, paperback  
[www.utexas.edu/utpress/books/morcin.html](http://www.utexas.edu/utpress/books/morcin.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.

2007, 312 pp., 85 b&w illus., 32 color photos on 8 pages  
 ISBN 978-0-292-71628-5, \$24.95, paperback  
[www.utexas.edu/utpress/books/highar.html](http://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](http://www.utexas.edu/utpress/books/horhen.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, \$25.00, paperback  
[www.utexas.edu/utpress/books/taspre.html](http://www.utexas.edu/utpress/books/taspre.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 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.

2007, 288 pp., 41 b&w illus.  
 ISBN 978-0-292-71431-1, \$24.95, paperback  
[www.utexas.edu/utpress/books/whisou.html](http://www.utexas.edu/utpress/books/whisou.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](http://www.utexas.edu/utpress/books/mormak.html)

## After Hitchcock

*Influence, Imitation, and Intertextuality*

Edited by David Boyd and R. Barton Palmer

“All in all, *AFTER HITCHCOCK* is a readable and informative anthology that dares to present a different take on Hitchcock.”  
 —*Film International*

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/boyaft.html](http://www.utexas.edu/utpress/books/boyaft.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.

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

## 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. Initially, human bodies will be perfected through genetic manipulation and the fusion of human and machine; later, human beings will completely shed the shackles of pain, disease, and even death, as human minds are downloaded into death-free robots whereby they can live forever in a heavenly "posthuman" existence. In this techno-utopian future, humanity will be saved by the godlike power of technology.

If you believe the authors of science fiction, however, posthuman evolution marks the beginning of the end of human freedom, values, and identity. Our dark future will be dominated by mad scientists, rampaging robots, killer clones, and uncontrollable viruses. In this timely book, Daniel Dinello examines "the dramatic conflict between the techno-utopia promised by real-world scientists and the techno-dystopia predicted by science fiction."

2005, 341 pp., 49 b&w photos  
ISBN 978-0-292-70986-7, \$35.00, paperback  
www.utexas.edu/utpress/books/dintec.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

"The least known of the New Journalism's founding fathers, Grover Lewis has long been a legend among nonfiction writers, and this overdue collection shows us why. A beautiful stylist blessed with a blistering honesty, Grover saw it all and wrote it like nobody else could. Put Splendor in the Short Grass up on the shelf with the best of Tom Wolfe, Hunter Thompson and Gay Talese. It belongs there."

—Kenneth Turan, film critic for the *Los Angeles*

*Times* and National Public Radio's *Morning Edition*  
2005, 291 pp., 9 b&w photos  
ISBN 978-0-292-72230-9, \$30.00, paperback  
www.utexas.edu/utpress/books/lewspl.html

## Thelma & Louise Live!

*The Cultural Afterlife of an American Film*

Edited by Bernie Cook

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 Cal- lie Khouri by editor Bernie Cook, as well as reviews of *Thelma & Louise* that appeared in *U.S. News & World Report* and *Time*.

2007, 240 pp., 60 b&w illus.  
ISBN 978-0-292-71466-3, \$25.00, paperback  
www.utexas.edu/utpress/books/coothe.html

2007 Jane Jacobs Urban Communication Publication Award, Urban Communication Foundation

2008 Goffman Award for Ecology of Social Interaction, Media Ecology Association

## 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.

2007, 254 pp., 19 b&w illus., 3 figures  
ISBN 978-0-292-71426-7, \$22.95, paperback  
www.utexas.edu/utpress/books/fofotat.html

## Derek Jarman and Lyric Film

*The Mirror and the Sea*

By Steven Dillon

"As a sensitive and intelligent look at Jarman's films, Dillon's book is essential reading, and offers a compelling examination of the life and work of one of hte cinema's most gifted artists, who created a new world for himself and his peers, a world of light, reflection, and desire."

—*Film Quarterly*

2004, 283 pp., 15 b&w illus.  
ISBN 978-0-292-70224-0, \$25.00, paperback  
www.utexas.edu/utpress/books/dilder.html

## A Choice Magazine Outstanding Academic Book "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.

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

## 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.

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

## Film Genre Reader III

Edited by Barry Keith Grant

From reviews of the second edition:

"The fascinating, well-chosen essays in this volume represent almost all of the recent (and often competing) trends in film scholarship and present significant revisions of earlier genre theories and analysis. Grant shows that the generic core, however constituted and established, is but one atom in a complex structure of film experience, response, and meaning."

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

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

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.

**Constructs**

*Vivian Sobchack, H. Randolph Swearer, and*

*Robert Mugerauer, series editors*

2006, 288 pp., 64 b&w photos  
ISBN 978-0-292-71343-7, \$25.00, paperback  
www.utexas.edu/utpress/books/golworm.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.

2004, 366 pp., 16 b&w photos  
ISBN 978-0-292-71955-2, \$35.00, paperback  
www.utexas.edu/utpress/books/gorgor.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? 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.

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

## The Image in Dispute

*Art and Cinema in the Age of Photography*

Edited by Dudley Andrew

With the assistance of Sally Shafto

"THE IMAGE IN DISPUTE is an interesting collection that manages to blend thirteen different voices into one. In each essay, the theories from the previous article are advanced, theoretical holes are filled, and a comprehensive analysis of image representation is achieved."

—Film Quarterly

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

2005, 186 pp.  
ISBN 978-0-292-70940-9, \$25.00, paperback  
www.utexas.edu/utpress/books/aldbro.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.

*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

## Postethnic Narrative Criticism

*Magicorealism 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. Writers and filmmakers such as Oscar "Zeta" Acosta, Ana Castillo, Julie Dash, Hanif Kureishi, and Salman Rushdie have made brilliant use of magical realism to articulate the trauma of dislocation and the legacies of colonialism that people of color experience in the postcolonial, multiethnic world. This book seeks to redeem and refine the theory of magical realism in U.S. multiethnic and British postcolonial literature and film.

2003, 157 pp.  
ISBN 978-0-292-72210-1, \$25.00, paperback  
www.utexas.edu/utpress/books/alddps.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.

2003, 208 pp., 22 halftones  
ISBN 978-0-292-70537-1, \$25.00, paperback  
www.utexas.edu/utpress/books/fosque.html

## Mexico City in Contemporary Mexican Cinema

By David William Foster

"David William Foster's elegantly concise book offers many perspicacious insights about trends in Mexican cinema over the last three decades, especially since 1989. Its sound summaries of plots and themes will be of value to all those seeking an English-language synoptic introduction to internationally well-regarded recent Mexican films." —*The Americas*

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

## South American Cinema

*A Critical Filmography, 1915-1994*

Edited by Timothy Bamard and Peter Rist

Originally issued in hardcover in 1996 by Garland Publishing, this important reference work is now available in paperback for a wider audience. 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. The entries are grouped by country and arranged chronologically. Both fiction and documentary films (some no longer in existence) are included, as well as extensive title, name, and subject indexes and glossaries of film and foreign terms.

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

2005, 312 pp., 10 color and 65 b&w illus.  
ISBN 978-0-292-70960-7, \$22.95, paperback  
www.utexas.edu/utpress/books/bromou.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. 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. Using close readings of Disney projects, Brode shows that Disney's films were frequently ahead of their time thematically. Brode argues that Disney, more than any other influence in popular culture, should be considered the primary creator of the sixties counterculture—a reality that couldn't be further from his "conventional" reputation.

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

2004 Clifford G. Christians Ethics Research Award,  
Carl Couch Center for Social and Internet Research

## Mouse Morality

*The Rhetoric of Disney Animated Film*

By Annalee R. Ward

Foreword by Clifford Christians

In this book, Annalee R. Ward uses a variety of analytical tools based in rhetorical criticism to examine the moral messages taught in five Disney animated films—*The Lion King*, *Pocahontas*, *The Hunchback of Notre Dame*, *Hercules*, and *Mulan*. Taking the films on their own terms, she uncovers the many mixed messages they purvey: for example, females can be leaders—but male leadership ought to be the norm; stereotyping is wrong—but black means evil; historical truth is valued—but only tell what one can sell, etc. Adding these messages together, Ward raises important questions about the moral ambiguity of Disney's overall worldview and demonstrates the need for parents to be discerning in letting their children learn moral values and life lessons from Disney films.

2002, 200 pp., 7 tables  
ISBN 978-0-292-79153-4, \$25.00, paperback  
www.utexas.edu/utpress/books/warmou.html

## Generation Multiplex

*The Image of Youth in Contemporary American Cinema*

By Timothy Shary

Foreword by David Considine

When teenagers began hanging out at the mall in the early 1980s, the movies followed. Multiplex theaters offered teens a wide array of perspectives on the coming-of-age experience, as well as an escape into the alternative worlds of science fiction and horror. Youth films remained a popular and profitable genre through the 1990s, offering teens a place to reflect on their evolving identities from adolescence to adulthood while simultaneously shaping and maintaining those identities. 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.

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

2004, 207 pp., 6 b&w illus.  
ISBN 978-0-292-70269-1, \$25.00, paperback  
www.utexas.edu/utpress/books/iinhs.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](http://www.utexas.edu/utpress/books/boocar.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.” Clearly, political commitment has inspired her choice of subjects. With themes ranging from state repression to AIDS, Portillo’s films include: *Después del Terremoto*, the Oscar-nominated *Las Madres: The Mothers of the Plaza de Mayo*, *La Ofrenda: The Days of the Dead*, *The Devil Never Sleeps*, and *Corpus: A Home Movie for Selena*.

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. González and Antonia Castañeda,  
editors

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

## Cinema and Social Change in Latin America

*Conversations with Filmmakers*

Edited by Julianne Burton

In *Cinema and Social Change in Latin America*, Julianne Burton presents twenty interviews with key figures of Latin American cinema, covering three decades and ranging from Argentina to Mexico.

*LLILAS Special Publications*

Teresa Lozano Long Institute of Latin American  
Studies, University of Texas at Austin

1986, 320 pp., 25 b&w illus.  
ISBN 978-0-292-72454-9, \$30.00, paperback  
[www.utexas.edu/utpress/books/burcin.html](http://www.utexas.edu/utpress/books/burcin.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 some of the foremost scholars on the subject who interrogate and analyze the realities behind the images of the nation’s past and present. Through an examination of France and its colonies, multiethnic contemporary France, and cinematic discourses which have been and are being produced about France’s colonial past, these authors explore how the images relay underlying assumptions and their relation to historical and political facts. A variety of subjects and viewpoints inform these studies, which cover the entire range of films on that topic.

1996, 269 pp.  
ISBN 978-0-292-77703-3, \$25.00, paperback  
[www.utexas.edu/utpress/books/shecin.html](http://www.utexas.edu/utpress/books/shecin.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, \$25.00, paperback  
[www.utexas.edu/utpress/books/hakpou.html](http://www.utexas.edu/utpress/books/hakpou.html)

## Film and the German Left in the Weimar Republic

*From Caligari to Kuhle Wampe*

By Bruce Murray

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](http://www.utexas.edu/utpress/books/murfil.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/linfem.html](http://www.utexas.edu/utpress/books/linfem.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.

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

# FILM STUDIES CONTINUED

## Hanif Kureishi

*Postcolonial Storyteller*

By Kenneth C. Kaleta

"Hanif Kureishi is a proper Englishman. Almost." So observes biographer Kenneth Kaleta. Well known for his films *My Beautiful Laundrette* and *Sammy and Rosie Get Laid*, the Anglo-Asian screenwriter, essayist, and novelist has become one of the leading portrayers of Britain's multicultural society. His work raises important questions of personal and national identity as it probes the experience of growing up in one culture with roots in another, very different one. This book is the first critical biography of Hanif Kureishi.

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

## Mass Media and Free Trade

*NAFTA and the Cultural Industries*

Edited by Emile G. McNaney 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/mcamas.html

## The Passion of David Lynch

*Wild at Heart in Hollywood*

By Martha P. Nochimson

Filmmaker David Lynch asserts that when he is directing, ninety percent of the time he doesn't know what he is doing. To understand Lynch's films, Martha Nochimson believes, requires a similar method of being open to the subconscious, of resisting the logical reductiveness of language. In this innovative book, she 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

## Sculpting in Time

*Reflections on the Cinema*

By Andrey Tarkovsky

Translated from the Russian by Kitty Hunter-Blair

"If SCULPTING IN TIME could be distilled to a single message, it would be this: *Content and conscience must come before technique*—for any artist in any art form." —*Los Angeles Times Book Review*

1989, 256 pp., 84 b&w photos  
ISBN 978-0-292-77624-1, \$29.95, paperback  
www.utexas.edu/utpress/books/tarscp.html

## Viewpoints

*Visual Anthropologists at Work*

Mary Strong, Text Editor

Laena Wilder, Visual Editor

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

## Ethnographic Film

*Revised Edition*

By Karl G. Heider

From reviews of the first edition:

"Ethnographic Film *can rightly be considered a film primer for anthropologists.*" —*Choice*

"This is an interesting and useful book about what it means to be ethnographic and how this might affect ethnographic filmmaking for the better. It obviously belongs in all departments of anthropology, and most ethnographic filmmakers will want to read it."

—*Ethnohistory*

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.

2006, 180 pp., 1 figure, 19 tables  
ISBN 978-0-292-71458-8, \$19.95, paperback  
www.utexas.edu/utpress/books/heie2p.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 978-0-292-71455-7, \$21.95, paperback  
www.utexas.edu/utpress/books/kahsee.html

May 2011

## How Happy to Call Oneself a Turk

*Provincial Newspapers and the Negotiation of a Muslim National Identity*

By Gavin D. Brockett

The modern nation-state of Turkey was established in 1923, but when and how did its citizens begin to identify themselves as Turks? Mustafa Kemal Atatürk, Turkey's founding president, is almost universally credited with creating a Turkish national identity through his revolutionary program to "secularize" the former heartland of the Ottoman Empire. Yet, despite Turkey's status as the lone secular state in the Muslim Middle East, religion remains a powerful force in Turkish society, and the country today is governed by a democratically elected political party with a distinctly religious (Islamist) orientation.

In this history, Gavin D. Brockett takes a fresh look at the formation of Turkish national identity, focusing on the relationship between Islam and nationalism and the process through which a "religious national identity" emerged. Challenging the orthodoxy that Atatürk and the political elite imposed a sense of national identity from the top down, Brockett examines the social and political debates in provincial newspapers from around the country. He shows that the unprecedented expansion of print media in Turkey between 1945 and 1954, which followed the end of strict, single-party authoritarian government, created a forum in which ordinary people could inject popular religious identities into the new Turkish nationalism. Brockett makes a convincing case that it was this fruitful negotiation between secular nationalism and Islam — rather than the imposition of secularism alone — that created the modern Turkish national identity.

GAVIN D. BROCKETT is Assistant Professor of Middle East and Islamic History at Wilfrid Laurier University. He is editor, with Touraj Atabaki, of *Ottoman and Republican Turkish Labour History. Number Twenty-Six, Modern Middle East Series Center for Middle Eastern Studies, University of Texas at Austin*

2011, 312 pp., 20 b&w photos, 1 map  
ISBN 978-0-292-72359-7, \$55.00  
[www.utexas.edu/utpress/books/brohow.html](http://www.utexas.edu/utpress/books/brohow.html)

## Broadcasting the Civil War in El Salvador

*A Memoir of Guerrilla Radio*

By Carlos Henriquez Consalvi ("Santiago")

Translated by Charles Leo Nagle V with A. L. (Bill) Prince

Introduction by Erik Ching

During the 1980s war in El Salvador, Radio Venceremos was the main news outlet for the Frente Farabundo Martí para la Liberación Nacional (FMLN), the guerrilla organization that challenged the government. The broadcast provided a vital link between combatants in the mountains and the outside world, as well as an alternative to mainstream media reporting. In this first-person account, "Santiago," the legend behind Radio Venceremos, tells the story of the early years of that conflict, a rebellion of poor peasants against the Salvadoran government and its benefactor, the United States.

Originally published as *La Terquedad del Izote*, this memoir also addresses the broader story of a nationwide rebellion and its international context, particularly the intensifying Cold War and heavy U.S. involvement in it under President Reagan. By the war's end in 1992, more than 75,000 were dead and 350,000 wounded — in a country the size of Massachusetts. Although outnumbered and outfinanced, the rebels fought the Salvadoran Army to a draw and brought enough bargaining power to the negotiating table to achieve some of their key objectives, including democratic reforms and an overhaul of the security forces.

*Broadcasting the Civil War in El Salvador* is a riveting account from the rebels' point of view that lends immediacy to the Salvadoran conflict. It should appeal to all who are interested in historic memory and human rights, U.S. policy toward Central America, and the role the media can play in wartime.

*Translations from Latin America Series*

Teresa Lozano Long Institute of Latin American Studies

University of Texas at Austin

2010, 296 pp.  
ISBN 978-0-292-72285-9, \$55.00  
[www.utexas.edu/utpress/books/conbro.html](http://www.utexas.edu/utpress/books/conbro.html)

## Conversations with Cronkite

By Walter Cronkite and Don Carleton

Intimate. Revealing. Candid. Published by the Dolph Briscoe Center for American History, *Conversations with Cronkite* gives readers a rare glimpse into the life and times of Walter Cronkite in his own words. The book contains selections from interviews between the legendary journalist and an experienced oral historian — Cronkite's friend, Dr. Don Carleton.

With the publication of *Conversations with Cronkite*, readers have the opportunity to discover the behind-the-scenes stories of his life, edited by Carleton to focus on key events, issues, and themes. More than just oral history transcripts, these are the intimate conversations of two friends, covering virtually every aspect of Cronkite's life and career. Illustrated with photographs and archival treasures from the Cronkite Papers, *Conversations with Cronkite* gives readers the opportunity to once again hear the voice of "the most trusted man in America."

*Distributed for the Briscoe Center for American*

*History*

2010, 300 pp., 30 b&w illus.  
ISBN 978-0-9766697-3-9, \$29.95  
[www.utexas.edu/utpress/books/crocon.html](http://www.utexas.edu/utpress/books/crocon.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.

*Focus on American History Series*

Don Carleton, series editor

2007, 292 pp., 17b&w illus.  
ISBN 978-0-292-72217-0, \$30.00, paperback  
[www.utexas.edu/utpress/books/danhar.html](http://www.utexas.edu/utpress/books/danhar.html)

## Women in Television News Revisited

*Into the Twenty-first Century*  
By Judith Marlane

Foreword by Howard Rosenberg

Women in television news have made great strides in the past twenty-five years. No longer limited to being the token pretty face on the nightly newscast, women have taken their places as working journalists in newsrooms, on the campaign trail, in war zones, and in the highest echelons of network news management. Barbara Walters and Connie Chung have even occupied the coveted network anchor's chair, if only briefly.

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. Weaving their interviews into a compelling text, Judith Marlane covers a wide range of issues, including looks versus ability and experience, sexual harassment, the resistance to women news anchors, the difficulties of balancing work and family life, women's and men's salaries, and the willingness of women to help other women in the business.

This book builds from Marlane's 1976 work, *Women in Television News*. Interviews with many of the same women highlight the gains that women have made in broadcast journalism. Simultaneously, Marlane has expanded her range of informants to include fifteen of America's most famous male anchors and correspondents to gather their assessments of the role of women in broadcasting today. 1999, 288 pp., 31 b&w photos  
ISBN 978-0-292-75228-3, \$30.00, paperback  
[www.utexas.edu/utpress/books/marwvtv.html](http://www.utexas.edu/utpress/books/marwvtv.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](http://www.utexas.edu/utpress/books/gouwat.html)

## Ernie Kovacs & Early TV Comedy

*Nothing in Moderation*

By Andrew Horton

Among the pioneers of television, Ernie Kovacs was one of the most original and imaginative comedians. His zany, irreverent, and surprising humor not only entertained audiences throughout the 1950s and early 1960s, but also inspired a host of later comedies and comedians, including Monty Python, David Letterman, much of *Saturday Night Live*, *Rowan and Martin's Laugh-In*, *Captain Kangaroo*, and even *Sesame Street*. Kovacs created laughter through wildly creative comic jokes, playful characterizations, hilarious insights, and wacky experiments. "Nothing in moderation," his motto and epitaph, sums up well Kovacs's wholehearted approach to comedy and life.

In this book, Andrew Horton offers the first sustained look at Ernie Kovacs's wide-ranging and lasting contributions to the development of TV comedy. He discusses in detail Kovacs's work in New York, which included *The Ernie Kovacs Show* (CBS prime time 1952-1953), *The Ernie Kovacs Show* (NBC daytime variety 1956-1957), *Tonight* (NBC late-night comedy/variety 1956-1957), and a number of quiz shows. Horton also looks at Kovacs's work in Los Angeles and in feature film comedy. He vividly describes how Kovacs and his comic co-conspirators created offbeat characters and zany situations that subverted expectations and upended the status quo. Most of all, Horton demonstrates that Kovacs grasped the possibility for creating a fresh genre of comedy through the new medium of television and exploited it to the fullest.

2010, 140 pp., 10 b&w photos  
ISBN 978-0-292-72194-4, \$45.00  
[www.utexas.edu/utpress/books/horern.html](http://www.utexas.edu/utpress/books/horern.html)

## Future

*A Recent History*

By Lawrence R. Samuel

The future is not a fixed idea but a highly variable one that reflects the values of those who are imagining it. By studying the ways that visionaries imagined the future — particularly that of America — in the past century, much can be learned about the cultural dynamics of the time.

In this social history, Lawrence R. Samuel examines the future visions of intellectuals, artists, scientists, businesspeople, and others to tell a chronological story about the history of the future in the past century. He defines six separate eras of future narratives from 1920 to the present day, and argues that the milestones reached during these years — especially related to air and space travel, atomic and nuclear weapons, the women's and civil rights movements, and the advent of biological and genetic engineering — sparked the possibilities of tomorrow in the public's imagination, and helped make the twentieth century the first century to be significantly more about the future than the past.

The idea of the future grew both in volume and importance as it rode the technological wave into the new millennium, and the author tracks the process by which most people, to some degree, have now become futurists as the need to anticipate tomorrow accelerates.

2009, 254 pp.  
ISBN 978-0-292-71914-9, \$45.00  
ISBN 978-0-292-72344-3, \$25.00, paperback  
[www.utexas.edu/utpress/books/samfut.html](http://www.utexas.edu/utpress/books/samfut.html)

## Since When Is Fran Drescher Jewish?

*Dubbing Stereotypes in The Nanny, The Simpsons, and The Sopranos*

By Chiara Francesca Ferrari

Foreword by Joseph Straubhaar

"Since when is Fran Drescher Jewish?" This was Chiara Francesca Ferrari's reaction when she learned that Drescher's character on the television sitcom *The Nanny* was meant to be a portrayal of a stereotypical Jewish-American princess. Ferrari had only seen the Italian version of the show, in which the protagonist was dubbed into an exotic, eccentric Italian-American nanny. *Since When Is Fran Drescher Jewish?* explores this "ventriloquism" as not only a textual and cultural transfer between languages but also as an industrial practice that helps the media industry foster identification among varying audiences around the globe.

At the heart of this study is an in-depth exploration of three shows that moved from global to local, mapping stereotypes from both sides of the Atlantic in the process. Presented in Italy, for example, Groundskeeper Willie from *The Simpsons* is no longer a belligerent, alcoholic Scotsman but instead easily becomes a primitive figure from Sardinia. Ironically, *The Sopranos* — a show built around Italian-Americans — was carefully re-positioned by Italian TV executives, who erased the word "mafia" and all regional references to Sicily. The result of Ferrari's three case studies is evidence that "otherness" transcends translation, as the stereotypes produced by the American entertainment industry are simply replaced by other stereotypes in foreign markets. As American television studios continue to attempt to increase earnings by licensing their shows abroad, *Since When Is Fran Drescher Jewish?* illuminates the significant issues of identity raised by this ever-growing marketplace, along with the intriguing messages that lie in the larger realm of audiovisual cultural exchange.

2010, 180 pp.  
ISBN 978-0-292-72315-3, \$55.00  
[www.utexas.edu/utpress/books/fersin.html](http://www.utexas.edu/utpress/books/fersin.html)

## Brought to You By

*Postwar Television Advertising and the American Dream*

By Lawrence R. Samuel

"If there was a book like *Brought to You By* when I came into the advertising business, it would have saved me ten years of hard knocks. I plan to buy it by the box load and hand it out as my gift to any young person who expresses interest in getting into the advertising business."

— Jerry Della Femina, President, Jerry Della Femina & Partners

2002, 288 pp., 22 b&w photos  
ISBN 978-0-292-77763-7, \$30.00, paperback  
[www.utexas.edu/utpress/books/sambro.html](http://www.utexas.edu/utpress/books/sambro.html)

## 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 *Day 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*, *Guns, Smoke, and Disney's Dany 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.

*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/broshep.html

Will Rogers Medallion Award

## A Book of Photographs from Lonesome Dove

By Bill Wittliff

Foreword by Larry McMurtry

Introduction by Stephen Harrigan

"*Lonesome Dove* is a great book that had the rare fortune of being made into a great movie. And now, through Bill Wittliff's photographs, we have a third generation of *Lonesome Dove* artistry. The same creative power and conviction that allowed Larry McMurtry to transform a workaday scenario for an unproduced screenplay into one of the greatest novels of our time, and that transformed that novel into the greatest western movie ever made, are on display in this collection. *A Book of Photographs from Lonesome Dove* is a masterpiece begot by a masterpiece begot by a masterpiece."

— Stephen Harrigan  
*The Southwestern & Mexican Photography Series*  
*The Wittliff Collections at Texas State University-San Marcos*

Bill Wittliff, Editor

2007, 188 pp., 112 color photos  
ISBN 978-0-292-71311-6, \$45.00  
www.utexas.edu/utpress/books/witboo.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.

2008, 328 pp., 23 b&w illus.  
ISBN 978-0-292-71846-3, \$30.00, paperback  
www.utexas.edu/utpress/books/segbel.html

## The First Texas News Barons

By Patrick Cox

"Those interested in how power is used — as well as who gets to wield it — will enjoy this contribution to the study of journalism, often called the rough draft of history."

— East Texas Historical Association  
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*

Don Carleton, series editor

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

From the days when printed newspapers were a rare commodity to the era of the Internet and mass communications, Texas newspapers have provided a provocative and critical look at the history of the Lone Star State. Newspapers are often called the "first drafts of history." 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 Briscoe 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.

Clemons looks at a wide range of venues in which "Texanness" is performed, including historic sites such as the Alamo, the battlefield at Goliad, and the San Jacinto Monument; museums such as the Bob Bullock Texas State History Museum; seasonal outdoor dramas such as *Texas!* at Palo Duro Canyon; films such as John Wayne's *The Alamo* and the IMAX's *Alamo: The Price of Freedom*; plays and TV shows such as the *Tuna* trilogy, *Dallas*, and *King of the Hill*; and the *Cavalcade of Texas* performance at the 1936 Texas Centennial. She persuasively demonstrates that these performances have created a Texan identity that has become a brand, a commodity that can be sold to the public and even manipulated for political purposes.

2008, 202 pp., 19 halftones  
ISBN 978-0-292-71807-4, \$40.00  
www.utexas.edu/utpress/books/clebra.html

## Danger Pay

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

By Carol Spencer Mitchell

Edited by Ellen Spencer Susman

"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."

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, 215 pp., 32-page color section  
ISBN 978-0-292-71882-1, \$24.95  
www.utexas.edu/utpress/books/spedan.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, 245 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](http://www.utexas.edu/utpress/books/bendru.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 the establishment of or return to democratic forms of government in many Latin American countries. 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 mediaization of politics, the state of public television, and the role of domestic and global forces. The contributors address these topics with a variety of theoretical approaches, combining institutional, historical, economic, and legal perspectives.

2002, 227 pp., 2 figures, 15 tables

ISBN 978-0-292-72537-9, \$25.00, paperback

[www.utexas.edu/utpress/books/foxloc.html](http://www.utexas.edu/utpress/books/foxloc.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, 331 pp.

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

[www.utexas.edu/utpress/books/adaele.html](http://www.utexas.edu/utpress/books/adaele.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](http://www.utexas.edu/utpress/books/batema.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.

By taking seriously the art and argument of *Ally McBeal*, *Beautiful TV* conclusively demonstrates that aesthetic and narrative analysis is an indispensable key for unlocking the richness of contemporary television.

2007, 285 pp., 6 b&w photos

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

[www.utexas.edu/utpress/books/smihea.html](http://www.utexas.edu/utpress/books/smihea.html)

## "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](http://www.utexas.edu/utpress/books/adaind.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 — the runaway hit *Queen for a Day*; Ralph Edwards's daytime show of surprises, *It Could Be You*; *Who Do You Trust?*, starring a youthful Johnny Carson; and *The Big Payoff*, featuring Bess Myerson, the country's first Jewish Miss America. 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](http://www.utexas.edu/utpress/books/caswha.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

"With this book Piers D. Britton and Simon J. Barker have begun to challenge the characterization of television as a lightweight and academically insignificant medium and produced a thoroughly fascinating and informative book. They have ambitiously set up a framework to support and encourage serious scholarship of the televisual image. In so doing, Britton and Barker validate this area for design historical enquiry and for this their book should be recommended and they should be congratulated."

— *Journal of Design History*

2003, 267 pp., 68 halftones  
ISBN 978-0-292-70927-0, \$25.00, paperback  
[www.utexas.edu/utpress/books/brirea.html](http://www.utexas.edu/utpress/books/brirea.html)

Best Book of 2002 on Ethnic and Racial Political Ideology and/or Political Theory, Organized Section on Race, Ethnicity, and Politics of the American Political Science Association

## 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, \$26.95, paperback  
[www.utexas.edu/utpress/books/sanbro.html](http://www.utexas.edu/utpress/books/sanbro.html)

## Border Radio

*Quacks, Yodelers, Pitchmen, Psychics, and Other Amazing Broadcasters of the American Airwaves, Revised Edition*

By Gene Fowler and Bill Crawford

From reviews of the first edition:

"Characters like Wolfman Jack, Reverend Ike, Norman Baker, "Dr." J. R. Brinkley, Pappy O'Daniel and others were master showmen and tremendously successful salesmen. Secret-formula medicines, magic prayer cloths, Crazy Water Crystals, and goat-gland rejuvenations are just part of this often hilarious telling of this outrageous period in broadcast history."

— *Variety*

Before the Internet brought the world together, there was border radio. These mega-watt "border blaster" stations, set up just across the Mexican border to evade U.S. regulations, beamed programming across the United States and as far away as South America, Japan, and Western Europe.

This book traces the eventful history of border radio from its founding in the 1930s by "goat-gland doctor" J. R. Brinkley to the glory days of Wolfman Jack in the 1960s. Along the way, it shows how border broadcasters pioneered direct sales advertising, helped prove the power of electronic media as a political tool, aided in spreading the popularity of country music, rhythm and blues, and rock, and laid the foundations for today's electronic church. The authors have revised the text to include even more first-hand information and a larger selection of photographs.

2002, 371 pp., 72 b&w illus.  
ISBN 978-0-292-72535-5, \$30.00, paperback  
[www.utexas.edu/utpress/books/fowbor.html](http://www.utexas.edu/utpress/books/fowbor.html)

## Brann and the Iconoclast

By Charles Carver

Introduction by Roy Bedichek

"[Carver]... tells, tersely and fairly, the story of the brilliant and rambunctious William Cowper Brann, the hot-eyed itinerant newspaperman who settled down in Waco, Texas, in the 1890's and made a spectacular frontal assault upon what he conceived to be the idiocies and hypocrisies of his time..."

— *New York Herald Tribune Books*

1957, 214 pp., illus.  
ISBN 978-0-292-70765-8, \$25.00, paperback  
[www.utexas.edu/utpress/books/carbra.html](http://www.utexas.edu/utpress/books/carbra.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](http://www.utexas.edu/utpress/books/wolmed.html)

## Dugout

By Terry Allen

Essays by David Byrne, Dave Hickey, and Terrie Sultan

Introduction by Dana Friis-Hansen

How do you tell a story that's about baseball and jazz... Civil War battles and Cold War paranoia... love and death... true stories and lies... and a boy growing up on the flat sprawl of West Texas? 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 supermaternal-jazz-sport-history-ghost-blood-fiction." A three-part work based loosely on the lives of Allen's parents, *Dugout* has been exhibited and performed in Texas, California, and New Mexico, as well as on National Public Radio. 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](http://www.utexas.edu/utpress/books/alldug.html)

## Fear on Trial

By John Henry Faulk

Foreword by Studs Terkel

The dramatic account of Faulk's six years on the blacklist and his lawsuit against AWARE.

1983, 278 pp.  
ISBN 978-0-292-72442-6, \$30.00, paperback  
[www.utexas.edu/utpress/books/faufep.html](http://www.utexas.edu/utpress/books/faufep.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.*

**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.

*Texas Film and Media Studies Series*

Thomas Schatz, series editor

2009, 351 pp., 40 b&w photos  
ISBN 978-0-292-72563-8, \$30.00, paperback  
[www.utexas.edu/utpress/books/smyedn.html](http://www.utexas.edu/utpress/books/smyedn.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. He also presents an exclusive interview in which Rodríguez talks about his entire career, from *Bedhead* to *Spy Kids*, and comments on the role of a Latino filmmaker in Hollywood and how he tries to subvert the system.

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](http://www.utexas.edu/utpress/books/berlat.html)

**Coming Attractions**

*Reading American Movie Trailers*

By Lisa Keman

*"The book raises important questions about what trailers can tell us about ourselves as filmgoers and what clues they can provide to fill gaps in film history. With the release of this book, archivists, scholars, and audiences may never again view trailers in quite the same way."* — *The Moving Image*

*Texas Film and Media Series*

Thomas Schatz, series editor

2004, 308 pp., 59 b&w illus.  
ISBN 978-0-292-70558-6, \$30.00, paperback  
[www.utexas.edu/utpress/books/kercom.html](http://www.utexas.edu/utpress/books/kercom.html)

**Cinema and the Sandinistas**

*Filmmaking in Revolutionary Nicaragua*

By Jonathan Buchsbaum

*"The book provides an invaluable resource for Latin American film scholars, scholars of contemporary Nicaraguan state formation, and cultural studies scholars intrigued with larger questions concerning the relationship between the arts, social change, mediation, and globalization."*

— *The Journal of Latin American Anthropology*

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](http://www.utexas.edu/utpress/books/buccin.html)

*A Choice Magazine 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. Eler

Foreword by Horace Newcomb

Flip through the channels at any hour of the day or night, and a television talk show is almost certainly on. 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, with a history as old as the medium itself.

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 Eler'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](http://www.utexas.edu/utpress/books/timtel.html)

2003 Marshall McLuhan Award for Outstanding Book in the Field of Media Ecology, Media Ecology Association

**Veni, Vidi, Video**

*The Hollywood Empire and the VCR*

By Frederick Wasser

A funny thing happened on the way to the movies. Instead of heading downtown to a first-run movie palace, or even to a suburban multiplex with the latest high-tech projection capabilities, many people's first stop is now the neighborhood video store. Indeed, video rentals and sales today generate more income than either theatrical releases or television reruns of movies.

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.

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](http://www.utexas.edu/utpress/books/wasven.html)

2004 Joan and John Goddard Cable Center Book Award

## 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 (CATV) 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

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

## Vietnam at 24 Frames a Second

*A Critical and Thematic Analysis of Over 400 Films about the Vietnam War*

By Jeremy M. Devine

Foreword by Thomas Schatz

"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 . . . [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

## 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

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

Steven Spielberg once said, "I like ideas, especially movie ideas, that you can hold in your hand. If a person can tell me the idea in twenty-five words or less, it's going to make a pretty good movie." Spielberg's comment embodies the essence of the high concept film, which can be condensed into one simple sentence that inspires marketing campaigns, lures audiences, and separates success from failure at the box office. This pioneering study explores the development and dominance of the high concept movie within commercial Hollywood filmmaking since the late 1970s.

1994, 249 pp., 61 b&w photos

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

www.utexas.edu/utpress/books/wyahig.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

## Selznick's Vision

*Gone with the Wind and Hollywood Filmmaking*

By Alan David Vertrees

Foreword by Thomas Schatz

"Vertrees makes a convincing case for the producer who made GONE WITH THE WIND as the auteur whose vision created America's most popular epic film." —Choice

1997, 256 pp., 150 b&w photos

ISBN 978-0-292-78729-2, \$35.00, paperback

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

A Choice Magazine 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

## Cinema of Solitude

*A Critical Study of Mexican Film, 1967-1983*

By Charles Ramírez Berg

La crisis, a period of political and economic turmoil in Mexico that began in the late 1960s, spawned a new era in Mexican cinema. Known as el Nuevo Cine (the New Cinema), these films presented alienated characters caught in a painful transition period in which old family, gender, and social roles have ceased to function without being replaced by viable new ones. These are the films explored by Charles Ramírez Berg in *Cinema of Solitude*, the first book-length critical study of Mexican cinema in English.

1992, 264 pp., 41 b&w illus.

ISBN 978-0-292-70795-5, \$25.00, paperback

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

## The Dread of Difference

*Gender and the Horror Film*

Edited by Barry Keith Grant

An undying procession of sons of Dracula and daughters of darkness has animated the horror film genre from the beginning. Indeed, in this pioneering exploration of the cinema of fear, Barry Keith Grant and twenty other film critics posit that horror is always rooted in gender, particularly in anxieties about sexual difference and gender politics.

1996, 476 pp., 59 b&w photos

ISBN 978-0-292-72794-6, \$26.95, paperback

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

**"Go Down, Old Hannah"***The Living History of African American Texans*

By Naomi Mitchell Carrier

Foreword by John E. Fleming

Living history is a style of instructive and entertaining performance that seeks to bring history to life with the use of costumes, tools, and reenactments appropriate to a specific time period. Done well, living history performances illuminate human experience in powerful, unforgettable ways.

The fifteen living history plays in this collection were commissioned by museums and historic sites in Texas to show the interdependence of African American experiences and contributions to the living history of Texas. The plays cover subject matter ranging from slave celebrations, family breakups, and running away, to the Civil War, emancipation, and Reconstruction. Each play is research based and performed by Talking Back Living History Theatre as a festival production. These scripts are easily performed, and author Naomi Mitchell Carrier has included production notes in the overviews that precede each play. Lesson plans are also included, which add to the collection's appeal as a classroom tool.

Carrier's talent for bringing historical figures to life is exceptional. The names of most primary characters in these plays are real. By giving them faces, feelings, intelligence, and dignity, Carrier aims to give them new life.

*The Jack and Doris Smothers Series in Texas History, Life, and Culture, Number Twenty-Five*

2010, 339 pp., 30 b&amp;w photos, 23 line drawings, 3 tables

ISBN 978-0-292-72133-3, \$60.00

ISBN 978-0-292-72242-2, \$24.95, paperback

[www.utexas.edu/utpress/books/cargod.html](http://www.utexas.edu/utpress/books/cargod.html)

2008 Susan Koppelman Award, Best Edited Volume in Women's Studies in Popular and American Culture  
**Teatro Chicana**

*A Collective Memoir and Selected Plays*

Edited 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, 302 pp., 34 b&amp;w illus., 1 map

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

[www.utexas.edu/utpress/books/guttea.html](http://www.utexas.edu/utpress/books/guttea.html)**Experiments in a Jazz Aesthetic***Art, Activism, Academia, and the Austin Project*

Edited by Omi Osun Joni L. Jones, Lisa L. Moore, and Sharon Bridgforth

In Austin, Texas, in 2002, a group of artists, activists, and academics led by performance studies scholar Omi Osun Joni L. Jones formed the Austin Project (tAP), which meets annually in order to provide a space for women of color and their allies to build relationships based on trust, creativity, and commitment to social justice by working together to write and perform work in the jazz aesthetic.

Inspired by this experience, this book is both an anthology of new writing and a sourcebook for those who would like to use creative writing and performance to energize their artistic, scholarly, and activist practices. Theoretical and historical essays by Omi Osun Joni L. Jones describe and define the African American tradition of art-making known as the jazz aesthetic, and explain how her own work in this tradition inspired her to start tAP.

Key artists in the tradition, from Bessie Award-winning choreographer Laurie Carlos and writer/performer Robbie McCauley to playwrights Daniel Alexander Jones and Carl Hancock Rux, worked with the women of tAP as mentors and teachers. This book brings together never-before-published, must-read materials by these nationally known artists and the transformative writing of tAP participants. A handbook for workshop leaders by Lambda Literary Award-winning writer Sharon Bridgforth, tAP's inaugural anchor artist, offers readers the tools for starting similar projects in their own communities. A full-length script of the 2005 tAP performance is an original documentation of the collaborative, breath-based, body work of the jazz aesthetic in theatre, and provides both a script for use by theatre artists and an invaluable documentation of a major transformative movement in contemporary performance.

*Louann Atkins Temple Series in Women and Culture*

2010, 392 pp., 1 b&amp;w photo, 1 line drawing

ISBN 978-0-292-72204-0, \$60.00

ISBN 978-0-292-72287-3, \$24.95, paperback

[www.utexas.edu/utpress/books/jonexe.html](http://www.utexas.edu/utpress/books/jonexe.html)**Women Writing Plays***Three Decades of the Susan Smith Blackburn Prize*

Edited by Alexis Greene

Introduction by Marsha Norman

Foreword by Emilie S. Kilgore

Women's playwriting burgeoned in the United States and the United Kingdom as part of the feminist movement of the 1970s. Ever since, playwriting women have been embracing new subjects, experimenting with form, and devising new ways of looking at the world. To honor their achievements and inspire future endeavors, the Susan Smith Blackburn Prize was established in memory of an American actor, journalist, and feminist who died of breast cancer. This volume offers a comprehensive overview of women's playwriting, as well as a celebration of the Susan Smith Blackburn Prize.

*Book Thirteen, Louann Atkins Temple Women & Culture Series*

2006, 318 pp., 36 halftones

ISBN 978-0-292-71329-1, \$25.00, paperback

[www.utexas.edu/utpress/books/grewom.html](http://www.utexas.edu/utpress/books/grewom.html)

2010 Golden Pen Book Award, United States Institute for Theatre Technology Inc.

**Making the Scene***A History of Stage Design and Technology in Europe and the United States*

By Oscar C. Brockett, Margaret A. Mitchell, and Linda Hardberger

Theatrical scene design is one of the most beautiful, varied, and lively art forms. Yet there are relatively few books on the subject, and almost none for a general audience that combine expansive scholarship with lavish design. *Making the Scene* offers an unprecedented survey of the evolving context, theory, and practice of scene design from ancient Greek times to the present, coauthored by the world's best-known authority on the subject and enhanced by three hundred full-color illustrations.

Individual chapters of the book focus on Greece, Rome, Medieval Europe (including liturgical drama, street pageants, festival outdoor drama, Spanish religious drama, and royal entries), the Italian Renaissance, eighteenth-century Europe, Classicism to Romanticism, Realism and Naturalism, Modernism, and contemporary scene design. *Making the Scene's* authors review everything from the effects of social status on theatre design to the sea changes between Classicism, Romanticism, and Naturalism and the influence of perspective-based thought. Particularly intriguing is their rediscovery of lost tricks and techniques, from the classical *deus ex machina* and special effects in coliseums to medieval roving stage wagons and the floating ships of the Renaissance to the computerized practices of today's theatres. Such ingenious techniques, interwoven with the sweeping beauty of scene design through the ages, combine with the keen scholarship of Oscar Brockett and Margaret Mitchell to create a book as involving as the art it showcases.

*Distributed for Tobin Theatre Arts Fund*

2010, 377 pp., 300 color and 50 b&amp;w illustrations

ISBN 978-0-292-72273-6, \$85.00

[www.utexas.edu/utpress/books/bromak.html](http://www.utexas.edu/utpress/books/bromak.html)**El Teatro Campesino***Theater in the Chicano Movement*

By Yolanda Broyles-González

"An excellent work in Chicano historiography and performativity. . . . Broyles-González does not merely intend to de-mythologize the [Luis] Valdez-centered cultural history of the Teatro; more importantly, she begins to explore a specific period and scope of a collective performance practice in the Teatro."

—Theatre Journal

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

ISBN 978-0-292-70801-3, \$25.00, paperback

[www.utexas.edu/utpress/books/brotea.html](http://www.utexas.edu/utpress/books/brotea.html)

**Monkey Business Theatre**

By Robert M. Laughlin and Sna Jtz'ibajom

Foreword by Carter Wilson

Preface by Ralph Lee

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. 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., 35 halftones, 2 maps

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

[www.utexas.edu/utpress/books/laumon.html](http://www.utexas.edu/utpress/books/laumon.html)**Words of the True Peoples: Anthology of Contemporary Mexican Indigenous-Language Writers—Volume Three/Tomo Tres: Theater/Teatro**

Edited by Carlos Montemayor and Donald Frischmann

This volume contains plays by six Mexican indigenous writers. Their plays appear first in their native language, followed by English and Spanish translations. Montemayor and Frischmann have abundantly annotated the Spanish, English, and indigenous-language texts and added glossaries and essays that introduce the work of each playwright and discuss the role of theater within indigenous communities. These supporting materials make the anthology especially accessible and interesting for nonspecialist readers seeking a greater understanding of Mexico's indigenous peoples.

**Joe R. and Teresa Lozano Long Series in Latin American and Latino Art and Culture**

2007, 304 pp., 6 b&amp;w illus.

ISBN 978-0-292-70956-0, \$50.00

[www.utexas.edu/utpress/books/monwo3.html](http://www.utexas.edu/utpress/books/monwo3.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. 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.

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

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

[www.utexas.edu/utpress/books/undcon.html](http://www.utexas.edu/utpress/books/undcon.html)**Stoppard's Theatre***Finding Order amid Chaos*

By John Fleming

"The fullest and most complete analysis of Stoppard's works from their first presentations to later revivals, this book is a must for anyone contemplating a production of any of Stoppard's plays." —Choice  
 "... a thoughtful and well-considered appreciation of Stoppard's theatrical work. . . . It will be of value to directors as well as to theater instructors and playwrighting classes." —Library Journal

"... a clear, readable and eminently useful account of Stoppard's work for the stage." —American Theatre

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. His popularity also extends to the United States, where his plays have won three Tony awards and his screenplay for *Shakespeare in Love* won the 1998 Academy Award for Best Original Screenplay.

John Fleming offers the first book-length assessment of Stoppard's work in nearly a decade. He takes an in-depth look at the three newest plays (*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/flresto.html](http://www.utexas.edu/utpress/books/flresto.html)**Nine Contemporary Jewish Plays**

Edited by Ellen Schiff and Michael Posnick

Foreword by Theodore Bikel

Jewish theatre — plays about and usually by Jews — enters the twenty-first century with a long and distinguished history. To keep this vibrant tradition alive, the National Foundation for Jewish Culture established the New Play Commissions in Jewish Theatre in 1994. The commissions are awarded in an annual competition. Their goal is to help emerging and established dramatists develop new works in collaboration with a wide variety of theatres. Since its inception, the New Play Commissions has contributed support to more than seventy-five professional productions, staged readings, and workshops.

This anthology brings together nine commissioned plays that have gone on to full production. Ellen Schiff and Michael Posnick have selected works that reflect many of the historical and social forces that have shaped contemporary Jewish experience and defined Jewish identity — among them, surviving the Holocaust, the Israeli-Palestinian conflict, and the lives of newcomers in America, Israel, and Argentina.

2005, 587 pp., 9 b&amp;w photos

ISBN 978-0-292-70985-0, \$39.95

ISBN 978-0-292-71290-4, \$24.95, paperback

[www.utexas.edu/utpress/books/schnin.html](http://www.utexas.edu/utpress/books/schnin.html)

Distinguished Book Award, American Alliance for Theatre &amp; Education

**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.

**Louann Atkins Temple Women & Culture Series**

2008, 347 pp., 69 b&amp;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](http://www.utexas.edu/utpress/books/jennin.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](http://www.utexas.edu/utpress/books/jeneig.html)**Bridger**

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.

**Brad and Michele Moore Roots Music Series**

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## 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, 353 pp., 24 b&w illus.  
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## 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.  
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## The Death and Life of Drama

*Reflections on Writing and Human Nature*

By Lance Lee

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, \$25.00, paperback  
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## Principles of Adaptation for Film and Television

By Ben Brady

From *All Quiet on the Western Front*, the Academy Award-winning “Best Picture” of 1929–1930, to *Dances with Wolves*, the 1991 winner, many of Hollywood's most popular and enduring movies have been screen adaptations of written work, including novels, stories, and plays. 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.

Step by step, Brady guides novice screenwriters to the completion of a professional screenplay. He begins with an incisive discussion of how to evaluate a written work's potential as a screenplay. Then he discusses each step of the writing process, showing how to identify the plot and premise of the play, develop character, treatment, and dialogue, and handle camera language and format. Brady illustrates each of these points by developing and writing a complete screenplay of the novel *Claire Serrat* within the text.

With these tools, beginning screenwriters can draw on the rich resources of words in print to create exciting screenplays for film and television. Written in vivid, entertaining prose, the book will be equally useful in the classroom or at the kitchen table, wherever enterprising writers ply their craft.

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