

## What Is Cinema Vol 1 Andre Bazin

Writing for Visual Media looks at the fundamental problems a writer faces in learning to create content for media that is to be seen rather than read. It takes you from basic concepts to practice through a seven-step method that helps you identify a communications problem, think it through, and find a resolution before beginning to write. Through successive exercises, Writing for Visual Media helps you acquire the basic skills and confidence you need to write effective films, corporate and training videos, documentaries, web sites, PSAs, TV shows, nonlinear media, and other types of visual narratives. You'll explore your visual imagination and try out your powers of invention. The companion web site enriches the content of the printed book with video, audio, and sample scripts. It includes scripts and the video produced from them; visual demonstrations of concepts; and an interactive, illustrated glossary of terms and concepts. Please visit [www.focalpress.com/cw/friedmann-9780240812359](http://www.focalpress.com/cw/friedmann-9780240812359) click on the Interactive Content tab, and follow the registration instructions.

Allen Smithee specializes in the mediocre. He is versatile. He is prolific. And he doesn't exist. From 1969 until 1999, Allen Smithee was the pseudonym adopted by Hollywood directors when they wished not to be associated with films ostensibly of their making. Encompassing over fifty films of various stripes -- B movies, sequels, music videos, made-for-TV movies -- Smithee's three decades of work affords the authors of this volume a unique opportunity to reassess the claims of auteurism, both in its traditional guise and in the more commodified form it currently assumes. Sometimes treating Smithee as an auteur in much the same way critics and scholars have treated directors as diverse as Douglas Sirk, Abbas Kiarostami, and Quentin Tarantino, the contributors reclaim new possibilities for auteurist filmmaking and film studies, even as they show what an empty display it has recently become. In accounting for this change, the essays in this volume employ innovative theories of authorship to recapture the subversive effect that auteurism once enjoyed. Thus the Smithee name becomes part of a larger discussion of the economics and history of pseudonyms in filmmaking -- notably in the blacklist of the 1950s -- as well as an opportunity to employ Jacques Derrida's theory of the signature to recover obscured economic and historic contexts within Smithee's films. Unique in its focus, innovative in its approach, Directed by Allen Smithee argues that it is precisely through throwaway films such as Smithee's that recent Hollywood cinema can best be studied.

'The Films of Robert Bresson: A Casebook' spans Bresson's entire career, with interviews and essays addressing the great auteur's oeuvre from every artistic angle. The interviews presented here—by such noted cineastes as Jean-Luc Godard, Paul Schrader, and David Thomson—elicited authorial comment from an auteur not known for his garrulousness, and they are either as aesthetically inclusive or as journalistically pointed as possible. For their part, the essays in this volume are by such luminous figures as André Bazin, Susan Sontag, and François Truffaut. Each interview is followed either by an essay on the film discussed in the interview, an essay on Bresson's work by the interviewer himself, or an essayistic overview of Bresson's career when the preceding interview itself is survey-like. In this way the book 'bounces' the essays and interviews off one another so as to stimulate a kind of semi-continuous critical conversation about the films, their maker, and the interviewers

themselves. The result is something that may be as good as criticism itself: enlightened authorial comment.

### Publisher Description

Multiple views of the famed Hungarian filmmaker and installation artist who turns home movies into history

In *Praise of Film Studies* brings together essays by scholars of Japanese cinema from around the world, all of whom have drawn on the collection of Makino Mamoru for their research. Makino Mamoru was a filmmaker and essayist who began assembling an enormous collection of film-related materials. While most collectors concentrate on image-centric items like posters and stills, Makino recognized the importance of books, magazines and other written texts for scholarship. His collection spans the entire history of Japanese cinema, and contains periodicals, books, pamphlets, posters, programs, scripts, diaries, studio records, fan zines, catalogs, textbooks, photographs, newspapers, clipping files, and the personal libraries of a number of film personalities. Makino opened the collection to a variety of film scholars, enabling them to write histories that were otherwise unimaginable. This volume brings together a number of these scholars to honor Makino Mamoru and his dedication to the study of Japanese cinema. (In English and Japanese.)

Originally released as a videographic experiment in film history, Jean-Luc Godard's *Histoire(s) du cinéma* has pioneered how we think about and narrate cinema history, and in how history is taught through cinema. In this stunningly illustrated volume, Michael Witt explores Godard's landmark work as both a specimen of an artist's vision and a philosophical statement on the history of film. Witt contextualizes Godard's theories and approaches to historiography and provides a guide to the wide-ranging cinematic, aesthetic, and cultural forces that shaped Godard's groundbreaking ideas on the history of cinema.

*Absence* has played a crucial role in the history of avant-garde aesthetics, from the blank canvases of Robert Rauschenberg to Yves Klein's invisible paintings, from the "silent" music of John Cage to Samuel Beckett's minimalist theater. Yet little attention has been given to the important role of absence in cinema. In the first book to focus on cinematic absence, Justin Remes demonstrates how omissions of expected elements can spur viewers to interpret and understand the nature of film in new ways. While most film criticism focuses on what is present, such as images on the screen and music and dialogue on the soundtrack, Remes contends that what is missing is an essential part of the cinematic experience. He examines films without images—such as Walter Ruttmann's *Weekend* (1930), a montage of sounds recorded in Berlin—and films without sound—such as Stan Brakhage's *Window Water Baby Moving* (1959), which documents the birth of the filmmaker's first child. He also examines found footage films that erase elements from preexisting films such as Naomi Uman's *removed* (1999), which uses nail polish and bleach to blot out all the women from a pornographic film, and Martin Arnold's *Deanimated* (2002), which digitally eliminates images and sounds from a Bela Lugosi B movie. Remes maps out the effects and significations of filmic voids while grappling with their implications for film theory. Through a careful analysis of a broad array of avant-garde works, *Absence in Cinema* reveals that films must be understood not only in terms of what they show but also what they withhold.

Casting fresh light on one of the most important movements in film history, *Intermedial*

*Dialogues: The French New Wave and the Other Arts* is the first comprehensive study of the New Wave's relationship with the older arts. Traversing the fields of literature, theatre, painting, architecture and photography, and drawing on Andre Bazin alongside recent theories of intermediality, it investigates the 'impure', intermedial aesthetics of New Wave cinema. Filmmakers under discussion include critics-turned-directors Francois Truffaut, Eric Rohmer, Jean-Luc Godard, Jacques Rivette and Claude Chabrol, members of the Left Bank Group Alain Resnais, Agnes Varda and Chris Marker, but also lesser-known directors, notably the 'secret child of the New Wave', Guy Gilles. This wide-ranging book offers an original reading of the complex, often ambivalent ways in which the New Wave engages the other arts in both its discursive construction and filmic practice.

**Key Features:** A wide-ranging study which explores the complex, often ambiguous ways in which the New Wave engages with the other arts in both its discursive construction and cinematic practice. Affords a new prism for understanding New Wave filmmaking and its legacy through comprehensive analysis of the ways in which the New Wave aesthetic was shaped through intermedial dialogue and medium rivalry. Reassesses one of the most acclaimed movements in film history drawing on cutting-edge theory in the prominent field of intermediality studies. Offers an inclusive, heterogeneous view of the New Wave through inclusion of lesser-known directors such as Guy Gilles, Jean-Daniel Pollet and Jacques Demy alongside renowned Nouvelle Vague filmmakers.

Shyam Benegal is the best known and most prolific contemporary film-maker from India's arthouse or 'New Cinema' tradition. This work traces a career with its beginnings in political cinema and a realist aesthetic. Sangeeta Datta demonstrates how the struggles of women and the dispossessed and marginalised in Indian society have found an eloquent expression in films as diverse as *Nishant*, *Bhumika*, *Mandi*, *Suraj Ka Satwan Ghoda* and *Kalyug*. The book also traces Benegal's work with his protégés and collaborators including many of the biggest names in Indian Cinema - Shabana Azmi, Smita Patil, Naseeruddin Shah, Karishma Kapoor and A.R. Rahman.

The first volume of *What is Cinema?* was simultaneously basic and complex, rigorous and open, almost the Poetics of movies; and as a follow-up these newly translated essays are not a disappointment...In the excellent translations by Hugh Gray, these painstakingly structured essays are difficult yet exhilarating reading...both volumes of *What is Cinema?* are rich in distilled insights, and anybody interested in movies and movie criticism should have access to them.

This classic in the literature of cinema represents the convergence of the three leading figures of French film: Jean Renoir, universally considered the greatest French director; André Bazin, the outstanding French film critic and theorist; and François Truffaut, the pioneer of *la nouvelle vague*. Bazin left this examination of Renoir's films unfinished when he died in 1958; Truffaut collected and edited the essays, and added a comprehensive filmography in which Bazin, Truffaut, Jacques Rivette, Jean-Luc Godard, Eric Rohmer, and other *Cahiers du Cinéma* regulars comment on the films. Here are brilliant insights into the whole of Renoir's oeuvre, from the avant-garde fantasy of *La Petite Marchande d'Allumettes*, through the epic humanism of *Grand Illusion* and *The Rules of the Game*, to the quiet grace of *The River* and the profound theatricality of *The Golden Coach*. Bazin shows why Renoir is the critical figure in the development of cinema since the silent era, and how he went beyond montage to give

the art new expressive potential. Renoir's work constitutes one of the most fully and beautifully elaborated visions in contemporary art, and nowhere is this humanistic vision better illuminated than in this book.

In *Identity, Mediation, and the Cunning of Capital*, Ani Maitra urgently calls for a reevaluation of identity politics as an aesthetic maneuver regulated by capitalism. A dominant critical trend in the humanities, Maitra argues, is to dismiss or embrace identity through the formal properties of a privileged aesthetic medium such as literature, cinema, or even the performative body. In contrast, he demonstrates that identity politics becomes unavoidably real and material only because the minoritized subject is split between multiple sites of mediation—visual, linguistic, and sonic—while remaining firmly tethered to capitalism's hierarchical logic of value production. Only in the interstices of media can we track the aesthetic conversion of identitarian difference into value, marked by the inequities of race, class, gender, and sexuality. Maitra's archive is transnational and multimodal. Moving from anticolonial polemics to psychoanalysis to diasporic experimental literature to postcolonial feminist and queer media, he lays bare the cunning by which capitalism produces and fragments identity through an intermedial "aesthetic dissonance" with the commodity form. Maitra's novel contribution to theories of identity and to the concept of mediation will interest a wide range of scholars in media studies, critical race and postcolonial studies, and critical aesthetics.

David Bordwell's new book is at once a history of film criticism, an analysis of how critics interpret film, and a proposal for an alternative program for film studies. It is an anatomy of film criticism meant to reset the agenda for film scholarship. As such *Making Meaning* should be a landmark book, a focus for debate from which future film study will evolve. Bordwell systematically maps different strategies for interpreting films and making meaning, illustrating his points with a vast array of examples from Western film criticism. Following an introductory chapter that sets out the terms and scope of the argument, Bordwell goes on to show how critical institutions constrain and contain the very practices they promote, and how the interpretation of texts has become a central preoccupation of the humanities. He gives lucid accounts of the development of film criticism in France, Britain, and the United States since World War II; analyzes this development through two important types of criticism, thematic-explicatory and symptomatic; and shows that both types, usually seen as antithetical, in fact have much in common. These diverse and even warring schools of criticism share conventional, rhetorical, and problem-solving techniques--a point that has broad-ranging implications for the way critics practice their art. The book concludes with a survey of the alternatives to criticism based on interpretation and, finally, with the proposal that a historical poetics of cinema offers the most fruitful framework for film analysis.

Just before World War II, French cinema reached a high point that has been dubbed the style of "poetic realism." Working with unforgettable actors like Jean Gabin and Arletty, directors such as Renoir, Carné, Gremillon, Duvivier, and Chenal routinely captured the prizes for best film at every festival and in every country, and their accomplishments led to general agreement that the French were the first to give maturity to the sound cinema. Here the distinguished film scholar Dudley Andrew examines the motivations and consequences of these remarkable films by looking at the cultural web in which they were made. Beyond giving a rich view of the life and

worth of cinema in France, Andrew contributes substantially to our knowledge of how films are dealt with in history. Where earlier studies have treated the masterpieces of this era either in themselves or as part of the vision of their creators, and where certain recent scholars have reacted to this by dissolving the masterpieces back into the system of entertainment that made them possible, Andrew stresses the dialogue of culture and cinema. In his view, the films open questions that take us into the culture, while our understanding of the culture gives energy, direction, and consequence to our reading of the films. The book demonstrates the value of this hermeneutic approach for one set of texts and one period, but it should very much interest film theorists and film historians of all sorts.

'With admirable clarity, Mrs Peters sums up what determines competence in spelling and the traditional and new approaches to its teaching.' -Times Literary Supplement  
This timely book provides new insights into debates around the relationship between women and film by drawing on the work of philosopher Luce Irigaray. Arguing that female-directed cinema provides new ways to explore ideas of representation and spectatorship, it also examines the importance of contexts of production, direction and reception.

Cahiers du Cinéma was the single most influential project in the history of film. Founded in 1951, it was responsible for establishing film as the 'seventh art,' equal to literature, painting or music, and it revolutionized film-making and writing. Its contributors would put their words into action: the likes of Godard, Truffaut, Rivette, Rohmer were to become some of the greatest directors of the age, their films part of the internationally celebrated nouvelle vague. In this authoritative new history, Emilie Bickerton explores the evolution and impact of Cahiers du Cinéma, from its early years, to its late-sixties radicalization, its internationalization, and its response to the television age of the seventies and eighties. Showing how the story of Cahiers continues to resonate with critics, practitioners and the film-going public, *A Short History of Cahiers du Cinéma* is a testimony to the extraordinary legacy and archive these 'collected pages of a notebook' have provided for the world of cinema.

Through metaphors and allusions to art, science, and religion, Andr Bazin's writings on the cinema explore a simple yet profound question: what is a human? For the famous French film critic, a human is simultaneously a rational animal and an irrational being. Bazin's idea of the cinema is a mind-machine where the ethical implications have priority over aesthetic issues. And in its ability to function as an art form for the masses, cinema is the only medium that can address an audience at the individual and community levels simultaneously-- the audience sees the same film, but each individual relates to the narrative in a different way. In principle, cinema can unsettle our routines in productive ways and expand our sense of belonging to a much larger picture. By arguing that this dissident Catholic's worldview is anti-anthropocentric, Angela Dalle Vacche concludes that Andr Bazin's idea of the cinema recapitulates the histories of biological evolution and modern technology inside our consciousness. Through the projection of recorded traces of the world onto a brain-like screen, the cinema can open viewers up to self-interrogation and empathy towards Otherness. Bazin was neither a spiritualist nor an animist or a pantheist, yet his film theory leads also to ideas of a more cosmological persuasion: through editing and camera movement, cinema explores our belonging to a vast universe that extends from the microbes of the microscope to the stars of the telescope. Such ideas of connectedness, coupled with Bazin's well-known emphasis of realism, form the foundation for his film theory's embrace of Italian neorealism. Choosing to avoid a quantitative naturalism based on accumulation of details, Bazin's theory instead promotes the kind of cinema that celebrates perceptual displacement, the objectification of human behavior, and one's own critical self-awareness.

Based on rare archival documents and films, this anthology is the first to focus primarily on the

use of official and colonial documentary films in the South and South-East Asian regions. Drawing together a range of international scholars, the book sheds new light on historical, theoretical and empirical issues pertaining to the documentary film, in order to better comprehend the significant transformations of the form in the colonial, late colonial and immediate post-colonial period. Covering diverse geographical and colonial contexts in countries like Singapore, Malaysia, the Philippines and Hong Kong, and focusing on under-researched or little-known films, it demonstrates the complex set of relations between the colonisers and the colonised throughout the region.

The Routledge Companion to Cinema and Politics brings together forty essays by leading film scholars and filmmakers in order to discuss the complex relationship between cinema and politics. Organised into eight sections - Approaches to Film and Politics; Film, Activism and Opposition; Film, Propaganda, Ideology and the State; The Politics of Mobility; Political Hollywood; Alternative and Independent Film and Politics; The Politics of Cine-geographies and The Politics of Documentary - this collection covers a broad range of topics, including: third cinema, cinema after 9/11, eco-activism, human rights, independent Chinese documentary, film festivals, manifestoes, film policies, film as a response to the post-2008 financial crisis, Soviet propaganda, the impact of neoliberalism on cinema, and many others. It foregrounds the key debates, concepts, approaches and case studies that critique and explain the complex relationship between politics and cinema, discussing films from around the world and including examples from film history as well as contemporary cinema. It also explores the wider relationship between politics and entertainment, examines cinema's response to political and social transformations and questions the extent to which filmmaking, itself, is a political act.

This sequel to *A Critical Cinema* offers a new collection of interviews with independent filmmakers that is a feast for film fans and film historians. Scott MacDonald reveals the sophisticated thinking of these artists regarding film, politics, and contemporary gender issues. The interviews explore the careers of Robert Breer, Trinh T. Minh-ha, James Benning, Su Friedrich, and Godfrey Reggio. Yoko Ono discusses her cinematic collaboration with John Lennon, Michael Snow talks about his music and films, Anne Robertson describes her cinematic diaries, Jonas Mekas and Bruce Baillie recall the New York and California avant-garde film culture. The selection has a particularly strong group of women filmmakers, including Yvonne Rainer, Laura Mulvey, and Lizzie Borden. Other notable artists are Anthony McCall, Andrew Noren, Ross McElwee, Anne Severson, and Peter Watkins.

*What Cinema Is!* offers an engaging answer to Andre Bazin's famous question, exploring his 'idea of cinema' with a sweeping look back at the near century of Cinema's phenomenal ascendancy. Written by one of the foremost film scholars of our time Establishes cinema's distinction from the current enthusiasm over audio-visual entertainment, without relegating cinema to a single, older mode Examines cinema's institutions and its social force through the qualities of key films Traces the history of an idea that has made cinema supremely alive to (and in) our times

The celebrated underground smash that is *Cinema Sewer* the magazine has been transformed and mutated into *CINEMA SEWER: THE BOOK* - and following the outstanding popularity of the first four books, *VOLUME FIVE* has been unleashed onto a now slightly-less-unsuspecting world! A mind-melting compilation of gonzo writing, illustration and comics about the most insane, sexy, awkward, cheesy, hilarious, upsetting and jaw-dropping movies in the history of film, *Cinema Sewer* joyously and shamelessly celebrates the sleazy aspects of bizarre cinematic history. Issues 24 to 26 of Robin Bougie's celebrated independent magazine are revisited in this fifth wild FAB Press volume, along with an additional 85 pages of never-before-seen interviews, rants, comics, hard-to-find classic movie advertising, and graphic illustrations by Bougie and his talented friends from both the comic book and animation industries.

Regardless of whether readers are just discovering the world of classic porn, horror, and exploitation movies, or if they're long time fans, they'll find plenty to get excited about, as they gleefully slosh around in the filth of the Cinema Sewer!

Exploring films made in Tunisia, Morocco, and Algeria from 1985 to 2009, Suzanne Gauch illustrates how late post-independence and early twenty-first century North African cinema prefigured many of the transformations in perception and relation that stunned both participants and onlookers during the remarkable uprisings of the 2011 Arab Spring. Through multifaceted examinations of key films by nine filmmakers--Farida Benlyazid, Mohamed Chouikh, Nacer Khemir, Nabil Ayouch, Lyès Salem, Nadia El Fani, Tariq Tegua, Faouzi Bensaïdi, and Nejib Belkadhi--Gauch delineates the shifting relation of politics to film in the era of neoliberal globalization. Each work, she argues, taps the power inherent in cinema to destabilize patterns of perception and judgment while taking film's role as popular entertainment in new directions. Highlighting how each film taps into the mobility at the core of cinema to break through the boundaries that have long circumscribed filmmaking from North Africa, Gauch shows how this cinema continues to forge and reflect unexpected trajectories for itself and its audiences.

Philosophy and Film moves from broad theoretical reflections on film as a medium to concrete examinations of individual films.

Integrates contemporary film theory into the teaching of film production, presenting alternatives to the standard Hollywood model of filmmaking.

Suspicious of what he called the spectator's "sticky" adherence to the screen, Roland Barthes had a cautious attitude towards cinema. Falling into a hypnotic trance, the philosopher warned, an audience can become susceptible to ideology and "myth". In this book, Patrick Ffrench explains that although Barthes was wary of film, he engaged deeply with it. Barthes' thought was, Ffrench argues, punctuated by the experience of watching films – and likewise his philosophy of photography, culture, semiotics, ethics and theatricality have been immensely important in film theory. Focusing particularly on the essays 'The Third Meaning' and 'On Leaving the Cinema' and the acclaimed book *Camera Lucida*, Ffrench examines Barthes' writing and traces a persistent interest in films and directors, from Fellini and Antonioni, to Eisenstein, the Marx Brothers and Hitchcock. Ffrench explains that although Barthes found pleasure in "leaving the cinema" – disconnecting from its dangerous allure by a literal exit or by forcefully breaking the trance – he found value in returning to the screen anew. Barthes delved beneath the pull of progressing narrative and the moving image by becoming attentive to space and material aesthetics. This book presents an invaluable reassessment of one of the most original and subtle thinkers of the twentieth-century: a figure indebted to the movies.

A comprehensive history of how the conflicts and balances of power in the Maoist revolutionary campaigns from 1951 to 1979 complicated and diversified the meanings of films, this book offers a discursive study of the development of early

PRC cinema.

"This original and compelling book places the body at the center of cinema's first decade and challenges the idea that for early audiences, the new medium's fascination rested on visual spectacle for its own sake. Instead, as Jonathan Auerbach argues, it was the human form in motion that most profoundly shaped early cinema. Auerbach analyzes films that reveal anxieties and preoccupations about persons on public display--both exceptional figures, such as the 1896 presidential candidate William McKinley, and ordinary people caught by the movie camera in their daily routines. He examines the kinetics of vocalization--how sound in these brief (silent) films was visually registered by way of mouth and lips--and movement, that is, how bodies traversed space to create the first multishot fictional narratives. He closes with a meditation on early cinema and death (when the body stops moving) and considers the implications his analysis poses for new media and technology studies."--Back cover.

Exploring the modern category of history in relation to film theory, film textuality, and film history, *Change Mummified* makes a persuasive argument for the centrality of historicity to film as well as the special importance of film in historical culture. What do we make of the concern for recovering the past that is consistently manifested in so many influential modes of cinema, from Hollywood to documentary and postcolonial film? How is film related to the many modern practices that define themselves as configuring pastness in the present, such as architectural preservation, theme parks, and, above all, professional historical research? What is the relation of history in film to other media such as television and digital imaging? How does emphasizing the connection between film and modern historicity affect the theorization and historicization of film and modern media culture? Pursuing the full implications of film as cultural production, Philip Rosen reconceptualizes modern historicity as a combination of characteristic epistemological structures on the one hand, and the social imperative to regulate or manage time on the other. Emphasizing a fundamental constellation of pursuit of the real, indexical signification and the need to control time, he interrogates a spectrum of film theory and film texts. His argument refocuses the category of temporality for film and cultural theory while rethinking the importance of historicity. An original and sustained meditation on the historiographic status of cinematic signs, *Change Mummified* is both an intervention in film and media studies and an argument for the continuing necessity of modern historical thinking in its contradictions.

This revised and updated new edition provides a comprehensive introduction to the history of cinema in mainland China, Hong Kong and Taiwan, as well as to diasporic and transnational Chinese film-making, from the beginnings of cinema to the present day. Chapters by leading international scholars are grouped in thematic sections addressing key historical periods, film movements, genres, stars and auteurs, and the industrial and technological contexts of cinema in Greater China.

Twenty years ago, noted film scholars Tom Gunning and André Gaudreault introduced the phrase “cinema of attractions” to describe the essential qualities of films made in the medium’s earliest days, those produced between 1895 and 1906. Now, *The Cinema of Attractions Reloaded* critically examines the term and its subsequent wide-ranging use in film studies. The collection opens with a history of the term, tracing the collaboration between Gaudreault and Gunning, the genesis of the term in their attempts to explain the spectacular effects of motion that lay at the heart of early cinema, and the pair’s debts to Sergei Eisenstein and others. This reconstruction is followed by a look at applications of the term to more recent film productions, from the works of the Wachowski brothers to virtual reality and video games. With essays by an impressive collection of international film scholars—and featuring contributions by Gunning and Gaudreault as well—*The Cinema of Attractions Reloaded* will be necessary reading for all scholars of early film and its continuing influence.

A sweeping survey of how global filmmakers have treated the subject of the Holocaust. Written by a team of veteran scholars and exciting emerging talents, *The SAGE Handbook of Film Studies* maps the field internationally, drawing out regional differences in the way that systematic intellectual reflection on cinema and film has been translated into an academic discipline. It examines the conversations between Film Studies and its contributory disciplines that not only defined a new field of discourse but also modified existing scholarly traditions. It reflects on the field’s dominant paradigms and debates and evaluates their continuing salience. Finally, it looks forward optimistically to the future of the medium of film, the institution of cinema and the discipline of Film Studies at a time when the very existence of film and cinema are being called into question by new technological, industrial and aesthetic developments. The philosophy and unique insights of the late French film critic are revealed in these essays. While many fans remember *The Lone Ranger*, *Ace Drummond* and others, fewer focus on the facts that serials had their roots in silent film and that many foreign studios also produced serials, though few made it to the United States. The 471 serials and 100 series (continuing productions without the cliffhanger endings) from the United States and 136 serials and 37 series from other countries are included in this comprehensive reference work. Each entry includes title, country of origin, year, studio, number of episodes, running time or number of reels, episode titles, cast, production credits, and a plot synopsis. These two volumes have been classics of film studies for as long as they’ve been available and are considered the gold standard in the field of film criticism.

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