

45-0180 PN1998 2006-11276 CIP
Brenez, Nicole. *Abel Ferrara*, tr. by Adrian Martin. Illinois, 2007. 210p
bibl filmography index afp ISBN 0252031547, \$50.00; ISBN 0252074114
pbk, \$19.95; ISBN 9780252031540, \$50.00; ISBN 9780252074110 pbk,
\$19.95

Perhaps only a French critic can "discover" a disdained American *noiriste*. Brenez (Université Paris I) argues that provocateur Abel Ferrara invents new forms for his optimistic filmic studies of contemporary political and psychic evil. He follows in the footsteps of John Cassavetes, Rainer Werner Fassbinder, and Pier Paolo Pasolini in the sense that his indecorous pulp fictions reward probing analysis. Brenez takes up themes: Ferrara's ethical core; his translation of psychological, economic, and political phenomena into physical imagery; his principal subject, "death and its archaic resonances"; his visionaries; cinema's function as symbolic reparation in a culture of war. Brenez conveys her challenging argument in chewable sections. Each point draws from across Ferrara's large canon, and she makes convincing connections to other works (e.g., Ferrara's *The Blackout* as a remake of George Cukor's *A Star Is Born*). Supplements include a transcription of Ferrara's Q&A after a 2003 Paris Cinémathèque screening, an annotated filmography (including television and music videos), and a bibliography that proves his neglect. This study should encourage reexaminations among film scholars who ignored (or squirmed through) *The Blackout*, *The Funeral*, *The Addiction*, *Dangerous Game*, *Body Snatchers*, *Bad Lieutenant*, *King of New York*, *Nine Lives of a Wet Pussy*, etc. **Summing Up:** Recommended. Upper-division undergraduates through faculty.—*M. Yacowar, formerly, University of Calgary*

45-0181 PR3093 MARC
Cartelli, Thomas. *New wave Shakespeare on screen*, by Thomas Cartelli and Katherine Rowe. Polity, 2007. 201p bibl index ISBN 0745633927, \$59.95; ISBN 0745633935 pbk, \$24.95; ISBN 9780745633923, \$59.95; ISBN 9780745633930 pbk, \$24.95

One yearns for the brilliant, the fresh and stimulating, but not all new ideas are good ones. Books pretending to be "cutting edge" can be dull. The authors of the present title hope to escape that fate by evoking the *nouvelle vague* that revolutionized French cinema of the 1950s. But will (or should) Shakespeareans accept this comparison? Just in case, Cartelli (Muhlenberg College) and Rowe (Bryn Mawr College) also "integrate the new text-based and screen-based approaches in ways that will be accessible to teachers and students, as well as to scholars" (are these exclusive groups?). The book promises to fill a gap between "source texts" and a new "experimental strain of adaptation" that has come into being since Kenneth Branagh reinvented the Shakespeare film in 1989. Cartelli and Rowe get more interesting (or more subversive) as they move on to consider "adaptation as a cultural process." Convoluted discussions of films most students will see only if forced come later. Sometimes provocative, sometimes irritating, this book, like Hamlet's arrow, may have overshot its mark. But despite an atmosphere of sometimes clubby snugness, the book poses some useful questions. **Summing Up:** Optional. Large collections serving upper-division undergraduates and above.—*J. M. Welsh, Salisbury University*

45-0182 PN1993 2006-44820 CIP
Celli, Carlo. *A new guide to Italian cinema*, by Carlo Celli and Marga Cottino-Jones. Palgrave Macmillan, 2007. 234p bibl index afp ISBN 1403975604, \$85.00; ISBN 1403975655 pbk, \$24.95; ISBN 9781403975607, \$85.00; ISBN 9781403975652 pbk, \$24.95

Updating earlier editions of Cottino-Jones's *A Student's Guide to Italian Film* (1983 and 1993), this historical survey covers major filmmakers—Rossellini, De Sica, Fellini, Visconti, Antonioni, Pasolini, Wertmüller, and Bertolucci—but also discusses popular recent films, e.g., by Roberto Benigni and Nanni Moretti. Celli (Bowling Green State Univ.) and Cottino-Jones (emer., UCLA) look first at the early years, the Fascist period, WW II, and the late 1940s, then go on to a decade-by-decade examination. They identify genre trends, from light comedies to war films to spaghetti Westerns to political/nostalgic films, and make connections between noteworthy works and Italy's cultural and political history. Thus, an analysis of Francesco Rosi's political films mentions Alessandro Manzoni's *I Promessi Sposi* (1840); similarly, they link the *commedia all'italiana* and the traditions of the *commedia*

dell'arte. Including lists of Italy's top ten box office films (1945-2005), short biographies and filmographies of major directors, and a chart that illustrates the leanings of Italian political parties, this new edition (unfortunately marred by typographical errors) takes a sweeping yet detailed look at Italian film production. **Summing Up:** Recommended. Lower-division undergraduates through faculty; general readers.—*S. Vander Closter, Rhode Island School of Design*

45-0183 PN1995 Can. CIP
Dickinson, Peter. *Screening gender, framing genre: Canadian literature into film*. Toronto, 2007. 280p bibl index afp ISBN 0802044751, \$45.00; ISBN 9780802044754, \$45.00

These close analyses of film adaptations from Canadian literature, Dickinson (English, Simon Fraser Univ.) writes, "expose the narrative/aesthetic and the ideological mechanisms that subtend the processes of genre recognition and gender identification." This is a breakthrough text because it places Canadian literature and film in the international context both as texts and as exercises of critical theory. The opening survey of film/television adaptations from Canadian literature emphasizes such major non-Canadian directors as Paul Newman, Anthony Minghella, and Volker Schlöndorff. Thereafter, some major but mostly less familiar Canadian films are analyzed as examples of the "neo-gothic 'women's picture,'" representations of the indigenous, the Toronto/Montreal scenes of the 1970s, shifts between stage and screen (here Dickinson discusses Robert Lepage), and (in separate chapters) female and male homosociality. Both in personal and national identities, Dickinson finds the most fruitful starting points for adaptation studies lie in a film's "infidelity, incoherence, and non-equivalency." This is a solid, persuasive, challenging study. **Summing Up:** Recommended. Graduate students, researchers, and faculty.—*M. Yacowar, formerly, University of Calgary*

45-0184 PN1993 MARC
Grainge, Paul. *Film histories: an introduction and reader*, by Paul Grainge, Mark Jancovich, and Sharon Monteith. Toronto, 2007. 612p bibl index ISBN 9780802093554, \$85.00; ISBN 9780802095084 pbk, \$39.95

The authors of this massive, costly anthology were moved by "dissatisfaction with available books in film history," many of which focused on aesthetic history. In response, Grainge (Univ. of Nottingham), Jancovich (Univ. of East Anglia), and Monteith (Univ. of Nottingham) provide two dozen "extracts" drawn from the work of a generation of academic historians who look at Hollywood, as an American national cinema, mainly from social and economic angles. These works in no way constitute a "school" of history, yet taken together they provide a coherent body of writing that students will appreciate. In addition, the authors provide lengthy introductions and questions for reflection. On the downside, there is an American "oneness" about the book—no Jews, no blacks, indeed no ethnicity at all. The resulting history is of a mainstream, with scant references to independent, avant-garde, genre, or ethnic movies. This bears notice by those who pick up this book. **Summing Up:** Recommended. Lower-/upper-division undergraduates; general readers. A general undergraduate readership.—*T. Cripps, emeritus, Morgan State University*

45-0185 PR3093 2006-50779 CIP
Hindle, Maurice. *Studying Shakespeare on film*. Palgrave Macmillan, 2007. 272p bibl index ISBN 1403906734, \$76.95; ISBN 1403906726 pbk, \$25.95; ISBN 9781403906724 pbk, \$25.95

In spite of the fact that it calls Richard Loncraine's film *Richard III* a "fine adaptation"—a questionable contention—this is a reliable and valuable introductory guide to Shakespeare on film. Hindle (Open Univ., UK) assumes that readers will be familiar with Shakespeare; accordingly, he aims to show how Shakespeare's "plays communicate as *film* texts, rather than as plays on the page" (or stage). The author divides the book into five parts: "Shakespeare and the Language of Film," "The History of Shakespeare on Film 1899-2005," "Communicating Shakespeare on Film: Modes, Styles, Genres," "Shakespeare on Film: Critical Essays," and "Shakespeare on Television." Appendixes offer box-office dates for selected Shakespeare films in US movie