

**DANCING
ON THE WHITE PAGE**
Black Women
Entertainers Writing
Autobiography
KWAKIUTL L. DREHER

Investigates the literary voices of six Black women entertainers and how they negotiated the tensions between the entertainment industries and the Black community.

Dancing on the White Page examines the popular autobiographies of six well-known Black women entertainers—Diahann Carroll, Dorothy Dandridge, Lena Horne, Eartha Kitt, Whoopi Goldberg, and Mary Wilson—and makes a case for adding Black celebrity autobiography to the African American literary canon. As she explores these women's fascinating stories, Kwakiutl L. Dreher reveals how each one improvises the choreography of her life to survive and thrive in the film, television, and music industries, as well as the politically charged environment of the Black community, most specifically represented by the NAACP. Reading each autobiography as a site of self-revelation, Dreher discovers stories of Black self-determination along with the fight for liberation from oppression and racial and gender discrimination. She explores each woman's full meaning in American culture at large and in American entertainment culture in particular.

"This engaging book adds an important element to discussions in popular culture about the images of Black women so loosely displayed in music videos, films, television series, and commercials. Dreher contextualizes the salacious details that often overshadow the critical contributions these entertainers have made, not only to entertainment, but also to the civil rights movements of our time." — Carol E. Henderson, author of *Scarring the Black Body: Race and Representation in African American Literature*

KWAKIUTL L. DREHER is Assistant Professor of English and Ethnic Studies at the University of Nebraska at Lincoln.

A volume in the SUNY series, Cultural Studies in Cinema/Video
Wheeler Winston Dixon, editor

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EXILE CINEMA
Filmmakers at Work
beyond Hollywood
MICHAEL ATKINSON, EDITOR

Offers a cross section of international fringe cinema.

Outside the shrinking American film-culture market there is a vast movie-crazed world where madmen, geniuses, and apostates roam freely, subject to a relatively

minimal degree of corporate industry and spin control. In *Exile Cinema*, prominent film critics profile the oeuvres of working, thriving international filmmakers—from Bela Tarr to Judith Helfand, from Kiyoshi Kit and Guy Maddin to Chantal Akerman and Michele Soavi, from Chris Marker to the newest thresholds of contemporary film. These filmmakers battle the greatest odds a modern artist can face: the opposition of mass culture at large and a medium that requires enormous expenditures in every stage of production and distribution. Naturally, the average American moviehead rarely gets a chance to see these marginalized directors' work and often knows about them only through dazzled rumors and rhapsodic hearsay. Whimsical and deeply subjective, the viewpoints and evangelisms in *Exile Cinema* will serve as salve for the cineaste's lonesome fury.

"...Elegant and erudite, this is a key volume for twenty-first-century film studies, a volume to read again and again with pleasure and wonder." — Wheeler Winston Dixon

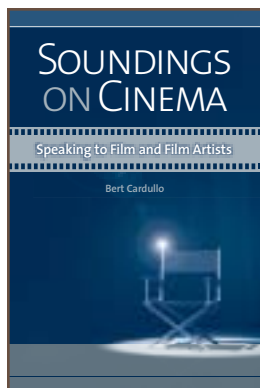
MICHAEL ATKINSON is Professor of Film at the C. W. Post campus of Long Island University and former staff film critic for the *Village Voice*. His previous books include *Flickipedia; Ghosts in the Machine; The Dark Heart of Pop Cinema; Blue Velvet*; and a collection of poetry, *One Hundred Children Waiting for a Train*.

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Murray Pomerance, editor

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SOUNDINGS ON CINEMA

Speaking to Film
and Film Artists

BERT CARDULLO

Thought-provoking interviews with nine major film directors, accompanied by critical essays on their work.

In *Soundings on Cinema*, film critic Bert Cardullo engages nine major international

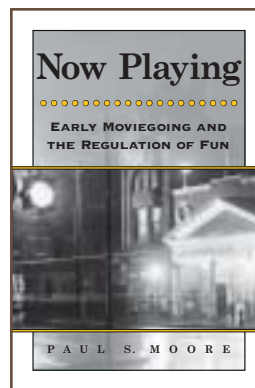
film directors—Michelangelo Antonioni, Ingmar Bergman, Robert Bresson, Vittorio De Sica, Federico Fellini, Aki Kaurismäki, Mike Leigh, Jean Renoir, and Hans-Jürgen Syberberg—in a series of dialogues about how they work, the meanings of their movies, and the relationship of their pictures to other directors' films and to the other arts. Each of these probing and thought-provoking interviews is accompanied by an overview of the director's career, an essay on a particular film, or a series of interconnected reviews of the director's films. Focusing on practical matters related to filmmaking—acting, design, cinematography, directing, writing, and editing—as well as historical, aesthetic, and critical-theoretical issues raised by the films themselves, Cardullo explains how, at their best, these filmmakers use the resources of their medium to pursue complex, significant humanistic goals.

“This is a lively and varied collection focusing on filmmakers who have played truly important roles in the evolution of modern cinema. The interviews are intelligent and to the point, and Cardullo is more willing than most interviewers to challenge the filmmakers he's talking with, expressing divergent views on issues he regards as particularly significant. While published interviews are not a mainstay of cinema scholarship, those included here provide invaluable information, as well as a humanizing perspective on these film artists.” — David Sterritt, Long Island University

BERT CARDULLO is Professor of American Culture and Literature at Ege University in Izmir, Turkey, and longtime movie critic for *The Hudson Review*. His many books include *In Search of Cinema: Writings on International Film Art* and *Playing to the Camera: Film Actors Discuss Their Craft*.

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NOW PLAYING

Early Moviegoing and
the Regulation of Fun

PAUL S. MOORE

Locates the origins of the mass audience and the emergence of everyday moviegoing in the culture of cities.

Using Toronto as a case study, and focusing on a period from the opening of the first

theaters showcasing moving pictures in 1906 to the end of World War I, *Now Playing* locates the origins of our present-day mass audience in the culture of cities. Paul S. Moore examines the emergence of everyday moviegoing and its regulation through neglected details like fire safety, newspaper ads, serial films, and amusement taxes, connecting them to more familiar themes of studio ownership of theaters, censorship, and journalism. In Toronto—a foreign city inside the American mass market—patriotism ultimately comes to the fore as civic forms of showmanship turn the simple act of “going to the movies” into a form of citizenship.

“This is an exquisitely researched, shrewdly conceived, and lucidly compelling study. Moore demonstrates that local and regional practices of ‘showmanship’—of municipal regulation, newspaper circulation, management strategies, and so on—quite literally produced or constructed a globally oriented sensibility of mass culture. That the author arrives at his conclusions via a rich, archeological methodology that is rooted in the very specific, local practices developing in Toronto in the early twentieth century proves him to be a remarkably astute historian. Indeed, this study offers the best of what might generally be termed ‘new’ film historical work.” — Jennifer M. Bean, coeditor of *A Feminist Reader in Early Cinema*

“Paul Moore handles his subject brilliantly. The questions he addresses are crucial for the advancement of our comprehension of early cinema, and the book is a model for pinpoint historical research.” — André Gaudreault, Université de Montréal

PAUL S. MOORE is Assistant Professor in Sociology and in the Graduate Program in Communication and Culture at Ryerson University in Toronto.

A volume in the SUNY series, Horizons of Cinema
Murray Pomerance, editor

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NEW IN PAPER

THE REAL GAZE
 Film Theory after Lacan
 TODD MCGOWAN

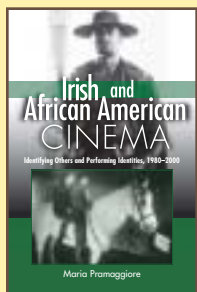
Examines the gaze in Lacanian film theory.

The Real Gaze develops a new theory of the cinema by rethinking the concept of the gaze, which has long been central in

film theory. Historically film scholars have located the gaze on the side of the spectator; however, Todd McGowan positions it within the filmic image, where it has the radical potential to disrupt the spectator's sense of identity and challenge the foundations of ideology. This book demonstrates several distinct cinematic forms that vary in terms of how the gaze functions within the films. Through a detailed investigation of directors such as Orson Welles, Claire Denis, Stanley Kubrick, Spike Lee, Federico Fellini, Ron Howard, Steven Spielberg, Andrei Tarkovsky, Wim Wenders, and David Lynch, McGowan explores the political, cultural, and existential ramifications of these differing roles of the gaze.

"This book is clearly written, persuasive, and contains an insightful exposition of difficult Lacanian concepts." — Henry Krips, author of *Fetish: An Erotics of Culture*

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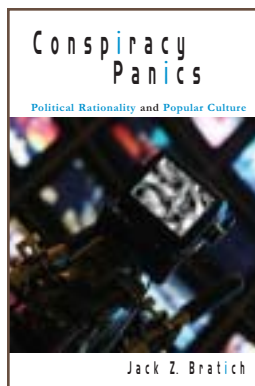
IRISH AND AFRICAN AMERICAN CINEMA
 Identifying Others and
 Performing Identities, 1980–2000
 MARIA PRAMAGGIORE

How these two cinemas portray complex and changing notions of national and racial identity.

Focusing on two film traditions not normally studied together, Maria Pramaggiore examines more than two dozen Irish and

African American films, including *Do the Right Thing*, *In the Name of the Father*, *The Crying Game*, *Boyz n the Hood*, *The Snapper*, and *He Got Game*, arguing that these films foreground practices of character identification that complicate essentialist notions of national and racial identity. The porous sense of self associated with moments of identification in these films offers a cinematic counterpart to W. E. B. Du Bois's potent concept of double consciousness, an epistemological standpoint derived from experiences of colonization, racialization, and cultural disruption. Characters in these films, Pramaggiore suggests, reject the national paradigm of insider and outsider in favor of diasporic both/and notions of self, thereby endorsing the postmodern concept of identity as performance.

JANUARY • 245 pp.
 8 b/w photographs
 \$21.95 pb 978-0-7914-7096-1



CONSPIRACY PANICS
 Political Rationality
 and Popular Culture
 JACK Z. BRATICH

Examines contemporary anxiety over the phenomenon of conspiracy theories.

While most other works focus on conspiracy theories, this book examines *conspiracy panics*, or the anxiety over the

phenomenon of conspiracy theories. Jack Z. Bratich argues that conspiracy theories are portals into the major social issues defining U.S. and global political culture. These issues include the rise of new technologies, the social function of journalism, U.S. race relations, citizenship and dissent, globalization, biowarfare and biomedicine, and the shifting positions within the Left. Using a Foucauldian governmentality analysis, Bratich maintains that conspiracy panics contribute to a broader political rationality, a (neo)liberal strategy of governing at a distance through the use of reason. He also explores the growing popularity of 9/11 conspiracy research in terms of what he calls the "sphere of legitimate dissensus." *Conspiracy Panics* concludes that we are witnessing a new fusion of culture and rationality, one that is increasingly shared across the political spectrum.

"With his concept of conspiracy panics, Bratich makes a major contribution to thinking about our complex relations to conspiracy theories, those theories that haunt and annoy us, that we want to dismiss but cannot avoid. Not only does Bratich steer a clear and confident course through conspiracy theorists and their seemingly more rational critics, but he also addresses the far more pressing question of how adherents to some ways of thinking come to be scapegoated, dismissed as crackpots, or denounced as enemies. This is a terrific book and essential reading for anyone interested in the connections between thinking and doing politics." — Jodi Dean, author of *Aliens in America: Conspiracy Cultures from Outerspace to Cyberspace*

JACK Z. BRATICH is Assistant Professor of Journalism and Media Studies at Rutgers University at New Brunswick and the coeditor (with Jeremy Packer and Cameron McCarthy) of *Foucault, Cultural Studies, and Governmentality*, also published by SUNY Press.

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