

Buitenlandse tijdschriften

Alle tijdschriften zijn te raadplegen in de bibliotheek van het Nederlands Filmmuseum te Amsterdam.

American Cinematographer

Januari 1989

- D. Pierce, Silent movies and the Kodascope libraries, pp. 36-40
- S. MacQueen, Old KING KONG gets face lift, pp. 78-83

Februari 1989

- G. Mitchell, Filmmaking history in Denmark, pp. 36-40

Maart 1989

- P. Mandell, David Horsley, pioneer picturemaker, pp. 44-52

April 1989

- R. May, Scarlett returns in a refreshed GWTW (GONE WITH THE WIND), pp. 36-39
- R. Magid, In search of the David Lean lens (LAWRENCE OF ARABIA), pp. 95-98

Mei 1989

- R. Behlmer, KING SALOMON'S MINES: part I, pp. 38-44

Juni 1989

- R. Behlmer, KING SALOMON'S MINES: part II, pp. 38-46

Juli 1989

- Vier artikelen over 100 jaar film met als verzameltitlel: 'a 100-year start on tomorrow' door B. Fisher / D. Henring / G. Turner / M. Winterhalter:
- More than a toy. From a novelty to a giant industry, pp. 2a-7a
 - Eastman, the man, pp. 8a-10a
 - The film explosion (vroegste ontwikkelingen in diverse landen), pp. 11a-45a
 - A scenario for the future, pp. 46a-52a

Augustus 1989
-R. Birchard, Diamond jubilee for THE SQUAW MAN (film uit 1913),
pp. 34-39

September 1989
-S. MacQueen, The 1926 PHANTOM OF THE OPERA: part I, pp. 34-40

Oktober 1989
-S. MacQueen, PHANTOM OF THE OPERA: part II, pp. 34-40

Cahiers de la Cinémathèque

- Nr. 51/52, 1989: L'Ancien Régime au cinéma*
- J. Baldizzone / F. Desbarats, Trois jalons pour un colloque, pp. 3-6
 - I. Préliminaires*
 - D. Richet, Le concept d'Ancien Régime, mythe ou réalité?, pp. 9-10
 - P. Guibbert, La mise en cause du roi dans les manuels scolaires, pp. 11-19
 - M. Cade / F. de la Breteque, Les représentations des rois d'Ancien Régime dans le cinéma (1919-1988), pp. 21-32
 - A. Abet, La galerie des figures royales (aan de hand van stills), pp. 33-37
 - II. Discours*
 - P. d'Hughes, La nostalgie de l'Ancien Régime chez Sacha Guitry, pp. 45-51
 - M. Oms, Les films sur l'Ancien Régime dans le cinéma de Vichy, pp. 53-57
 - III. L'âge d'or*
 - R. Chirat, Favorites et courtisanes, pp. 61-66
 - J. Chabot, FANFAN LA TULIPE, la révolte en dentelles, pp. 67-72
 - F. Desbarats, Autour de l'épée, pp. 73-88
 - C. Jouhaud, En sortant de LA PRISE DU POUVOIR PAR LOUIS XIV, spectacle du pouvoir et pouvoir du spectacle, pp. 91-97
 - IV. L'histoire*
 - B. Amenguarl, Rossellini, la monarchie, le néoréalisme: LA PRISE DU POUVOIR PAR LOUIS XIV, pp. 101-108
 - M. Engelbert, Le discours historique de Bertrand Tavernier dans QUE LA FÊTE COMMENCE, pp. 109-115
 - M. Oms, GEORGE DADIÉ, pp. 117-120

Cahiers du Cinéma

- Nr. 416, februari 1989*
-M. Chevré, Supplément aux voyages de J.R. (Jacques Rivette),
pp. 20-25

– Autour de PICKPOCKET. Table ronde avec Olivier Assayas, Jean-Claude Brisseau, Benoit Jacquot, André Téchiné, Thierry Jousse et Serge Toubiana, pp. 26-32

Nr. 417, maart 1989

– Elf artikelen over John Cassavetes (o.a. van Martin Scorsese en Ben Gazarra), pp. 3-32

Nr. 418, april 1989

– T. Jousse, Le haut et le bas. Réédition ACCATONE de Pier Paolo Pasolini, pp. 16-17

– J. Douchet, Le bonheur selon Renoir. Rétrospective: Jean Renoir, hommage au patron, pp. 18-20

Nr. 421, juni 1989

– J. Calvino, Sade est en nous. SALO, pp. 56-57

– A. Moravia, Sade pour Pasolini. SALO, pp. 58-59

– Le cinéma est la peinture. Le cinéma hait la peinture. Entretien avec Jacques Aumont, pp. 60-62

Nr. 422, juli-augustus 1989

– S. Toubiana, Les secrets de Sergio Leone, pp. 3-4

– Hommage à Sergio Leone, pp. 10-19

– B. Krohn, Qui étiez-vous, Mr. Gerd Oswald?, pp. 38-43

– A. de Baecque, 1789. Le révolution impossible, pp. 52-58

Nr. 423, september 1989

– C. Mazabrard, Quelques histoires de faim et de religion, P.P. Pasolini, pp. 34-39

– A. Tarkovski, L'artiste n'est jamais libre, pp. 40-45

Nr. 424, oktober 1989

– J. Douchet, Le retour de John Ford, pp. 33-35

– A. de Baecque, La naissance du geste de cinéma. Tati, pp. 36-39

– Un Américain à Paris. Entretien avec Adolph Green, pp. 59-64

Nr. 425, november 1989

– La séquence du mois: A. de Baecque, La boîte atomique, KISS ME DEADLY, pp. 50-51

– F. Strauss, Un cocktail, des Cocteau, pp. 74-82

Nr. 426, december 1989

– J. Magny, Preston 'dynamite' Sturges, pp. 54-57

– La séquence du mois: A. de Baecque, Diabolicum genericum, PALM BEACH STORY, pp. 58-59

– C. Strohm, Au bout de la nuit, SULLIVAN'S TRAVELS, pp. 60-61

– M. Duras, J'ai toujours désespérément filmé..., pp. 62-65

Cineaste

Vol. 16, nr. 1/2, 1987-1988

- E. Rapping, Hollywood's youth cult films, pp. 14-19
- C. Menashe, Glasnost in the soviet cinema, pp. 28-33
- D. Georgakas, Malpractice in the radical american documentary. The good, the careless and the misconceived, pp. 46-49
- R. Sklar, When looks could kill. American cinema of the sixties, pp. 50-53

Vol. 16, nr. 3, 1988

- B. Quart, Between materialism and mysticism. The films of Larissa Shepitko, pp. 4-11

Vol. 16, nr. 4, 1988

- D. Georgakas, Don't call him 'gadget': Elia Kazan reconsidered, pp. 4-7

Vol. 17, nr. 1, 1989

- E. Rapping, Liberation in chains: 'the woman question' in Hollywood, pp. 4-8
- Supplement: The Arab image in American film and television, 24 pag.

Vol. 17, nr. 2, 1989

- P. Ruppert, *BLADE RUNNER*. The utopian dialectics of science fiction films, pp. 8-13
- G. Crowds, *LAWRENCE OF ARABIA*. The cinematic (re)writing of history, pp. 14-21
- G. Crowds / A. Farrand, Restoring *LAWRENCE*. An interview with Robert Harris, pp. 22-23
- L. Quart, A second look: *A FACE IN THE CROWD*, pp. 30-31
- K. Jaehne, Cinema in Vietnam. When the shooting stopped... and the filming began, pp. 32-37
- M. Rosen, Comprehending the Vietnam war. An interview with Ho Quang Minh, pp. 38-39

Cinema Journal

Vol. 28 nr. 2, winter 1989

- T. Gunning, 'Primitive' cinema - a frame-up? or the trick's on us (eerste tien jaren van de filmgeschiedenis), pp. 3-12
- S. MacDonald, Morgan Fisher: film on film, pp. 13-27
- P. Ruppert, Fassbinder, spectatorship, and utopian desire, pp. 28-47
- M. Vernet, The look at the camera, pp. 48-63

Vol. 28, nr. 3, lente 1989

- Hommages aan J. Ledoux, G. Pratt en G. Mast, pp. 3-21
- C. Keil, Transition through tension: stylistic diversity in the late Griffith Biographs, pp. 22-40
- M. White, Representing romance: reading/writing/fantasy and the 'liberated' heroine of recent Hollywood films, pp. 41-56
- R. Burgoyne, Temporality as historical argument in Bertolucci's 1900, pp. 57-68
- Dialogue: L. Miller and R. Lang on KISS ME DEADLY, pp. 69-74

Vol. 28, nr. 4, zomer 1989

- B. Klinger, Digressions at the cinema: reception and mass culture, pp. 3-19
- C. Russell, The figure in the monitor: Beckett, Lacan, and video, pp. 20-37
- C. Holmlund, Visible difference and flex appeal: the body, sex, sexuality, and race in the PUMPING IRON films (documentaires over bodybuilding), pp. 38-51

Film Comment

Vol. 24, nr. 3, mei-juni 1988

- 'Midsection: Made in Hong Kong' (verschillende artikelen), pp. 33-56

Vol. 24, nr. 4, juli-augustus 1988

- 'Midsection: '68/'88' (artikelen over de film en verfilming van de jaren zestig), pp. 31-61

Vol. 24, nr. 5, september-oktober 1988

- Interview met Ring Lardner jr., scenarioschrijver van o.a. WOMAN OF THE YEAR, 'blacklisted' in de jaren vijftig, pp. 52-71

Vol. 24, nr. 6, november-december 1988

- 'Midsection: music-men' (muzikanten in film en films over muzikanten), pp. 31-54

Film & History

Vol. 19, nr. 1, februari 1989

- P. Rollins, Teaching international politics: what the historian-filmmaker has to offer, pp. 2-13
- B. Hacker, Radioactivity on film: Operation Crossroads at Bikini, 1946, pp. 14-18

Film Quarterly

Vol. 41, nr. 3, lente 1988

- R. Perlmutter, Working with Welles: an interview with Henry Jaglom, pp. 2-5
- M. Diawara, Popular culture and oral traditions in African film, pp. 6-14
- R. Stam / I. Xavier, Recent Brazilian cinema: allegory/metacinema/carnival, pp. 15-30

Vol. 41, nr. 4, zomer 1988

- D. Ehrenstein, DESERT FURY, mon amour, pp. 2-12
- S. MacDonald, Southern exposure: an interview with Ross McElwee ('independent filmmaker'), pp. 13-23

Vol. 42, nr. 2, winter 1988-1989

- P. McGillan, Faith Hubley: an interview ('exemplar for an entire up-and-coming generation of non-traditional animated film-makers'), pp. 2-18
- C. Eidsvik, Machines of the invisible: changes in film technology in the age of video, pp. 18-23
- T. Doherty, Full metal genre: Stanley Kubrick's Vietnam combat movie, pp. 24-30
- D. James, Hardcore: cultural resistance in the postmodern, pp. 31-39

Vol. 42, nr. 3, lente 1989

- M. Dempsey, Quatsi means life: the films of Godfrey Reggio, pp. 2-12
- R. Gentry, Clint Eastwood: an interview, pp. 12-23
- S. Cooper, Sex/knowledge/power in the detective genre, pp. 23-31

Vol. 42, nr. 4, zomer 1989

- M. Kinder, Back to the future in the 80s with father & sons, superman & Pee-wees, gorillas & twins, pp. 2-11
- C. Des Gupta, Seeing and believing, science and mythology. Notes on the 'mythological' genre (in India), pp. 12-18

Historical Journal of Film, Radio and Television

Vol. 9, nr. 1, 1989

- D. Rapp / C. Weber, British film, empire and society in the twenties: the LIVINGSTONE film, 1923-1925, pp. 3-17
- C. Graham, SIEG IM WESTEN (1941): interservice and bureaucratic propaganda rivalries in Nazi Germany, pp. 19-44
- W. Boddy, Launching television: RCA, the FCC and the battle for frequency allocations, 1940-1947, pp. 45-57

- G. Jowett, A capacity for evil: the 1915 Supreme Court Mutual decision, pp. 59-78
- K. Brownlow, Sidney Franklin and *THE GOOD EARTH* (MGM, 1937), pp. 79-89

Vol. 9, nr. 2, 1989

- G. Montgomery, 'Realistic' war films in Weimar Germany: entertainment as education, pp. 115-133
- A. Kelly, *ALL QUIET ON THE WESTERN FRONT*: 'brutal cutting, stupid censors and bigoted politicians' (1930-1984), pp. 135-150
- K. Fledelius, Audio-visual history – the development of a new field of research, pp. 151-163
- K. Short, A note on BBC television news and the Munich Crisis 1938, pp. 165-179
- S. Harper / V. Porter, *A MATTER OF LIFE AND DEATH* – the view from Moscow, pp. 181-188

Vol. 9, nr. 3, 1989: John Grierson: a critical retrospective

- N. Pronay, John Grierson and the documentary – 60 years on, pp. 227-246
- I. Aitken, John Grierson, idealism and the inter-war period, pp. 247-258
- A. Rodger, Some factors contributing to the formation of the National Film Board of Canada, pp. 259-268
- P. Morris, 'Praxis into process': John Grierson and the National Film Board of Canada, pp. 269-282
- R. Macmillan, A note concerning John Grierson and the National Gallery of Canada, 1939-1943, pp. 283-290
- G. Evans, John Grierson's final advice to the National Film Board of Canada, 1966-1971, pp. 291-300
- D. Jones, Assessing the National Film Board, crediting Grierson, pp. 301-308
- I. Jarvie / R. Macmillan, John Grierson on Hollywood's success, 1927, pp. 309-326

Literature / Film Quarterly

Vol 16, nr. 3, 1988: International cinema

- J. Lorsch, Pinter fails Fowles: narration in *THE FRENCH LIEUTENANT'S WOMAN*, pp. 144-154
- W. Hagen, Performance space in *DIVA*, pp. 155-159
- D. Kunz, American cinematic adaptations of *CYRANO DE BERGERAC*, pp. 160-166
- P. Ferrara, Towards a theory of Shakespearean film, pp. 167-173
- C. Haverty, Strindbergman: the problem of filming autobiography in Bergman's *FANNY AND ALEXANDER*, pp. 174-180

- J. Douglas, American friends and strangers on trains (Wenders en Hitchcock), pp. 181-190
- E. Plater, The temptation of Jonathan Zimmerman: Wim Wenders's *THE AMERICAN FRIEND*, pp. 191-200
- H. Herbst, Coloring the world: Rohmer's film adaptation of Kleist's novella *THE MARQUISE OF O*, pp. 201-209
- R. Wiehe, Of art and death: film and fiction versions of *DEATH IN VENICE*, pp. 210-215

Vol. 16, nr. 4, 1988, Vietnam issue

- M. Pursell, *FULL METAL JACKET*: the unravelling of patriarchy, pp. 218-225
- C. Smith jr., *FULL METAL JACKET* and the beast within, pp. 226-231
- G. Reaves, From Hasford's *THE SHORT-TIMERS* to *FULL METAL JACKET*, pp. 232-237
- J. Stevenson, Beyond Stephen Crane: *FULL METAL JACKET*, pp. 238-243
- D. Whillock, Defining the fictive American Vietnam war film: in search of a genre, pp. 244-250
- D. Whaley, *LONG SHADOWS*: Ross Spears and the southern renaissance, pp. 252-255
- J. Welsh, 1969: a year to protest (1969, film van E. Thompson), pp. 256-257
- T. Harris, Peter Bogdanovich interview, pp. 258-264
- R. Keenan, The sense of an ending: Jan Kadar's distortion of Stephen Crane's *THE BLUE HOTEL*, pp. 265-268
- N. Isaacs, John Sayles and the fictional origin of *MATEWAN*, pp. 269-271
- P. McGhee, *RAGTIME*'s Coalhouse Walker Jr.: déjà vu, pp. 272-275
- T. Deveny, Cinematographic adaptations of two novels by Camilo José Cela, pp. 275-279

Persistence of Vision

Nr. 7, 1989

Special issue on Orson Welles (met o.a. een dossier over *IT'S ALL TRUE*, 1942), pp. 5-178

Postscript

Vol. 7, nr. 2, winter 1987-1988: Film and philosophy

- R. Ginsburg, Introduction to film and philosophy, pp. 2-3
- S. Prince, Zen and selfhood: patterns of eastern thought in Kurosawa's films, pp. 4-17
- S. Lee, Escape and commitment in Hitchcock's *REAR WINDOW*, pp. 18-28

- P. Roth, Virtue and violence in Peckinpah's *THE WILD BUNCH*, pp. 29-42
- W. Bywater, The desire for embodiment in Welles's *CITIZEN KANE*, pp. 43-57
- F. Tomasulo, The intentionality of consciousness: subjectivity in Resnais's *LAST YEAR AT MARIENBAD*, pp. 58-71

Vol. 7, nr. 3, zomer 1988

- S. Vogel, Ontological critique in the work of Werner Herzog, pp. 2-13
- A. Staskowski, Film and phenomenology: being-in-the-world of Herzog's *AGUIRRE, WRATH OF GOD*, pp. 14-26
- M. Sinka, The viewer as reader: Herzog's *STROSZEK* in film and prose, pp. 27-41
- J. Telotte, Annual bibliography of filmstudies - 1987 (artikelen ingedeeld naar thema), pp. 42-65

Vol. 8, nr. 1, herfst 1988

- W. Dixon, Roger Corman: an interview, pp. 2-15
- J. Skokoff, A Kockenlocker by another word: the democratic comedy of Preston Sturges, pp. 16-28
- K. Gabbard, *ALIEN* and the new family romance, pp. 29-42
- R. Gentry, Coppola's faerie tale theatre, pp. 43-52
- R. Gentry, Francis Coppola: an interview, part II (part I in vol. 6, nr. 3), pp. 52-63

Vol. 8, nr. 2, winter 1988-1989

- R. Gentry, Jack N. Green: an interview (cameraman van o.a. *BIRD*), pp. 2-20
- C. Eidsvik, Perception and convention in acting for theatre and film, pp. 21-35
- R. Tutt, Realism and artifice in Jean Renoir's *THE SOUTHERNER*, pp. 36-55
- R. Perlmutter, Peter Greenaway: an inter-review, pp. 56-63

Vol. 8, nr. 3, zomer 1989

- J. Maxfield, 'Now it's dark': the child's dream in *BLUE VELVET*, pp. 2-17
- R. Hill, Small things considered: *RAISING ARIZONA* and *OF MICE AND MEN*, pp. 18-27
- C. Askren, Moon games in Godard's *JE VOUS SALUE, MARIE*, pp. 28-39
- J. Telotte, Annual bibliography of film studies - 1988 (artikelen ingedeeld naar onderwerp), pp. 40-69

Revue du Cinéma (La)

Nr. 434, januari 1988

– F. Chevassu, George Franju. Franju l'insolte (met filmografie), pp. 67-78

Nr. 437, maart 1988

– M. Tessier, Cinéma chinois, pp. 55-62

Nr. 438, april 1988

– Vier artikelen met als thema 'Retour au Viet-nam', pp. 50-72

Nr. 440, juli-augustus 1988

– Y. Alion, Bernard Blier, pp. 73-90

Nr. 444, december 1988

– B. Noel, La couleur. La portée créatrice de la couleur à l'écran (kleur in film en inkleuring van film), pp. 52-60

Screen

Vol. 30, nr. 1-2, winter-lente 1988-1989

Special: 'Television in the third age'. Deregulation/Reregulation?, pp. 2-143

– J. Palmer, Enunciation and comedy: KIND HEARTS AND CORONETS, pp. 144-158

– M. Roth, Slap-happiness: the erotic contract of HIS GIRL FRIDAY, pp. 160-175

Vol. 30, nr. 3, zomer 1989: Indian and European melodrama

– R. Abel, Scenes from domestic life in early French cinema, pp. 4-28

– R. Vasudevan, The melodramatic mode and the commercial Hindi cinema, pp. 29-50

– G. Vincendeau, Melodramatic realism: on some French women's films in the 1930's, pp. 51-65

Vol. 30, nr. 4, herfst 1989: Over the borderlines: questioning national identities

– D. Morley & K. Robins, Spaces of identity: communications technologies and the reconfiguration of Europe, pp. 10-35

– A. Higson, The concept of national cinema, pp. 36-47

– Z. Pick, The dialectical wanderings of exile, pp. 48-65

Wide Angle

Vol. 11, nr. 1, 1989

Special: 'Television apparatuses', 66 pag.

Vol. 11, nr. 2, 1989: Chinese film

- E. Yan, Cultural and economic dislocation: filmic phantasies on Chinese women in the 1980s, pp. 6-21
- M. Ning, The textual and critical difference of being radical: reconstructing Chinese leftist films of the 1930s, pp. 22-31
- Y. Wang, The cinematic other and the cultural self? Decentering the cultural identity on cinema, pp. 32-39
- A. Kaplan, Problematizing cross-cultural analysis: the case of women in the recent Chinese cinema, pp. 40-50

Vol. 11, nr. 3, 1989: Asian film

- S. Nugren, Reconsidering modernism: Japanese film and the postmodern context, pp. 6-15
- D. Davis, Back to Japan: militarism and monumentalism in prewar Japanese cinema, pp. 16-25
- S. Dickey, Accommodation and resistance: expression of working-class values through Tamil cinema, pp. 26-32
- E. Shohat, Anomalies of the national: representing Israel/Palestine, pp. 33-41
- J. Kwok Wah Lan, Towards a cultural understanding of cinema: a comparison of contemporary films from the People's Republic of China and Hongkong, pp. 42-49

Vol. 11, nr. 4, 1989: Spectacle & excess

- B. Klinger, Much ado about excess: genre, mise-en-scène, and the woman in *WRITTEN ON THE WIND*, pp. 4-22
- N. Browne, American film theory in the silent period: orientalism as an ideological form, pp. 23-31
- J. Doniol-Valcroze, Samson, Cecil and Delilah (*SAMSON AND DELILAH*, 1951), pp. 32-41
- L. Kipnis, 'The phantom twitchings of an amputated limb': sexual spectacle in the past-colonial epic, pp. 42-51
- A. Kuhn, The body and cinema: some problems for feminism, pp. 52-61

Samenstelling: Daan Hertogs