

Buitenlandse tijdschriften

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

Film History

Vol. 4, nr. 4, 1990

- I. Jarvie, The postwar economic foreign policy of the American film industry: Europe 1945-1950, pp. 277-288
- N. Medley, Fritz Lang outfoxed: the German genius as contract employee, pp. 289-304
- M. Langer, Regionalism in Disney animation: pink elephants and Dumbo, pp. 305-321
- S. Phipps, THE NIGHTINGALE and the beginnings of the Alco Film Corporation (film uit 1914), pp. 323-335
- R. Merritt, D.W. Griffith's INTOLERANCE: reconstructing an unattainable text, pp. 337-375

Journal of Popular Film & Television

Vol. 18, nr. 1, lente 1990: Psychoanalysis and cinema

- H. Greenberg, Introduction: celluloid and psyche, pp. 3-5
- K. Gabbard & G. Gabbard, Play it again, Sigmund: psychoanalysis and the classical Hollywood text (over CASABLANCA), pp. 6-17
- J. Conlon, Making love, not war: the soldier male in TOP GUN and COMING HOME, pp. 18-27
- J. Beebe, The notorious postwar psyche (Hitchcocks NOTORIOUS), pp. 28-35
- I. Schneider, Deus ex animo, or why a doc?, pp. 36-39

Vol. 18, nr. 2, zomer 1990

- R. Selcer, Home sweet movies: from Tara to Oz and home again (GONE WITH THE WIND en THE WIZARD OF OZ), pp. 52-63
- S. Curley & F. Wetta, War film bibliography, pp. 72-79

Vol. 18, nr. 3, herfst 1990

- E. Guerrero, AIDS as monster in science fiction and horror cinema, pp. 86-93
- S. Carter, Avatars of the turtles (science-fiction film), pp. 94-102
- B. Shapiro, Universal truths: cultural myths and generic adaptation in 1950s science fiction films, pp. 103-111
- M. Frank, Unchained. Perspectives on change ('odd-couple' films als THE DEFIANT ONES en TWINS), pp. 122-129

Vol. 18, nr. 4, winter 1991

- P. Parshall, DIE HARD and the American mythos, pp. 134-144
- R. Trites, Disney's sub/version of Andersen's THE LITTLE MERMAID, pp. 145-152
- V. Sperling, Peeking behind the celluloid curtain: Glasnost and explicit sex in the Soviet Union, pp. 154-163
- H. Greenberg, Raiders of the lost text: remaking as contested homage in ALWAYS, pp. 164-171
- Steven Spielberg: a celebration (door verschillende auteurs), pp. 172-178

Literature/Film Quarterly

Vol. 18, nr. 1, 1990: BLADE RUNNER issue

- R. Morrison, CASABLANCA meets STAR WARS: the Blakean dialectics of BLADE RUNNER, pp. 2-10
- J. Slade, Romanticizing cybernetics in Ridley Scott's BLADE RUNNER, pp. 11-18
- W. Kolb, BLADE RUNNER: an annotated bibliography, pp. 19-64

Vol. 18, nr. 2, 1990: Silent cinema

- J. Leondopoulos, Lost in a climate of opinion: INTOLERANCE revisited, pp. 70-75
- W. Drew, D.W. Griffith's ORPHANS OF THE STORM: a reevaluation, pp. 76-86
- J. Martin, Film out of theatre: D.W. Griffith, BIRTH OF A NATION and the melodrama THE CLANSMAN, pp. 87-95
- T. Dean, The flight of McTeague's soul-bird: thematic differences between Norris's *McTeague* and von Stroheim's GREED, pp. 96-102
- S. Hauer, The sources of Fritz Lang's DIE NIBELUNGEN (aanvulling in vol. 18, nr. 4, pp. 278-279), pp. 103-110
- G. Kurman, SCARLET STREET: a 'remake' with a key, pp. 111-115 (aanvulling in vol. 18, nr. 4, pp. 278-279), pp. 96-102

- W. McBride, *Dracula and Mephistopheles* – shyster vampires, pp. 116–121
- J. Davis, 'Still the same old story': the refusal of time to go by in *CASABLANCA* (vervolg in *vol. 18, nr. 4*, pp. 275–276), pp. 122–126

Vol. 18, nr. 3, 1990: Cult movies, genre films

- T. Leitch, *Twice-told tales: the rhetoric of the remake*, pp. 138–149
- D. Sanjek, *Fans' notes: the horror film fanzine*, pp. 150–159
- J. Lindroth, *Down the yellow-brick road: two Dorothys and the journey of initiation in dream and nightmare* (*THE WIZARD OF OZ en BLUE VELVET*), pp. 160–166
- J. Preston, *Dantean imagery in BLUE VELVET*, pp. 167–172
- C. Pellow, *BLUE VELVET once more*, pp. 173–178
- B. Grant, *When worlds collide: THE COOL WORLD* (1963, Shirley Clarke), pp. 179–187
- P. Budra, *Rambo in the garden: The POW-film as pastoral* (*Prisoner Of War*), pp. 188–192
- R. Cormier, *The closed society and its friends: Plato's Republic and Lucas's THX 1138*, pp. 193–197
- J. Cobbs, *ALIEN as an abortion parable*, pp. 198–201
- D. McReynolds, *Taking care of things: evolution in the treatment of a western theme, 1947–1957*, pp. 202–208

Vol. 18, nr. 4, 1990: Foreign cinema

- R. Brown, *Serialism in Robbe-Grillet's L'EDEN ET APRÈS: the narrative and its doubles*, pp. 210–220
- J. Fawell, *Sound and silence, image and visibility in Jacques Tati's MON ONCLE*, pp. 221–229
- D. Towner, *Antione Doinel and the Zoetrope*, pp. 230–235 (het hoofdpersoonage uit Truffaut-films)
- C. Hall, *A different drummer: THE TIN DRUM, film and novel* (over *DER BLECHTROMMEL*), pp. 236–244
- W. Watson, *'Sexuality wanders dark paths': Fassbinder's romanticization of BERLIN ALEXANDERPLATZ*, pp. 245–250
- C. Helmetag, *'...Of men and angels': literary allusions in Wim Wender's THE WINGS OF DESIRE (DER HIMMEL ÜBER BERLIN)*, pp. 251–254
- M. Mills, *The three faces of MEPHISTO: film, novel, reality*, pp. 255–262
- A. Hickling-Hudson, *White construction of black identity in Australian films about Aborigine people*, pp. 263–274

Postscript

Vol. 10, nr. 1, herfst 1990

- J. Telotte, Film and/as technology: an introduction, pp. 3–8
- J. Francavilla, Ellison wonderland: Harlan Ellison interviewed (scenarist van science-fiction films), pp. 9–20
- R. Neupert, Exercising color restraint: technicolor in Hollywood, pp. 21–29
- J. Hoffman, The discourse of 'special effects' cinematography in the silent American cinema, pp. 30–49
- V. Sobchack, Toward a phenomenology of cinematic and electronic presence: the scene of the screen, pp. 50–59
- B. Landon, Rethinking science fiction film in the age of electronic (re)production: on a clear day you can see the horizon of invisibility, pp. 60–71

Vol. 10, nr. 2, winter 1991: Feminist film criticism

- K. Woodward, Feminist film criticism: an introduction, pp. 3–4
- L. Fisher, Lifestyles of the rich and famous: IMITATION OF LIFE, pp. 5–13
- M. Landy, THEY WERE SISTERS: the British woman's film, pp. 14–25
- J. Dagle, Effacing race: the discourse on gender in DIVA, pp. 26–35
- G. Marchetti, White knights in Hong Kong: race, gender, and the exotic in LOVE IS A MANY-SPLENDORED THING and THE WORLD OF SUZIE WONG, pp. 36–49
- P. Beauvais, Lizzie Borden's WORKING GIRLS: interpretation and the limits of ideology, pp. 50–63
- K. Woodward, Female naming: the emergence of a second story in IT SHOULD HAPPEN TO YOU, pp. 64–76

Quarterly Review of Film and Video

Vol. 12, nr. 1-2, 1990: Parody

- R. Gottesman, Film parody: an immodest proposal, pp. 1–3
- J. Rush, Who's in on the joke: parody as hybridized narrative discourse, pp. 5–12
- D. Harris, Camping with Lady Divine: star persona and parody, pp. 13–22
- W. Simon, Welles: Bakhtin: parody, pp. 23–28
- S. Mamber, Parody, intertextuality, signature: Kubrick, De Palma, and Scorsese, pp. 29–35
- R. Perlmutter, ZELIG according to Bakhtin, pp. 37–47

- A. Horton, Bakhtin, carnival triumph and cinema: Brono Barreto's *DONA FLOR AND HER TWO HUSBANDS* and Dusan Makavejev's *INNOCENCE UNPROTECTED* reconsidered, pp. 49–62
- A. Lopez, Parody, underdevelopment, and the new Latin American cinema, pp. 63–71
- M. Kinder, Ideological parody in the new German cinema reading *THE STATE OF THINGS*, *THE DESIRE OF VERONIKA VOSS*, and *GERMANY PALE MOTHER* as postmodernist rewritings of *THE SEARCHERS*, *SUNSET BOULEVARD*, and *BLONDE VENUS* (*OVER DER STAND DER DINGE, DIE SEHNSUCHT DER VERONIKA VOSS EN DEUTSCHLAND BLEICHE MUTTER*), pp. 73–103
- K. Kovacs, Parody as 'countersongs' in Saura and Godard, pp. 105–124
- L. Hutcheon, An epilogue: postmodern parody: history, subjectivity and ideology, pp. 125–133
- J. Dane, An overview of directions in contemporary criticism of literary parody, pp. 135–139

Vol 12, nr. 3, 1990: Phenomenology in film and television

- F. Tomasulo, Philosophy and media theory – an introduction, pp. 1–8
- A. Casebier, The phenomenology of Japanese cinema: a Husserlian intervention in the theory of cinematic representation, pp. 9–19
- V. Sobchack, The active eye: a phenomenology of cinematic vision, pp. 21–36
- H. Stadler, Film as experience: phenomenological concepts in cinema and television studies, pp. 37–50
- L. Singer, Eye/mind/screen: toward a phenomenology of cinematic scopophilia, pp. 51–67
- G. Studlar, Reconciling feminism and phenomenology: notes on problems and possibilities, texts and contexts, pp. 69–78
- J. Nelson, The dislocation of time: a phenomenology of television reruns, pp. 79–92
- S. Lipkin, Technology as ontology: a phenomenological approach to video image resolution, pp. 93–98
- F. Tomasulo, Selected bibliography: phenomenology and film, pp. 99–101

Vol. 12, nr. 4, 1990

- K. Rowe, Class and allegory in Jameson's film criticism, pp. 1–18
- P. Powrie, Film-form-mind: the Hegelian follies of Roger Gilbert-Lecomte, pp. 19–32
- A. Sreberny-Mohammadi & A. Mohammadi, Hegemony and resistance: media politics in the Islamic Republic of Iran, pp. 33–59
- P. Aufderheide, Latin American cinema and the rhetoric of cultural nationalism: controversies at Havana in 1987 and 1989, pp. 61–76

Nr. 25, lente 1990: Exhibition / Conditions of reception

- D. Gomery, Thinking about motion picture exhibition, pp. 3–11
- G. Waller, Situating motion pictures in the prenickelodeon period: Lexington, Kentucky, 1897–1906, pp. 12–28
- J. Gaines, From elephants to Lux soap: the programming and ‘flow’ of early motion picture exploitation, pp. 29–43
- R. Arnold, Film space/Audience space: notes toward a theory of spectatorship, pp. 44–52
- S. Ohmer, Female spectatorship and women’s magazines: Hollywood, ‘Good Housekeeping’, and World War II, pp. 53–68
- E. Draper, ‘Controversy has probably destroyed forever the context’: THE MIRACLE and movie censorship in America in the fifties, pp. 69–79
- D. Streible, The literature of film exhibition: a bibliography on motion picture exhibition and related topics, pp. 80–119

Nr. 26, herfst 1990: Sound comedy

- H. Jenkins III, ‘Fifi was my mother’s name!’: anarchistic comedy, the vaudeville aesthetic and DIPLOMANIACS (film uit 1933), pp. 3–27
- J. Groch, What is a Marx brother?: critical practice, industrial practice and the notion of the comic auteur, pp. 28–41
- M. Selig, THE NUTTY PROFESSOR: a ‘problem’ in film scholarship, pp. 42–56
- F. Krutnik, The faint aroma of performing seals: the ‘nervous’ romance and the comedy of sexes, pp. 57–72
- W. Paul, The rise and fall of animal comedy, pp. 73–86

Wide Angle

Vol. 12, nr. 1, januari 1990: The other Fassbinder

- M. Haralovich, The sexual politics of THE MARRIAGE OF EVA BRAUN (over DIE EHE DER MARIA BRAUN), pp. 6–16
- D. Hartsough, Cine-feminism renegotiated: Fassbinder’s ALI as interventionist cinema (over ANGST ESSEN SEELE AUF), pp. 18–29
- T. Elsaesser, BERLIN ALEXANDERPLATZ. Franz Biberkopf’/s/exchanges, pp. 30–43
- J. Shattuc, R.W. Fassbinder’s confessional melodrama towards historicizing melodrama within the art cinema, pp. 44–59
- C. Thomsen, The doubled individual, pp. 60–65

Vol. 12, nr. 2, april 1990: Bad taste

- A. Lawrence, The aesthetics of the image: the hanging of colonel Higgins: a CBS newsbreak (1989 in Libanon), pp. 6–11

- C. Acland, Tampering with the inventory: colorization and popular histories (over het inkleuren van films), pp. 12–20
- K. Glynn, Tabloid television's transgressive aesthetic: A CURRENT AFFAIR and the 'shows that taste forgot' (controversiële nieuws-show), pp. 22–44
- V. Kepley, The Weaver years at NBC (eerste helft jaren vijftig), pp. 46–63
- M. Hilmes, Where everybody knows your name: CHEERS and the mediation of cultures, pp. 64–73

Vol. 12, nr. 3, juli 1990: The place of film analysis in film history

- T. Gunning, Film history and film analysis: the individual film in the course of time, pp. 4–19
- P. Rosen, Disjunction and ideology in a preclassical film: A POLICEMAN'S TOUR OF THE WORLD (over TOUR DU MONDE D'UN POLICIER, 1906), pp. 20–36
- S. Hake, Architectural hi/stories: Fritz Lang and THE NIBELUNGS (over DIE NIBELUNGEN), pp. 38–57
- C. Wolfe, Vitaphone shorts and THE JAZZ SINGER, pp. 58–78
- M. Smith, Technological determination, aesthetic resistance or A COTTAGE ON DARTMOOR: goat-gland talkie or masterpiece? (Britse geluidsfilm, 1929), pp. 80–97
- C. Mirza, The collective spirit of revolt: an historical reading of HOLIDAY (G. Cukor, 1938), pp. 98–116

Vol. 12, nr. 4, oktober 1990: Contemporary Soviet cinema

- V. Kepley, Introduction, pp. 4–7
- A. Lawton, Soviet cinema four years later, pp. 8–25
- H. Eagle, The indexicality of LITTLE VERA and the end of socialist realism, pp. 26–37
- A. Horton, 'Nothings worth living for': Soviet youth and the documentary movement, pp. 38–46
- J. Christensen, Fathers and sons at the Georgian Film Studio, pp. 48–60
- E. Stishova, 'Passions over COMMISSAR', pp. 62–75
- A. Batchan, Andrei Plakhov and the work of the Conflicts Commission: an interview, pp. 76–80

Samenstelling: Daan Hertogs