

Film Studies From Princeton

Chaplin and American Culture

The Evolution of a Star Image

Charles J. Maland

This is the first book focusing on the relationship between Chaplin and American society—a discussion of the cultural sources of the on-and-off, love-and-hate affair between Chaplin and the American public that was perhaps the stormiest in the history of American stardom. Charles Maland traces the ups and downs of Chaplin's "star image" from 1913, when he began his movie career at Mack Sennett's Keystone Studio, to the 1980s, when his "Charlie" figure emerged in an advertising campaign for personal computers. Examining the interplay between Chaplin's reputation and the vicissitudes of the American political and social climate, the book analyzes the cultural forces that led to the spectacular growth of his popularity, to the even more dramatic collapse of his reputation and his twenty-year exile in Switzerland, and finally to his restored prestige.

36 halftones. Cloth: \$29.95 ISBN 0-691-09440-3

American Film Melodrama

Griffith, Vidor, Minnelli

Robert Lang

"The difficulty for men or the impossibility for women

of living up to patriarchal society's ideal order is the very stuff of melodrama," writes Robert Lang in this daring work on what the author sees as the central genre of American film. Lang traces the development of melodrama in the first fifty years of the American cinema by offering detailed interpretations of Griffith's Way Down East, The Mother and the Law, and Broken Blossoms; Vidor's The Crowd, Stella Dallas, and Ruby Gentry; and Minnelli's Madame Bovary, Some Came Running, and Home from the Hill.

21 stills.

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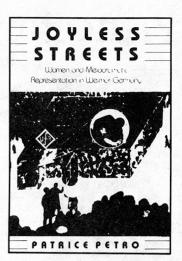
Women and Melodramatic Representation in Weimar Germany

Patrice Petro

Patrice Petro challenges the conventional assessment of German film history, which sees classical films as responding solely to male anxieties and fears. Exploring the address made to women in melodramatic films and in popular illustrated magazines, she shows how Weimar Germany had a commercially viable female audience, fascinated with looking at images that called traditional representations of gender into question.

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Allegories of Cinema

American Film in the Sixties

David E. James

From Stan Brakhage and Andy Warhol to the underground cinema and political films, David James gives a thorough account of the growth, development, and decay of nonstudio film practices in the United States between the late fifties and the mid-seventies. Unlike other scholars who discuss these practices as totally separate from Hollywood, James argues that they were developed in various kinds of dialogue or negotiation with the commercial film industry.

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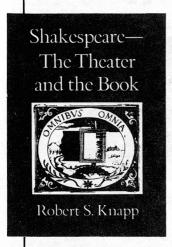
Film Tradition and Women's Cinema

Lucy Fischer

Do films made by women comprise a "counter-cinema" radically different from the dominant tradition? Feminist film critics contend that women filmmakers do present from a distinctive vision, or "countershot," and Lucy Fischer argues persuasively for this view. In rich detail this book relates the idea of a counter-cinema to theories of intertextuality and locates it in the broad context of recent feminist film, literary, and art criticism. What emerges is a fascinating picture of a women's film tradition that not only addresses but reworks and remakes the mainstream cinema. 25 stills. Paper: \$12.95 ISBN 0-691-00605-9 Cloth: \$39.50 ISBN 0-691-04756-1 Not available in the British Commonwealth and Europe.



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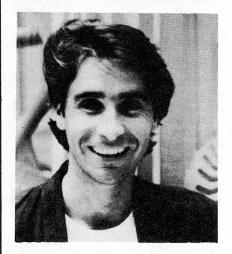
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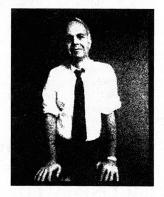
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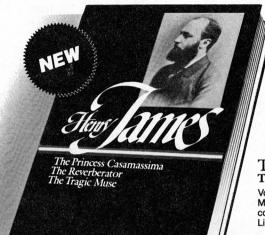
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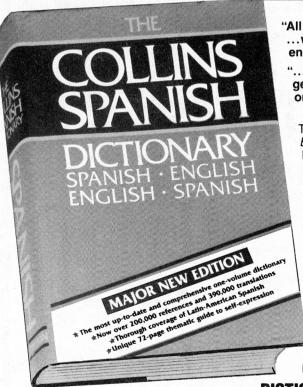
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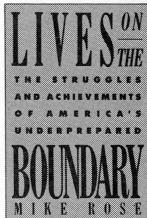
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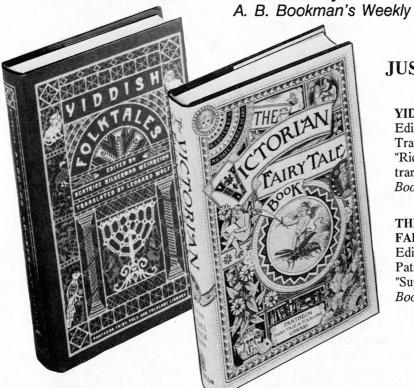


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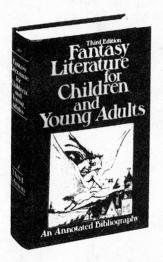
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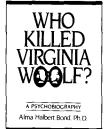
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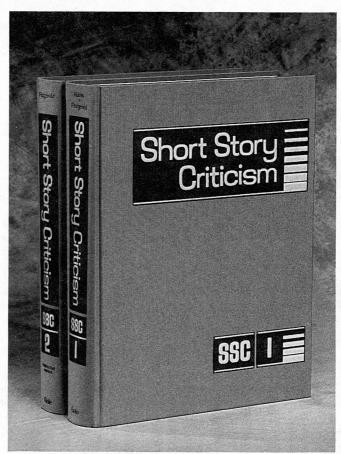
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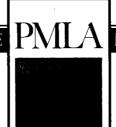


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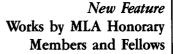
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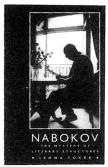
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