

BIBLIOGRAPHY

- Allen, M. (1998) 'From *Bwana Devil* to *Batman Forever*: technology in contemporary Hollywood cinema', in S. Neale and M. Smith (eds) *Contemporary Hollywood Cinema*. London and New York: Routledge, 109–29.
A useful account of technological developments from widescreen to CGI.
- Altman, R. (1999) *Film/Genre*. London: British Film Institute.
An extensive survey and re-evaluation of genre criticism.
- Annan, D. (1975) *Catastrophe: The End of the Cinema?* New York: Bounty Books.
Mainly illustrative but with some very good details about the history of the disaster genre.
- Arroyo, J. (1998) 'Massive Attack', *Sight and Sound*, 8, 2, 16–19.
James Cameron's *Titanic* in the context of recent action/spectacle cinema.
- ____ (2000) (ed.) *Action/Spectacle Cinema: A Sight and Sound Reader*. London: British Film Institute.
A variety of articles and reviews on recent action/spectacle cinema.
- Babington, B. and P. W. Evans (1993) *Biblical Epics: Sacred Narrative in the Hollywood Cinema*. Manchester: Manchester University Press.
A useful introduction to biblical epics with several arguments relating to disaster and spectacle.
- Balio, T. (1993) *Grand Design: Hollywood as a Modern Business Enterprise, 1930–1939*. New York: Scribner's.
An extensive analysis of production trends in the 1930s.
- Barker, M. (2000) *From Antz to Titanic: Reinventing Film Analysis*. London: Pluto Press.
Contains useful chapters on *Deep Impact* and *Titanic*.
- Barkun, M. (1974) *Disaster and the Millennium*. New Haven, CT and London: Yale University Press.
A wide-ranging account of disaster and millenarianism.
- Benjamin, M. (1998) *Living at the End of the World*. London: Macmillan.
Historical perspectives on the end of the world, from the Book of Revelation to Waco.
- Bernstein, M. (1999) "'Floating Triumphantly": The American Critics on *Titanic*', in K. S. Sandler and G. Studlar (eds) *Titanic: Anatomy of a Blockbuster*. New Brunswick, NJ: Rutgers University Press, 14–28.
A survey of *Titanic* reviews with particular emphasis on comparisons with epics.
- Cook, P. and M. Bernink (1999) (eds) *The Cinema Book* (2nd edn.). London: British Film Institute.
An extremely useful guide to historical and contemporary approaches to film. Very good, in particular, on genre, technology and the New Hollywood.
- Cubitt, S. (1999) '*Le reel, c'est l'impossible*: the sublime time of special effects', *Sight and Sound*, 9, 7, 123–30.
Introduction to a special edition of *Sight and Sound* devoted to recent special effects technologies.
- Davis, M. (1999) *Ecology of Fear: Los Angeles and the Imagination of Disaster*. New York: Vintage.
Riot, earthquakes, floods and fire in the City of Angels. Particularly good on LA-based disaster movies as a form of 'denial'.
- Dixon, W. W. (1999) *Disaster and Memory: Celebrity Culture and the Crisis of Hollywood Cinema*. New York: Columbia University Press.
A polemical account of the current state of the 'Dominant Cinema', in particular focusing on disaster as represented in film and by the media.
- ____ (2003) *Visions of the Apocalypse: Spectacles of Destruction in American Cinema*. London and New York: Wallflower Press.
See, in particular, Chapter 2: 'Invasion USA'.
- ____ (2004) (ed.) *Film and Television After 9/11*. Carbondale: Southern Illinois University Press.
A comprehensive collection of essays devoted to the cultural impact of 9/11.
- Drosnin, M. (1997) *The Bible Code*. London: Orion.
Best-selling millennial merchandise. A whole history of disaster as mathematically encoded in the Bible, with the final end of the world predicted for

- 2006, 2010 or 2012...
- Durgnat, R. (1977) 'Epic, Epic, Epic, Epic, Epic', in B. K. Grant (ed.) *Film Genre: Theory and Criticism*. Metuchen, NJ and London: Scarecrow Press, 108–17.
Particularly good on biblical and Roman epics.
- Dyer, R. (1975) 'American Cinema in the '70s: *The Towering Inferno*', *Movie*, 21, 30–3.
Succinct analysis of the film's appeal, particularly focusing on its use of stars.
- ____ (1998) *Stars: New Edition*. London: British Film Institute.
Updated version of Dyer's 1979 classic, with a supplementary chapter by Paul McDonald.
- Feil, K. (2005) *Dying for a Laugh: Disaster Movies and the Camp Imagination*. Middletown, CT: Wesleyan University Press.
An interesting, entertaining and up-to-date account of the disaster genre.
- Freer, I. (1998) 'Hard Rock Cachet', *Empire*, 108, 98–103.
An account of *Deep Impact* in the context of 'millennial madness', scientific observations of approaching asteroids and the impending competition of *Armageddon*.
- Gertner, R. (1970) 'Airport', *Motion Picture Herald*, 240, 8, 379.
Airport as good old-fashioned entertainment.
- Gross, L. (1995) 'Big and Loud', *Sight and Sound*, 5, 8, 7–10.
Succinct account and defence of action movies. Features some very good comparisons with disaster movies.
- Heyer, P. (1995) *Titanic Legacy: Disaster as Media Event and Myth*. Westport, CT and London: Praeger.
An informative, wide-ranging account of the Titanic disaster.
- Hollings, K. (1998) 'Gojira mon amour', *Sight and Sound*, 8, 7, 20–3.
Charts the origins and development of the Japanese Godzilla movies.
- Hollows, J. and M. Jancovich (eds) (1995) *Approaches to Popular Film*. Manchester: Manchester University Press.
Extremely useful chapters on the Hollywood film industry, genre and star studies.
- Holliss, R. (1996) 'E – Effects', *Sight and Sound*, 6, 10, 26–30.
Succinct account of major developments in visual and special effects, beginning with earth, air, fire and water effects in disaster movies.
- Howells, R. (1999) *The Myth of the Titanic*. Basingstoke: Macmillan.
Follows the history and mythology through to resurgent interest brought about by Cameron's film.
- Huggett, R. (1997) *Catastrophism: Asteroids, Comets, and Other Dynamic Events in Earth History*. London and New York: Verso.
Everything from the death of the dinosaurs to Shoemaker-Levy.
- Jancovich, M. (1996) *Rational Fears: American Horror in the 1950s*. Manchester: Manchester University Press.
Explores the move from 'invasion' to 'alienation' in horror and science fiction B-movies of the 1950s.
- Jeffords, S. (1993) 'Can Masculinity be Terminated?', in S. Cohan and I. R. Hark (eds) *Screening the Male: Exploring Masculinities in Hollywood Cinema*. London and New York: Routledge, 245–262.
A good introduction to the 1980s/90s action hero.
- ____ (1994) *Hard Bodies: Hollywood Masculinity in the Reagan Era*. New Brunswick, NJ: Rutgers University Press.
Comprehensive development of arguments relating to the Reagan/Bush action hero.
- Kaplan, F. (1975) 'Riches from Ruins', *Jump Cut*, 6, 3–4.
Lucid account of the box-office appeal of the 1970s disaster cycle, in particular *The Towering Inferno* and *Earthquake*.
- Keller, A. (1999) "'Size Does Matter": Notes on *Titanic* and James Cameron as Blockbuster Auteur', in K. S. Sandler and G. Studlar (eds) *Titanic: Anatomy of a Blockbuster*. New Brunswick, NJ: Rutgers University Press, 132–54.
A pithy and understanding account of *Titanic* as blockbuster.
- Kerameos, A. and D. Sharp (1998) *Disaster Movies: Information Source Pack*. London: British Film Institute.
A useful guide to research.
- Kermode, F. (1967) *The Sense of an Ending: Studies in the Theory of Fiction*. Oxford: Oxford University Press.
Examines the narrative appeal of notions of apocalypse.
- King, G. (2000) *Spectacular Narratives: Hollywood in the Age of the Blockbuster*. London: I. B. Tauris.
A lively and engaging defence of the mayhem inflicted on narrative by Hollywood.
- ____ (2002) *New Hollywood Cinema: An Introduction*. London: I. B. Tauris.
A lucid and comprehensive account of the history and development of New Hollywood Cinema.
- ____ (2005) (ed.) *The Spectacle of the Real: From Hollywood to Reality TV and*

- Beyond*. Bristol: Intellect.
- See, in particular, Part I, 'Spectacle, Ideology, Catastrophe' for a number of informative articles on 9/11.
- Kramer, P. (1999) 'Women First: *Titanic*, Action-Adventure Films, and Hollywood's Female Audience', in K. S. Sandler and G. Studlar (eds) *Titanic: Anatomy of a Blockbuster*. New Brunswick, NJ: Rutgers University Press, 108–31.
- Very good account of action-adventure films as applied through to recent action heroines and *Titanic*.
- ____ (2005) *The New Hollywood: From Bonnie and Clyde to Star Wars*. London: Wallflower Press.
- A lucid account of 'early' New Hollywood cinema.
- Lubin, D. M. (1999) *Titanic*. London: British Film Institute.
- A comprehensive account and defence of the film.
- Madsen, A. (1975) *The New Hollywood: American Movies in the 1970s*. New York: Thomas Crowell.
- A contemporary account of the New Hollywood with good details about the major industrial shifts of the time.
- Maltby, R. (1995) *Hollywood Cinema: An Introduction*. Oxford: Blackwell.
- Comprehensive historical overview; particularly good on Hollywood's 'commercial aesthetic'.
- McClure, K. (1996) *The Fortean Times Book of the Millennium*. London: John Brown.
- Aliens, apocalypse and all manner of strange phenomena.
- Neale, S. (2000) *Genre and Hollywood*. London and New York: Routledge.
- Excellent survey and re-evaluation of genre studies.
- Neale, S. and M. Smith (1998) (eds) *Contemporary Hollywood Cinema*. London and New York: Routledge.
- A collection of articles devoted to key aspects of contemporary Hollywood cinema. Strong on commercial and technological considerations.
- Negra, D. (1999) 'Titanic, Survivalism, and the Millennial Myth', in K. S. Sandler and G. Studlar (eds) *Titanic: Anatomy of a Blockbuster*. New Brunswick, NJ: Rutgers University Press, 220–38.
- Interesting and useful comparisons with other millennial movies.
- Newman, K. (1999) *Millennium Movies: End of the World Cinema*. London: Titan.
- The cinematic story of 'destruction, desolation and devastation', particularly good on science fiction.
- Pierson, M. (1999) 'CGI effects in Hollywood science-fiction cinema 1989–95: the wonder years', *Sight and Sound*, 9, 7, 158–76.
- A very good account of the 'early years' of CGI.
- ____ (2002) *Special Effects: Still In Search Of Wonder*. New York: Columbia University Press.
- Comprehensive and lucid account of special effects as particularly applied through to developments in CGI.
- Pirie, D. (1996) 'Wave Theory', *Sight and Sound*, 6, 9, 26–7.
- An interesting account of generic waves in relation to action, science fiction and disaster movies in 1996.
- Radford, T. (1990) *The Crisis of Life on Earth: Our Legacy from the Second Millennium*. Wellingborough: Thorsons.
- Presents useful environmental perspectives.
- Roddick, N. (1980) 'Only the Stars Survive: Disaster Movies in the Seventies', in D. Brady (ed.) *Performance and Politics in Popular Drama: Aspects of Popular Entertainment in Theatre, Film and Television 1800–1976*. Cambridge: Cambridge University Press, 243–69.
- The most succinct and comprehensive treatment of 1970s disaster movies.
- Rogin, M. (1998) *Independence Day*. London: British Film Institute.
- An overtly political account of an overtly ideological film which turns disaster into entertainment.
- Ryan, F. (1996) *Virus X: Understanding the Real Threat of the New Pandemic*. London: HarperCollins.
- Focuses particularly on AIDS and the Ebola virus.
- Ryan, M. and D. Kellner (1988) *Camera Politica: The Politics and Ideology of Contemporary Hollywood Film*. Bloomington and Indianapolis: Indiana University Press.
- See, in particular, Chapter 2: 'Crisis Films'.
- Schatz, T. (1993) 'The New Hollywood', in J. Collins (ed.) *Film Theory Goes to the Movies*. London and New York: Routledge, 19–35.
- A succinct account of the various types of New Hollywood film.
- Seed, D. (1999) *American Science Fiction and the Cold War*. Edinburgh: Edinburgh University Press.
- Particularly good on 1950s and 1960s science fiction B-movies.
- Shaffer, L. (1973) 'The Good Dumb Film', *Film Comment*, 9, 5, 52–5.
- Examines the essence of *The Poseidon Adventure*.
- Shone, T. (1998) 'Rock Bottom', *The Sunday Times* 'Culture' Supplement, 9 August, 4–5.

- A scathing review of *Armageddon*.
- Sontag, S. (1965) 'The Imagination of Disaster', in *Against Interpretation, and Other Essays*. London: Andre Deutsch, 209–25.
An excellent starting point. The attraction and ultimate failure of spectacle in science fiction B-movies of the 1950s and 1960s.
- Strick, P. (1998) 'Deep Impact', *Sight and Sound*, 8, 7, 39–40.
Deep Impact as feel-good disaster movie.
- Stringer, J. (2003) (ed.) *Movie Blockbusters*. London and New York: Routledge.
Contains a number of very useful essays on recent commercial and technological developments in Hollywood cinema.
- Svetkey, B. (1997) 'Lava is a many-splendored thing', *Entertainment Weekly* (25 April). On-Line. Available at: <http://www.britannica.com/bcom/magazine/article/0,5744,13869,0.html>.
A very good account of *Volcano* in relation to the 1990s disaster cycle.
- Tasker, Y. (1993) 'Dumb Movies for Dumb People: Masculinity, the body, and the voice in contemporary cinema', in S. Cohan and I. R. Hark (eds) *Screening the Male: Exploring Masculinities in Hollywood Cinema*. London and New York: Routledge, 230–44.
A very good introduction to action movies, masculinity and the body, focusing on *Die Hard*.
- _____. (1993b) *Spectacular Bodies: Gender, Genre and the Action Cinema*. London and New York: Routledge.
Masculinity as spectacle and strong on the action genre as a whole.
- Taubin, A. (1996) 'Playing It Straight', *Sight and Sound*, 6, 8, 6–7.
A succinct and comprehensive political reading of *Independence Day*.
- Tunney, T. (1997) 'Volcano', *Sight and Sound*, 7, 10, 62–3.
Very good comparisons and contrasts between *Earthquake* and *Volcano*.
- Walker, J. (ed.) (2000) *Halliwel's Film Guide* (16th edn.). London: HarperCollins.
Cantankerous film guide with choice quotes from contemporaneous reviews.
- Wollen, P. (1992) 'Delirious Projections', *Sight and Sound*, 2, 8, 24–7.
Explores cinema's fascination with the city.
- Wood, R. (1986) *Hollywood from Vietnam to Reagan*. New York: Columbia University Press.
Political account of Hollywood cinema from the 1960s to the 1980s.
- Wyke, M. (1997) *Projecting the Past: Ancient Rome, Cinema and History*. London and New York: Routledge.
Good chapters on *Quo Vadis?* and *The Last Days of Pompeii*.

- Yacowar, M. (1977) 'The Bug in the Rug: Notes on the Disaster Genre', in B. K. Grant (ed.) *Film Genre: Theory and Criticism*. Metuchen, NJ and London: Scarecrow Press, 90–107.

An exhaustive and invaluable introduction to the history of the genre.

Useful Websites

- The Internet Movie Database – <http://www.imdb.com>
Production details, cast lists, box-office figures and synopses of virtually every film ever made.
- Disaster Online – <http://www.disasteronline.com>
The central resource for details about disaster movies old, new, classic and hybrid.
- Disaster Movies – <http://www.geocities.com/Hollywood/Bungalow/7997>
A site devoted entirely to the *Airport* series, *The Poseidon Adventure*, *The Towering Inferno* and *Earthquake*.
- September 11 News – <http://www.september11news.com>
Extensive archive of news reports and images from 9/11.
- The World Health Organisation at <http://www.who.int>
A central resource for information on natural disasters and relief aid.