

CONTENTS

Acknowledgments	ix
Introduction	BILL NICHOLS 1

Part 1 HISTORICAL CRITICISM

The Stalin Myth in Soviet Cinema (with an Introduction by Dudley Andrew)	ANDRÉ BAZIN 29
Technique and Ideology: Camera, Perspective, Depth of Field	JEAN-LOUIS COMOLLI 40
Technological and Aesthetic Influences on the Development of Deep-Focus Cinematography in the United States	PATRICK OGLE 58
Sound and Color	EDWARD BUSCOMBE 83
Notes on Columbia Pictures Corporation 1926–1941	EDWARD BUSCOMBE 92
Writing the History of the American Film Industry: Warner Brothers and Sound	DOUGLAS GOMERY 109
Color and Cinema: Problems in the Writing of History	EDWARD BRANIGAN 121
Mass-Produced Photoplays: Economic and Signifying Practices in the First Years of Hollywood	JANET STAIGER 144

Part 2 GENRE CRITICISM

Tales of Sound and Fury: Observations on the Family Melodrama	THOMAS ELSAESSER 165
Minnelli and Melodrama	GEOFFREY NOWELL-SMITH 190
An Introduction to the American Horror Film	ROBIN WOOD 195
Entertainment and Utopia	RICHARD DYER 220

- Beyond *Vérité*: Emile de Antonio and the New Documentary
of the Seventies THOMAS WAUGH 233
- The Voice of Documentary BILL NICHOLS 258
- Beyond Observational Cinema DAVID MACDOUGALL 274
- The Avant-Garde: History and Theories
CONSTANCE PENLEY AND JANET BERGSTROM 287

Part 3 FEMINIST CRITICISM

- Visual Pleasure and Narrative Cinema LAURA MULVEY 303
- Towards a Feminist Film Practice: Some Theses
CLAIRE JOHNSTON 315
- Jeanne Dielman: Death in Installments* JAYNE LOADER 327
- In the Name of Feminist Film Criticism B. RUBY RICH 340
- The Right of Re-Vision: Michelle Citron's *Daughter Rite*
LINDA WILLIAMS AND B. RUBY RICH 359
- Gentlemen Consume Blondes MAUREEN TURIM 369
- The Place of Woman in the Cinema of Raoul Walsh
PAM COOK AND CLAIRE JOHNSTON 379

Part 4 STRUCTURALIST SEMIOTICS

- Signification in the Cinema PAUL SANDRO 391
- The Anatomy of a Proletarian Film: Warner's *Marked Woman*
CHARLES ECKERT 407
- The Searchers*: An American Dilemma BRIAN HENDERSON 429
- Mildred Pierce* Reconsidered JOYCE NELSON 450
- The Spectator-in-the-Text: The Rhetoric of *Stagecoach*
NICK BROWNE 458
- S/Z* and *The Rules of the Game* JULIA LESAGE 476
- Godard and Counter Cinema: *Vent d'Est* PETER WOLLEN 500
- Jaws*, Ideology, and Film Theory STEPHEN HEATH 509

Part 5 PSYCHOANALYTIC SEMIOTICS

- Psychoanalysis and Cinema: The Imaginary Discourse
CHARLES F. ALTMAN 517
- Ideological Effects of the Basic Cinematographic Apparatus
JEAN-LOUIS BAUDRY 531

Story/Discourse: Notes on Two Kinds of Voyeurism	
CHRISTIAN METZ	543
A Note on Story/Discourse	GEOFFREY NOWELL-SMITH 549
On the Naked Thighs of Miss Dietrich	PETER BAXTER 557
The Voice in the Cinema: The Articulation of Body and Space	
MARY ANN DOANE	565
The Avant-Garde and Its Imaginary	CONSTANCE PENLEY 576
Masochism and the Perverse Pleasures of the Cinema	
GAYLYN STUDLAR	602

Part 6 COUNTERCURRENTS

The Neglected Tradition of Phenomenology in Film Theory	
DUDLEY ANDREW	625
Colonialism, Racism, and Representation: An Introduction	
ROBERT STAM AND LOUISE SPENCE	632
Responsibilities of a Gay Film Critic	ROBIN WOOD 649
A Brechtian Cinema? Towards a Politics of Self-Reflexive Film	
DANA POLAN	661
The Point-of-View Shot	EDWARD BRANIGAN 672
Statistical Style Analysis of Motion Pictures	BARRY SALT 691
The Space between Shots	DAI VAUGHN 703
Class and Allegory in Contemporary Mass Culture: <i>Dog Day</i>	
<i>Afternoon</i> as a Political Film	FREDRIC JAMESON 715
Further Readings	735
Index	745