NEW BOOKS 2009
Dear Colleague

Welcome to the new Wallflower Press catalogue, highlighting all of our forthcoming titles for 2009, as well as select recent publications. This year sees a further 22 new titles, taking our entire list to almost 200 volumes produced since September 2000! Full details on all publications are available to view online at www.wallflowerpress.co.uk.

Firstly, we are proud to announce that after last year’s successful resurrection of the International Film Guide, a landmark publication in the film studies field, we have now developed a dedicated website that complements the material published in the print volume; you are very welcome to visit www.internationalfilmguide.com for more goodies.

In terms of new books, we extend our coverage of diverse subjects across the full spectrum of film studies with detailed studies of neo-noir and its increasingly international manifestations, the newly-negotiated James Bond franchise and its locus in a post-9/11 world, the dynamic formal experiments represented by contemporary post-classical cinema, fantasy film and its gendered performances, and the varied theologically-informed representations of the Virgin Mary in the history of cinema.

In addition, you will find new Nonfictions titles on the growing phenomenon of the first-person film and a study of musical performance in documentary filmmaking; two more Directors’ Cuts titles, on David Cronenberg and Sally Potter; the next wave of Cugarlophies (Bring Me the Head of Alfredo Garcia, Blade Runner and The Evil Dead), a new title in the 24 Frames series, on the cinema of China and South East Asia; six more Short Cuts volumes (Film Narrative, Bollywood, Fantasy Cinema, Film Violence, Film Authorship and New Korean Cinema); and a new volume in the Dekalog series that focuses on East Asian filmmakers.

We are also very proud to announce that next year we will launch a new spin-off series, Directors’ Cuts, which will publish new and selected work on ’Director of the Year’ (see page 14).

Lastly, we are delighted to add the National Library of Sweden and Film Studies St Andrews to our growing list of client publishers for whom we undertake international distribution; please see pages 21 and 22.

And the Essay Film
Subjective Cinema and the Essay Film
Laura Rascaroli
NONFICTIONS SERIES
(see page 6)

THE PERSONAL CAMERA
Subjective Cinema and the Essay Film
Laura Rascaroli
NONFICTIONS SERIES
(see page 6)

THE CINEMA OF MICHAEL HANEKE
Europe Utopia edited by Ben McCann and David Sorfa
DIRECTORS’ CUTS SERIES
(see page 14)

THE CINEMA OF CHINA AND SOUTH EAST ASIA
edited by Ian Haydn Smith
24 FRAMES SERIES
(see page 17)

The IFG remains invaluable as a guide to world cinema and to those of us who travel frequently.
-- Francis Ford Coppola

The day I was hired as a film critic, I went to the bookstore and came home with a copy of the IFG, and the current edition has been on my shelf ever since. This annual volume is unique and invaluable.
-- Roger Ebert, film critic for the Chicago Sun-Times and presenter of Ebert & Roeper at the Movies

Anyone working in the film industry, media libraries, or researching film and media will challenge their understanding of cinema beyond Britain, Hollywood and France this needs this book.
-- Multimedia Information and Technology

Some 14,000 students now do A-level Film Studies and move on to undergraduate courses every year, and the IFG is a key publication for all study of cinema beyond Britain, Hollywood and France. The IFG is like a set of tidal tables for the arthouse film world, examining new industry trends and developments, this landmark publication continues the tradition of providing unique coverage of national cinema output from all over the world.
-- Francis Ford Coppola

First published in 1963, the International Film Guide enjoys an unrivalled reputation as the most authoritative and trusted source of information on contemporary world cinema. Comprehensive international coverage is offered via a ‘World Survey’ section encompassing the output of over 130 countries. The 2009 edition also includes focus on five Directors of the Year – Nuri Bilge Ceylan, Miyazaki Hayao, John Sayles, Pedro Solomonte, Agnès Varda; a Country Focus on Israel: an Industry Focus on digital platforms; a Special Focus on the May 1, 2004 expansion of the European Union covering the development of cinema in the ten new member countries – Cyprus, Czech Republic, Estonia, Hungary, Latvia, Lithuania, Malta, Poland, Slovakia and Slovenia; and a Home Entertainment section that reviews the most important developments in new DVD distribution. The volume also includes detailed breakdowns of international box-office statistics and film festival award-winners, and other relevant news pertinent to the international film festival circuit. Written by expert local correspondents who present critical reviews assessing features, documentaries and shorts, as well as industry trends and developments, this landmark publication continues the tradition of providing unique coverage of national cinema output from all over the world.
NEW BOOKS 2009

NEO-NOIR
edited by Mark Bould, Kathrina Glitre and Greg Tuck
foreword by Mike Hodges

Neo-noir knows its past. It knows the rules of the game – and how to break them. From Point Blank (1968) to Oldboy (2003), from Get Carter (2000) to 36 Quai des Orfèvres (2004), from Catherine Tramell to Max Payne, neo-noir is a transnational global phenomenon. This wide-ranging collection maps out the terrain, combining genre, stylistic and textual analysis with Marxist, feminist, psychoanalytic and industrial approaches. Essays discuss works from the US, UK, France, Japan, South Korea, Hong Kong and New Zealand, key figures, such as David Lynch, the Coen Brothers, Quentin Tarantino and Sharon Stone; major such as David Lynch, the Coen Brothers, Hong Kong and New Zealand; key figures, the US, UK, France, Japan, South Korea, Taiwan, the city and the threat to conventions, such as the femme fatale, paranoia, anxiety, the city and the threat to the self; and the particular uses of sound and colour.


All three teach Film Studies at the University of the West of England, Bristol.

REVISING 007
James Bond and Casino Royale
edited by Christoph Lindner

Revising 007 is a lively collection of new essays on the reinvention of James Bond in the 2006 film Casino Royale, starring Daniel Craig in his first appearance as Agent 007. Treating Casino Royale as a case study in popular film culture and as a significant turning point in the 007 series, the book offers innovative readings of the film and its interrelations with the Bond franchise, the culture industry and recent developments in cinema, society and world politics. Essays range across the analysis of 007’s masochism, voyeurism and hyper-mobility, to the examination of the film’s testicular torture scene, the links between international politics and high-stakes gambling and the changing role of the secret agent in a post-9/11 world order.

Christoph Lindner is Professor and Chair of English Literature at the University of Amsterdam. He is the author of Fictions of Commodity Culture (2003) and editor of The James Bond Phenomenon (2003) and Urban Space and Cityscapes (2006).

POST-CLASSICAL CINEMA
An International Poetics of Film Narration
Eleftheria Thanouli

Does the term ‘post-classical’ have any relevance in current debates on contemporary cinema? This book offers a positive answer with the help of historical poetics and a number of contemporary popular films from across the globe. Chungking Express (1994), Transpotting (1996), Run Lola Run (1998), Fight Club (1999), Magnolia (1999), Requiem for a Dream (2000), Amélie (2001), Moulin Rouge (2001), City of God (2002) and Oldboy (2003) are some of the examples analysed here in depth in order to map the formal principles of post-classical cinema. With a strong foothold in the United States, Europe, Asia and Latin America the post-classical mode of narration offers contemporary filmmakers a fresh set of creative options for staging, framing and editing their stories. With meticulous emphasis on formal distinctions this volume differentiates the post-classical paradigm from the powerful classical Hollywood tradition and opens up the territory for new formal frameworks and concepts.

Eleftheria Thanouli is Assistant Professor in Film Theory at Aristotle University of Thessaloniki, Greece. Her articles on issues of film narration and world cinema have appeared in New Review of Film and Television Studies, New Cinema and Scope.

FAIRY-TALE
Alison Tedman

Fairy-tale is an increasingly important part of modern cinema, but has been given little consideration with film studies. This significant book brings together critical approaches from fairy-tale studies, film studies and feminist studies, including philosophical and psychoanalytic methodologies. It offers ways of analysing fairy-tale strategies and enunciation, explores the role of fantasy in the spectatorship of fairy-tale cinema, and considers its potential for offering a feminine voice. Key areas include unconscious and cultural fantasy in films of childhood or adolescence, the active heroine, glittering female masquerade, and the complex possibilities for desire offered by fairy-tale film. Films discussed include A Midsummer Night’s Dream (1935), The Night of the Hunter (1955), The Company of Wolves (1984), Pan’s Labyrinth (2006), Stardust (2007) and Enchanted (2007).

Alison Tedman is Senior Lecturer in Film at Buckinghamshire New University, where she has written and taught on numerous modules on fantasy cinema and women and cinema.

www.wallflowerpress.co.uk
CINEMA IN THE DIGITAL AGE
Nicholas RomBes

Does the digital era spell the death of cinema as we know it, or its rebirth? Or the emergence of something else entirely? Cinema in the Digital Age examines the fate of cinema in this new era, paying special attention not only to the technologies that are reshaping film, but to the cultural meaning of those technologies. Examining Festivus (1998), The Blair Witch Project (1999), Timecode (2000), Russian Ark (2002), The Ring (2002) and others, this volume explores how such films are haunted by their own analogue pasts, and suggests that their signature element is not digital perfection but rather deliberate imperfections that remind viewers that human beings made these films.

WIDESCREEN
Watching, Real. People. Elsewhere
Mark Cousins

Cinema has undergone huge changes in the last decade: Asian filmmaking has been making the running; the n'er do well genre, documentary, has broken through; digitisation and DVD have revived film history and are revolutionising projection; world cinema has shifted in the direction of the real and the visually grainy; and animation has become more dominant than at any time since Disney. Month by month, in the acclaimed journal Prospect, critic and filmmaker Mark Cousins has charted and contextualised these changes. Widescreen: Watching. Real. People. Elsewhere is the result; a sceptical, passionate, eye-witness account of film today, argued originally and written with panache.

SCENES OF LOVE AND MURDER
Renoir, Film and Philosophy
Colin Davis

Jean Renoir (1894–1979) has long been considered to be one of the greatest directors in the history of cinema. Films such as La Grande Illusion (1937) and La Règle du jeu (1939) rank amongst the masterpieces of film art. This book examines his films from the 1930s in the light of recent developments in philosophical film criticism. With reference to thinkers such as Aristotle, Wittgenstein, Girard, Derrida and Cavell, it argues that Renoir’s work engages with and elucidates some of the signature element is not digital perfection but rather deliberate imperfections that remind viewers that human beings made these films. The masterpieces of film art. This book examines his films from the 1930s in the light of recent developments in philosophical film criticism. With reference to thinkers such as Aristotle, Wittgenstein, Girard, Derrida and Cavell, it argues that Renoir’s work engages with and elucidates some of the signature element is not digital perfection but rather deliberate imperfections that remind viewers that human beings made these films. The masterpieces of film art. This book examines his films from the 1930s in the light of recent developments in philosophical film criticism. With reference to thinkers such as Aristotle, Wittgenstein, Girard, Derrida and Cavell, it argues that Renoir’s work engages with and elucidates some of the signature element is not digital perfection but rather deliberate imperfections that remind viewers that human beings made these films. The masterpieces of film art. This book examines his films from the 1930s in the light of recent developments in philosophical film criticism. With reference to thinkers such as Aristotle, Wittgenstein, Girard, Derrida and Cavell, it argues that Renoir’s work engages with and elucidates some of the signature element is not digital perfection but rather deliberate imperfections that remind viewers that human beings made these films. The masterpieces of film art. This book examines his films from the 1930s in the light of recent developments in philosophical film criticism. With reference to thinkers such as Aristotle, Wittgenstein, Girard, Derrida and Cavell, it argues that Renoir’s work engages with and elucidates some of the signature element is not digital perfection but rather deliberate imperfections that remind viewers that human beings made these films. The masterpieces of film art. This book examines his films from the 1930s in the light of recent developments in philosophical film criticism. With reference to thinkers such as Aristotle, Wittgenstein, Girard, Derrida and Cavell, it argues that Renoir’s work engages with and elucidates some of the signature element is not digital perfection but rather deliberate imperfections that remind viewers that human beings made these films. The masterpieces of film art. This book examines his films from the 1930s in the light of recent developments in philosophical film criticism. With reference to thinkers such as Aristotle, Wittgenstein, Girard, Derrida and Cavell, it argues that Renoir’s work engages with and elucidates some of the signature element is not digital perfection but rather deliberate imperfections that remind viewers that human beings made these films. The masterpieces of film art. This book examines his films from the 1930s in the light of recent developments in philosophical film criticism. With reference to thinkers such as Aristotle, Wittgenstein, Girard, Derrida and Cavell, it argues that Renoir’s work engages with and elucidates some of the signature element is not digital perfection but rather deliberate imperfections that remind viewers that human beings made these films. The masterpieces of film art. This book examines his films from the 1930s in the light of recent developments in philosophical film criticism. With reference to thinkers such as Aristotle, Wittgenstein, Girard, Derrida and Cavell, it argues that Renoir’s work engages with and elucidates some of the signature element is not digital perfection but rather deliberate imperfections that remind viewers that human beings made these films. The masterpieces of film art. This book examines his films from the 1930s in the light of recent developments in philosophical film criticism. With reference to thinkers such as Aristotle, Wittgenstein, Girard, Derrida and Cavell, it argues that Renoir’s work engages with and elucidates some of the
THE PERSONAL CAMERA
Subjective Cinema and the Essay Film
Laura Rascaroli

The Personal Camera is an exploration of an elusive but increasingly compelling field: essayistic cinema. The essay film, together with its cognate forms – the diary, the travelogue, the notebook and the self-portrait – is cinema in the first person. It is a cinema of thought, of investigation and self-reflection, in which the filmmaker addresses and engages with the spectator within a shared space of embodied subjectivity. Authorial, experimental and radical, essayistic cinema belongs within the lineage of an elusive but increasingly compelling field: essayistic cinema. The essay film, as cinema in the first person, is a new list of critical studies of documentary film and television.

Laura Rascaroli is Senior Lecturer in Film Studies at University College Cork, Ireland. She is co-author of From Moscow to Madrid: Postmodern Cities, European Cinema (2003), The Cinema of Nanni Moretti: Dreams and Diaries (2004) and Crossing New Europe: Postmodern Travel and the European Road Movie (2006).

PLAYING TO THE CAMERA
Musicians and Musical Performance in Documentary Cinema
Thomas F. Cohen

Playing to the Camera is the first full-length study devoted to the musical performance documentary. Its scope ranges from music education films to punk rock concert films to experimental video art featuring modernist music. Unlike the ‘music under’ produced for movies by anonymous musicians, the ‘music over’ provided in these works are the performers who are the stars of the film, both literally and metaphorically. This book explores these diverse performances and the complex environments in which they occurred.

Thomas F. Cohen teaches in the Communication Department at the State University of New York, Plattsburgh. He has published widely on broadcasting and film, documentary cinema and audio technologies.

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THE IMAGE AND THE WITNESS
Trauma, Memory and Visual Culture
edited by Frances Gueñin and Roger Hallas

This wide-ranging interdisciplinary collection discusses the portrayal of trauma in contemporary media and explores the notion of the image as witness to historical events. Subjects under discussion include post-traumatic memory, documentary ethics and the iconic power of images. Films discussed include Hiroshima, mon amour (1959), Blue (1993) and Level 5 (1996).

PROJECTING MIGRATION
Transcultural Documentary Practice
edited by Alan Grossman and Aine O’Brien
preface by Hamid Naficy

Projecting Migration is a groundbreaking multimedia book/DVD-ROM project that attempts to understand the phenomena of mobility and displacement through essays, films, photography and audio recordings. This cross-media collection marks a major transdisciplinary contribution to contemporary debates on migration.

DIRECT CINEMA
Observational Documentary and the Politics of the Sixties
Dave Saunders

Direct Cinema is the first comprehensive study of the seminal ‘direct cinema’ movement of 1960s America. Outlining the methods and achievements of pioneers such as Robert Drew, D.A. Pennebaker and Frederick Wiseman, this volume suggests that direct cinema was an integral part of the artistic and political revolutions of the 1960s.

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SHORT CUTS a full list of undergraduate introductions to film studies

BOLLYWOOD
Gods, Glamour and Gossip
Kush Varia

‘Bollywood’ has become a household word in the West but most know little about the films and their culture beyond a certain celebration of kitsch. This volume provides a clear overview of the industry from its beginnings in the colonial period to its worldwide impact today, whilst discovering its role in the Indian and global imagination. It explores the narrative and aesthetic drives of the films, the variety of genre, cultural connotations of characters, the star system and the hybrid and unexpected fan cultures which surround the industry.

Examples of popular and widely available films are provided to illustrate the importance of the cinema’s conventions, ranging from the constant negotiation between tradition and modernity to examining the cliché that ‘Bollywood’ has become a household word in the West but most know little about the films and their culture beyond a certain celebration of kitsch. This volume provides a clear overview of the industry from its beginnings in the colonial period to its worldwide impact today, whilst discovering its role in the Indian and global imagination. It explores the narrative and aesthetic drives of the films, the variety of genre, cultural connotations of characters, the star system and the hybrid and unexpected fan cultures which surround the industry.

Fantasy Cinema
Impossible Worlds on Screen
David Butler

Often dismissed as simple escapist tales of sword and sorcery or fairy stories from childhood, fantasy is one of the fundamental genres in filmmaking, a source of some of the most vivid and memorable films ever made that reaches far beyond the confines of a single genre. As well as some of the major genres, stylistic approaches and experiments in cinematic fantasy (from Georges Méliès, Walt Disney and Andrei Tarkovsky to contemporary fantasists such as Terry Gilliam and Peter Jackson), this volume also looks back on fantasy’s social function and interpretations. Taking in the popular and experimental, subversive desires and reactionary dreams, this book is an engaging introduction to one of the vital energies in cinema.

FILM VIOLENCE
History, Ideology, Genre
Jim Kendrick

A concise and accessible introduction to the role violence has played in the cinema from the silent era to the present, this volume illustrates the breadth and depth of screen bloodshed in historical, cultural and industrial contexts. After considering problems of definition, this study offers a systematic history of film violence and examines three of the most popular violent genres (western, horror and action). It concludes with a case study on the centrality of film violence to the directors of the New American Cinema, such as Francis Ford Coppola, Martin Scorsese and Steven Spielberg, which offers a rigorous and accessible manner, and analyses the historical development and theoretical underpinnings of the concepts of film authorship and the auteur. It then examines recent theories of film authorship and proposes a reconceptualisation of film authorship that grounds it firmly in empirical analyses of film production.

FILM AUTHORSHIP
Auteurs and Other Myths
C. Paul Sellers

Few topics in the study of film produce controversy like authorship. Critics, historians and theorists have debated the most important film authors, argued vociferously about the nature of film authorship, and even questioned whether films have authors at all. Film Authorship evaluates these debates in a rigorous and accessible manner, and analyses the historical development and theoretical underpinnings of the concepts of film authorship and the auteur. It then examines recent theories of film authorship and proposes a reconceptualisation of film authorship that grounds it firmly in empirical analyses of film production.

NEW KOREAN CINEMA
Breaking the Waves
Darcy Paquet

New Korean Cinema charts the dramatic transformation of South Korea’s film industry from the democratisation movement of the late 1980s to the ascent of a new generation of directors in the 2000s. The volume considers such issues as government censorship, the market’s opening to Hollywood films and the social changes which led to the diversification of South Korea’s film industry. Directors such as Hong Sang-soo, Kim Ki-duk, Park Chan-wook and Bong Joon-ho are studied within their historical context, together with a range of films such as Sopyonje (1993), Peppermint Candy (1999), Oldboy (2003) and The Host (2006). Darcy Paquet is the founder of Koreantfilm.org and visiting professor in the Department of Film and Theatre at Kyunghee University. A former reporter for Screen International and Variety, he has been living in Seoul since 1997.

CONTEMPORARY BRITISH CINEMA
From Heritage to Horror
James Leggot

This volume offers a detailed and comprehensive analysis of British film culture from 1997 to the present. Using a wide range of films from the Blair era as case studies – from Love Actually (2003) and The Queen (2006), to Dirty Pretty Things (2002) and Hot Fuzz (2007) – it examines the ways in which recent British filmmaking might be regarded as distinctive, relevant and successful. Contemporary British Cinema studies the state of the film industry and the significance of particular genres (such as the romantic comedy, the heritage drama and the horror film), and looks at the role that British cinema has played in both the shaping and interrogation of British identity.

James Leggot is lecturer in Film and Television Studies at Northumbria University (UK).

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Covering the full spectrum of contemporary Film Studies, from genres and film movements to critical concepts and technologies, the Short Cuts series is now up to 49 volumes long, with many more on their way. Full details on all titles, including reviews and sample chapters, can be found at www.wallflowerpress.co.uk

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(also available in the SHORT CUTS SERIES:)

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The Telling of Stories
Michael Chopra-Gant
This volume examines key historical issues raised by popular film, including what film might tell us about the past, the relatability of movies as sources of historical knowledge, and how film might compare to more ‘serious’ works of history. Combining historical methods with insights from linguistics and film studies, this study discusses the historical resonance of films such as Lawrence of Arabia (1962), Gangs of New York (2002) and United 93 (2006), and investigates the parameters and limitations of fiction film as a way to access history.

RELIGION AND FILM
Cinema and the Re-Creation of the World
S. Brent Plate
Religions and films both operate by recreating the known world and then presenting that alternative version to their viewers/worshippers. Religion and film explores the connection between these two worlds, and demonstrates that by paying attention to the ways films are constructed we can shed light on the ways religions are constructed, and vice versa. This book brings together religious studies and film studies, asking how the world on film affects religious attitudes, and how millenia-old myths and rituals alter the ways films are made, viewed and interpreted.

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*Europe Utopia*

Edited by Ben McCann and David Sorfa

Michael Haneke is one of the most important directors working in Europe today. Films such as *Funny Games* (1997), *Code Unknown* (2000) and *Hidden* (2005) interrogate the ethical dilemmas of our era with forensic clarity and merciless insight. Yet even amidst the barren nihilism of *The Seventh Continent* (1989) and *Time of the Wolf* (2003), a strain of optimism emerges with which Haneke allows us to consider the possibility of a future in which terrible and inescapable guilt might not necessarily be all-encompassing. It is this contingent and unlikely future that we find in his cinema: a vision of Europe Utopia. This edited collection celebrates, explicates and sometimes challenges the worldview that Haneke presents in his film world. It offers a comprehensive examination of the director’s central themes and preoccupations – bourgeois alienation, modes and critiques of spectatorship, the role of the media – and the modern family. This timely study will be of interest to all aficionados of independent film.

**THE CINEMA OF SALLY POTTER**
*The Politics of Love*

Sophie Mayer

Internationally renowned as a filmmaker, writer and composer, Sally Potter has always been a provocateur: as a feminist filmmaker and performer, a leading light of the BFI Production Board generation, a British filmmaker Oscar-nominated for a low-budget costume drama, and a pioneer of digital cinema. Drawing on exclusive access to archival materials and in-depth interviews with Britain’s most independent director, The Cinema of Sally Potter gives the first full account of this extraordinary career.

Potter’s award-winning films *Thriller* (1979), *Orlando* (1992), *The Tango Lesson* (1997), *The Man Who Cried* (2000) and *Yves* (2004), are valued by cinephiles and theorists alike as love, desire, enacting the possibilities of cinema and listening. Putting the unseen on screen, Potter’s films fill the viewer with wonder and anticipation. This new study provides an overview of Cronenberg’s films in the light of their international reception.

**THE CINEMA OF JOHN SAYLES**
*Lone Star*

Mark Bould

This volume closely follows the director’s career through an analysis of all his directed works. Through discussion of films such as *Return of the Secaucus 7* (1980), *Matewan* (1987) and *Sunshine State* (2003), this study uncovers themes of racial and sexual otherness, capitalist excess and the erosion of community in his work. This timely volume will be of interest to all aficionados of independent film.

**THE CINEMA OF DAVID CRONENBERG**
*From Baron of Blood to Cultural Hero*

Ernest Mathijs

David Cronenberg has moved from the depths of low-budget exploitation horror to become one of North America’s most respected movie directors. Since the early 1970s, the softly-spoken Baron of Blood has attracted widespread controversies with a steady stream of shocks. This new study provides an overview of Cronenberg’s films in the light of their international reception.

**THE CINEMA OF WERNER HERZOG**
*Aesthetic Ecstasy and Truth*

Brad Prager

Werner Herzog is renowned for pushing the boundaries of conventional cinema – the lines between the fictional and the factual, the real and the real – and this volume provides a detailed exploration of the director’s continuing search for what he has described as ‘ecstatic truth’. The study includes in-depth analysis of over 35 films from this prolific director.

**THE CINEMA OF ANG LEE**
*Aesthetic Ecstasy and Truth*

Whitney Crothers Dilley

This volume discusses Jordan’s entire career, looking beyond ideological and national concerns to view his films through the prism of Celtic folklore, fairy tales, the gothic, romanticism and postmodernism. Incorporating discussion of Jordan’s literary work and benefiting from access to his personal archives, this book explores the mythic and poetic impulses that suffuse Jordan’s work.

**THE CINEMA OF LARS VON TRIER**
*Authenticity and Artifice*

Caroline Bainbridge

Since founding the back-to-basics Dogme philosophy of filmmaking in 1995, von Trier’s name has become a by-word for taboo-breaking cinema. He has courted controversy through films such as *The Idiots* (1998), *Dancer in the Dark* (2000) and *Dogville* (2003). Analysing these films and recent works from a psychoanalytic perspective, it forges a new understanding of the filmmaker of Dogme 95.
THE HITCHCOCK ANNUAL

Volume 16
edited by Sidney Gottlieb and Richard Allen

Hitchcock Annual Vol. 16 is the first edition of the Hitchcock Annual to be published in book format. It continues the Annual’s long-standing tradition of publishing cutting-edge essays on Hitchcock from a wide range of critical perspectives. These essays examine in detail individual films, Hitchcock’s broader idioms, and the nature of his influence upon filmmakers worldwide. They also reflect more broadly the variety, vivacity and far-ranging relevance and importance of Hitchcock Studies. Contributors to this volume include Malcolm Turvey, Michael Walker, David Sterritt and Richard Allen.

Sidney Gottlieb is Professor of Media Studies and Digital Culture at Sacred Heart University. He is the editor of Hitchcock on Hitchcock: Selected Writings and Interviews (1997) and Alfred Hitchcock: Interviews (2003), and co-editor of Framing Hitchcock (2002).


HITCHCOCK AND TWENTIETH-CENTURY CINEMA

John Orr

Hitchcock and Twentieth-Century Cinema examines the influences, legacy and style of one of cinema’s most famous directors. Alfred Hitchcock worked in Britain and America, in silent and sound films, and through and beyond the studio system, all the time appealing to mass audiences while employing his own distinctive style. This volume contends that Hitchcock is a ‘matrix-figure’ in the history of cinema who greatly influenced film noir, the French New Wave and countless filmmakers all around the world and, indeed, continues to do so.

THE CINEMA OF CHINA AND SOUTH EAST ASIA

edited by Ian Haydn Smith

Over the last three decades Chinese and South East Asian film has played a major role at festivals around the world. The Chinese Fifth and Sixth Generations, Taiwanese New Wave and many other movements have not only highlighted the rise of new and exciting filmmakers, they have also drawn attention to a rich cinematic past. The Cinema of China and South East Asia examines the changing face of the region’s cinema over the last eighty years, through the prism of 24 fascinating films, including Tian Zhuangzhuang’s Horse Thief (1986), Tran Anh Hung’s The Scent of Green Papaya (1993), Wong Kar-wai’s In The Mood for Love (2000), Bing Wang’s West of the Tracks (2003), Jia Zhang-Ke’s The World (2004), Yasmin Ahmad’s Tracks for Love (2006) and Apichatpong Weerasethakul’s Syndromes and a Century (2006) and Ronny Yu’s Fearless (2006).

Ian Haydn Smith is a London-based film writer and critic. He is editor of the International Film Guide and co-editor of Wallflower Press’s 24 Frames series on national and regional cinema.

THE CINEMA OF GERMANY

edited by Joseph Garencar preface by Birgit Grosskopf

This volume tells the story of the cinema of Germany in 24 essays, each featuring an individual film, in a fresh and concise way. It describes a national film industry which successfully met the demand of a domestic audience from the 1910s to the 1960s, followed by a post-World War Two decline of popular cinema during the 1960s and early 1970s. From the 1980s on, a new generation has tried to re-establish a popular German cinema with films such as The Boat (1981), Run Lola Run (1998) and Goodbye Lenin (2003).
DEKALOG 4
ON EAST ASIAN FILMMAKERS
guest edited by Kate E. Taylor

In the last few years, East Asian cinema has become a worldwide phenomenon, and East Asian directors such as Park Chan-wook, Wong Kar Wai and Takashi Miike have become household names. Dekalog 4: On East Asian Filmmakers brings together scholars from Japan, Hong Kong, Switzerland, North America and the UK to offer several unique and insightful readings into selected East Asian directors and their works. Filmmakers examined include Zhang Yimou, Apichatpong Weerasethaluk, Rithy Panth, Kijii Fuskiai and Jia Zhangke. This volume also includes one of the first overviews of Japanese and Chinese filmmakers. Dekalog 4 provides a unique insight into East Asian film and the filmmakers that have brought it to global recognition.

Kate E. Taylor is lecturer in Visual Culture at Bangor University, Wales. She teaches and publishes on a variety of topics including Japanese and South Korean visual arts, feminism and world cinema and the body in film and culture.

DEKALOG 1
On The Five Obstructions
guest edited by Mette Hjort

Released in 2003, Lars von Trier and Jorgen Leth’s collaborative film has been received as one of the most intriguing and significant cinematic works of recent times. This first issue in the Dekalog series brings together writers from diverse disciplinary and national backgrounds who present a case for seeing ‘The Five Obstructions’ as a philosophically compelling cinematic work.

DEKALOG 2
On Manoel de Oliveira
guest edited by Carolin Overhoff Ferreira

This special issue of Dekalog is a way to pay tribute to an outstanding artist who has as much captivated as bewildered spectators during his 77-year-long career. A first British publication on the internationally renowned filmmaker, this issue in the Dekalog series aims to enhance studies and stimulate the interest in Oliveira’s work in the Anglo-Saxon world.

DEKALOG 3
On Film Festivals
guest edited by Richard Porton

In an increasingly ‘event-driven’ cultural environment, film festivals are now regarded as indispensable. Yet are festivals such as Cannes, Sundance and Toronto being sabotaged by their own success? Do they truly serve the needs of cinephiles, as well as the larger public? These are among the questions explored in essays, memoirs and polemics by an array of critics and programmers.

CULTOGRAPHIES
a new list of individual studies of cult film

Cultographies is devoted to the analysis of the weird and wonderful world of cult cinema. This new series provides a comprehensive introduction to those films which have attained the coveted status of a cult classic, focusing on their particular appeal, the ways in which they have been conceived, constructed and received, and their place in the broader popular cultural landscape.

BRING ME THE HEAD OF ALFREDO GARCIA
Ian Cooper

The Wall Street Journal called it ‘grotesque, sadistic, irrational, obscene, incompetent’ while for New York magazine it was ‘a catastrophe’. Upon its initial release, Sam Peckinpah’s film was a critical and commercial disaster. But for many, it is a demented masterpiece, a slice of violent, hallucinatory social disaster. For others, it is a ‘classroom cult’ for its role in academic debates on the intersections of art, politics and media. This study considers the range of factors that have contributed to the film’s continuingly evolving cult reputation – the story of the film’s gruelling production, its journey from Cannes to video and DVD, the continuingly changing genre, and its status, for fans and critics alike, as one of the grungiest, gutsiest and most influential films in horror movie history.


THE EVIL DEAD
Kate Egan

Over the last twenty years, Sam Raimi’s The Evil Dead (1981) has been celebrated as a rollercoaster ride of terror; a classic horror video hit; an exemplar of the 1980s cycle of tongue-in-cheek and excessively gory horror films; and as the film that introduced the now-iconic character of Ash (played by Bruce Campbell). This study considers the range of factors that have contributed to the film’s continuingly evolving cult reputation – the story of the film’s gruelling production, its journey from Cannes to video and DVD, the continuingly evolving genre, and its status, for fans and critics alike, as one of the grungiest, gutsiest and most inventive films in horror movie history.

Kate Egan is lecturer in Film Studies at Aberystwyth University, and author of Trash or Treasure?: Censorship and the Changing Meanings of the Video Nasties (2007).

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**THE ROCKY HORROR PICTURE SHOW**
Jeffrey Weinstock

Within just a few years, The Rocky Horror Picture Show grew from an oddball musical to a celebrated cinematic experience of midnight features and outrageous audience participation. This study tells the extraordinary story of the film from initial reception to eventual cult status. Uncovering the film’s non-conformist sexual politics and glam-rock attitude, this volume explores its emphasis on the theatrical body, and its defiant queering of cinema history.

**DONNIE DARKO**
Geoff King

Donnie Darko was among the first cult movie phenomena of the twenty-first century, making debut director Richard Kelly Hollywood hot property before his thirtieth birthday. This study narrates the debut director Richard Kelly Hollywood hot property Donnie Darko gripped the imagination of Generation X.

**BAD TASTE**
Jim Barratt

And now for something completely different... a low-budget comedy gore film from New Zealand, influenced as much by the work of Monty Python and Buster Keaton as by splatter masters like Sam Raimi and George A. Romero. In the gifted hands of Peter Jackson and his collaborators, Bad Taste has become a steady-earning cult classic, launching the career of the world’s highest-paid filmmaker.

**SUPERSTAR: THE KAREN CARPENTER STORY**
Glyn Davis

Banned by the Carpenter Estate, Todd Haynes’ experimental biopic Superstar: The Karen Carpenter Story has attained significant cult status due to its illegality and lack of availability. This study details the film’s fascinating history, its production and initial reception, the journey through the courts, and the subsequent bootleg circulation amongst fans.

Over the last few years YouTube has become the very epitome of digital culture. With more than 75 million unique users each month and approximately 80 million videos online, this brand-name video distribution platform holds the richest repository of popular culture on the Internet. As the fastest growing site in the history of the Web, YouTube promises endless new opportunities for amateur video, political campaigning, entertainment formats and viral marketing – a clip-culture seemingly outpacing both cinema and television. The YouTube Reader is the first full-length book to explore YouTube as an industry, an archive and a cultural form. The volume brings together renowned film and media scholars in a discussion of the potentials and pitfalls of ‘broadcasting yourself’. It confronts prevalent claims to newness, immediacy or popularity with systematic and theoretically informed arguments. It offers a closer look at both texts accessible via YouTube and policies and norms governing how they are accessed and used. Among the contributors are Christopher Anderson, Thomas Elsaesser, Richard Grusin, Bernard Stiegler, Toby Miller, Lisa Parks, William Uricchio and Janet Wasko.

**THE YOUTUBE READER**
edited by Pelle Snickars and Patrick Vonderau

**LOS ANGELES BEFORE HOLLYWOOD**
Jan Olsson

This study provides a meticulous account of the reception and regulation of cinema in the United States during a decade of upheaval, transition and industrial consolidation affecting all realms of film culture. Written in close dialogue with contemporary journalism, this volume focuses on film culture in Los Angeles up to the era of Hollywood, from 1905 to 1915. It discusses exhibition practices, regulatory efforts and reforms, the critical role women played in all dimensions of film culture and the burgeoning film journalism pivoting around the feature format and serial films. This work thus provides an important contribution to both film history and urban studies during the Progressive Era in a city predicated on Midwestern sensibilities in spite of its eclectic mix of ethnicities.

Jan Olsson is professor of Cinema Studies at Stockholm University and has authored a series of monographs in Swedish on different aspects of Scandinavian silent cinema. He is co-editor of Nordic Explorations (1999), Allegories of Communication (2004) and Television After TV (2005).
FILM FESTIVAL YEARBOOK
Volume 1: The Festival Circuit
edited by Dina Iordanova

The first in an annual series, the Film Festival Yearbook will feature articles related to the global proliferation of film festivals. This volume is focused on the dynamics of the film festival circuit, including the roles of individual festivals as nodes on this complex network and the cultural policies that shape its channels of film exhibition and distribution. This inaugural volume will include essays by Charles- Clemens Rüling, Ragan Rhyne, Ruby Cheung, and Rahul Hamid, amongst others. Forthcoming volumes will be dedicated to gay and lesbian film festivals; festivals of Asia and the Asian diaspora; and festivals and geopolitics.

Dina Iordanova is Professor of Film Studies at the University of St Andrews where she directs the Dynamics of World Cinema project. She is the author of Cinema of the Other Europe: Balkan Film, Culture and the Media (2001) and Cinema of the Other Europe: The Industry and the Artistry of East Central European Film (2003) and editor of Cinema and Trafficking in the New Europe (2006). She guest-edited a series on Human trafficking has long been a subject of cinema. The silent Traffic in Souls used it to titillate and promote reform movements as early as 1913. Since then the subject has been revisited at various times and in various contexts. In the past decade, the dramatic rise in migration and the demise of national borders across the new Europe has turned human trafficking into one of the dominant narratives of contemporary cinema. This study focuses on the current cycle of films that play upon these fears about trafficking. Like their subject, the essays in this volume cross national borders to reflect on recent films that depict white slavery, drug trafficking and undocumented labour. The volume considers trafficking films by internationally renowned directors such as Amos Gitai (Promised Land), the Dardenne Brothers (Lorna’s Silence), Nick Broomfield (Ghosts), Michael Winterbottom (In This World) and Ulrich Seidl (Import/Export). A range of documentary and activist films on the topic are also examined, as well as examples from the realm of popular genres.

William Brown, Dina Iordanova and Lesha Torchin

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MOVING PEOPLE, MOVING IMAGES
Cinema and Trafficking in the New Europe
William Brown, Dina Iordanova and Lesha Torchin

WIM WENDERS
edited by Jason Wood and Ian Haydn Smith

Wim Wenders celebrates the work of one of contemporary cinema’s finest directors. Featuring interviews, analyses and images from all his films, the book is an insight into a remarkable body of work by a filmmaker who has consistently pushed the boundaries of cinema. This lavishly illustrated, large-format book includes insightful contributions from Walter Salles, Bernardo Bertolucci and Wim Wenders himself.

Jason Wood is a writer and film programmer. His books include The Faber Book of Mexican Cinema (2005), Talking Movies: Interviews with Contemporary World Film Filmmakers (2006) and 120 Road Movies (2005).

pbk £19.99 / $35.00
978-0-955811-20-3
95 pages
February 2009

IAN HAYDN SMITH

IA

Apichatpong Weerasethakul
edited by James Quandt

Thai filmmaker Apichatpong ‘Joe’ Weerasethakul is widely praised as one of the central figures in contemporary cinema. Trained as a visual artist in the US, he has stunned the film world with five innovative and dreamlike features made since 2000 – including award-winning films such as Blissfully Yours (2002), Tropical Malady (2004) and Syndromes and a Century (2006). James Quandt, the editor of this first English-language book on Weerasethakul, is one of the foremost film critics and curators working in North America today. Further contributors include Benedict Anderson, Tony Rayns, Kong Rithdee and actress Tilda Swinton.

pbk £15.99 / $27.50
978-3-901644-31-3
200 pages
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APICHATPONG WEERASETHAKUL

GUSTAV DEUTSC

Since the 1980s, the genre of ‘found footage film’ has flourished on an international scale. Among the filmmakers that gained prominence in this context of ‘applied media archaeology’, Gustav Deutsch is an outstanding case. His work – including the series Film Ja (1998) or West Spiegel Kino (2005) – has been shown widely at film festivals and in the contemporary art world. This is the first volume on his 30-year career as an artist working in film, video and installation. Contributors to the book include Linda Williams, Tom Gunning, Scott MacDonald, Nico de Klerk and Alexander Horwath.

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