

### Media Screen Roundup November 2013

A monthly digest of film and television publications compiled by Simon Baker, Institute of Historical Research, and published by the British Universities Film & Video Council at <http://bufvc.ac.uk/2013/12/17/media-screen-roundup-november-2013>

- Aitken, Rob. 2013. 'A "World Without End": Post-War Reconstruction and Everyday Internationalism in Documentary Film'. *The International History Review* 35 (4): 657–680. <http://www.tandfonline.com/doi/abs/10.1080/07075332.2013.813863>
- Badenoch, Alexander. 2013. "In What Language Do You like to Sing Best?" Placing Popular Music in Broadcasting in Post-War Europe'. *European Review of History: Revue Europeenne D'histoire* 20 (5): 837–857. <http://www.tandfonline.com/doi/abs/10.1080/13507486.2013.833714> [The Eurovision Song Contest and European Pop Jury]
- Barry, Alice. 2013. *Who the Hell Is Alice?* London: John Blake [Actress in TV series *Shameless*]
- Bayley, Sally, Suzie Hanna, and Tom Simmons. 2013. 'Thinking Narratively, Metaphorically and Allegorically through Poetry, Animation and Sound'. *Journal of American Studies* 47 (4): 1231–1256. <http://journals.cambridge.org/action/displayAbstract?fromPage=online&aid=9054373>
- Cantor, Paul A. 2012. *The Invisible Hand in Popular Culture: Liberty vs. Authority in American Film and TV*. Lexington, Ky.: University Press of Kentucky
- Carter, Chris, and Alan McKinlay. 2013. 'Cultures of Strategy: Remaking the BBC, 1968–2003'. *Business History* 55 (7): 1228–1246. <http://www.tandfonline.com/doi/abs/10.1080/00076791.2013.838032>
- Cenciarelli, Carlo. 2013. "What Never Was Has Ended": Bach, Bergman, and the Beatles in Christopher Münch's "The Hours and Times". *Music and Letters* 94 (1): 119–137. <http://ml.oxfordjournals.org/content/94/1/119>
- Cheu, Johnson, ed. 2013. *Diversity in Disney Films: Critical Essays on Race, Ethnicity, Gender, Sexuality and Disability*. Jefferson N.C.: McFarland
- Den Uijl, Simon, and Henk J. de Vries. 2013. 'Pushing Technological Progress by Strategic Manoeuvring: The Triumph of Blu-Ray over HD-DVD'. *Business History* 55 (8): 1361–1384. <http://www.tandfonline.com/doi/abs/10.1080/00076791.2013.771332>
- Downing, Taylor. 2013. 'The World at War'. *History Today* 63 (10): 20–22
- Ekström, Mats, and Richard Fitzgerald. 2014. 'Groundhog Day: Extended repetitions in political news interviews'. *Journalism Studies* 15 (1): 82–97. <http://www.tandfonline.com/doi/abs/10.1080/1461670X.2013.776812>
- Fahs, Breanne, et al, ed. 2013. *The Moral Panics of Sexuality*. 2013. New York: Palgrave Macmillan. Includes chapter, Scary Sex: The Moral Discourse of *Glee* by Sarah Flett Prior

- Francis, James. 2013. *Remaking Horror: Hollywood's New Reliance on Scares of Old*. Jefferson, N.C.: McFarland
- Heldt, Guido. 2013. *Music and Levels of Narration in Film: Steps across the Border*. Bristol: Intellect
- Irwin, Robert Mckee. 2013. *Global Mexican Cinema: Its Golden Age*. New York/Basingstoke: Palgrave Macmillan
- Krause, Linda, ed. 2013. *Sustaining Cities*: *Urban Policies, Practices, and Perceptions*. New Brunswick, N.J.: Rutgers University Press. Includes chapter, Imagining and re-imagining a promised land: the gangster genre and Harlem's mythic past, present, and future by Paula J. Massood
- Levene, Rebecca, and Magnus Anderson. 2012. *Grand Thieves & Tomb Raiders*: *How British Videogames Conquered the World*. London: Aurum
- Lindsay, Lisa A, ed. 2013. *Biography and the Black Atlantic*. Philadelphia: University of Pennsylvania Press. Includes chapter, Robinson Charley: The Ideological Underpinnings of Atlantic History by Sheryl Kroen. [on the COI propaganda animation character of the late 1940s].
- Mather, Philippe D. 2013. *Stanley Kubrick at Look Magazine*: *Authorship and Genre in Photojournalism and Film*. Bristol: Intellect Books
- Merziger, Patrick. 2013. 'Americanised, Europeanised or Nationalised? The Film Industry in Europe under the Influence of Hollywood, 1927–1968'. *European Review of History: Revue Européenne D'histoire* 20 (5): 793-813.  
<http://www.tandfonline.com/doi/abs/10.1080/13507486.2013.833716>
- Nannicelli, Ted. 2013. *A Philosophy of the Screenplay*. New York: Routledge
- Noakes, Lucy, and Juliette Pattinson, ed. 2013. *British Cultural Memory and the Second World War*. London: Bloomsbury Academic. Includes the chapter, Remembering War, Forgetting Empire? Representations of the North African Campaign in 1950s British Cinema by Martin Francis.
- Oates, Jonathan. *Bonnie Prince Charlie on Screen*. New Directions in the Study of Jacobitism.  
<http://historyspot.org.uk/podcasts/new-directions-study-jacobitism/bonnie-prince-charlie-screen>.
- Pike, David L. 2013. 'London on Film and Underground'. *The London Journal* 38 (3): 226–244.  
<http://www.ingentaconnect.com/content/maney/ldn/2013/00000038/00000003/art00005>
- Pinch, Trevor J., and Karin Bijsterveld, ed. 2012. *The Oxford Handbook of Sound Studies*. Oxford: Oxford University Press. Includes the chapter, The sonic playpen: sound design and technology in Pixar's animated shorts by William Whittington
- Putman, John C. 2013. 'To Boldly Go Where No History Teacher Has Gone Before'. *History Teacher* 46 (4): 509–529.

<http://search.ebscohost.com/login.aspx?direct=true&db=a9h&AN=90007792&site=ehost-live> The ways in which a history teacher utilizes television programs in classrooms, using the TV series *Star Trek*.

- Quendler, Christian. 2013. 'A Series of Dated Traces: Diaries and Film'. *Biography* 36 (2): 339–358.  
<http://muse.jhu.edu/login?auth=0&type=summary&url=/journals/biography/v036/36.2.quendler.html>
- Richards, Rashna Wadia. 2013. *Cinematic Flashes*: *Cinephilia and Classical Hollywood*. Bloomington: Indiana University Press
- Slide, Anthony. 2012. *Hollywood Unknowns a History of Extras, Bit Players, and Stand-Ins*. Jackson: University Press of Mississippi
- Smith, Evan. 2013. 'History and the Notion of Authenticity in *Control* and *24 Hour Party People*'. *Contemporary British History* 27 (4): 466–489. doi:10.1080/13619462.2013.840537.  
<http://www.tandfonline.com/doi/abs/10.1080/13619462.2013.840537>
- Spicer, Andrew, and Helen Hanson. 2013. *A Companion to Film Noir*. Chichester: Wiley Blackwell
- Stead, Lisa. 2013. "'The Big Romance': Winifred Holtby and the Fictionalisation of Women's Cinemagoing in Interwar Yorkshire'. *Women's History Review* 22 (5): 759–776.  
<http://www.tandfonline.com/doi/abs/10.1080/09612025.2013.769384>
- Syrimis, Michael. 2013. 'Self-Parody in Pasolini's *La Ricotta* and *Appunti per un'Orestiade Africana*'. *Forum Italicum: A Journal of Italian Studies* 47 (3): 557–569.  
<http://foi.sagepub.com/content/47/3/557>
- Testa, Carlo. 2013. 'Crisis – What Crisis? The Jobless Society and Italian Cinema in the Early 2000s'. *Forum Italicum: A Journal of Italian Studies* 47 (1): 126–149.  
<http://foi.sagepub.com/content/47/1/126>
- Vidal, Ricarda. 2013. *Death and Desire in Car Crash Culture: A Century of Romantic Futurisms*. Oxford: Peter Lang. Includes, road movies, Jean-Luc Godard, David Cronenberg's *Crash*, and Quentin Tarantino.
- Watson-Wood, Peter. 2012. *Serendipity...a Life*. Bloomington, In.: AuthorHouse [Television producer and director].
- Werth, Margaret. 2013. 'Heterogeneity, the City, and Cinema in Alberto Cavalcanti's *Rien Que Les Heures*'. *Art History* 36 (5): 1018–1041.  
<http://onlinelibrary.wiley.com/doi/10.1111/1467-8365.12046/abstract>
- Williams, Michael. 2013. *Film Stardom, Myth and Classicism*: *The Rise of Hollywood's Gods*. Houndmills: Palgrave Macmillan