SIGNALEMENT

De filmtijdschriften zijn in te zien in de bibliotheek van het Nederlands Filmmuseum in Amsterdam, de andere tijdschriften in de meeste universiteitsbibliotheken.

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- Rosalind Galt, 'Back Projection: Visualizing Past and Present Europe in *Zentropa*'

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- Michael Zryd, 'The Academy and the Avant-Garde: A Relationship of Dependence and Resistance' (p. 17-42)
- Hideaki Fujiki, 'Benshi as Stars: The Irony of the popularity and respectability of Voice performers in Japanese Cinema' (p. 68-84)

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- Bruno Bové, 'Eisenstein' (p. 95-100)

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- Jon Burrows, 'When Britain Tried to Join Europe: The Significance of the 1909 Paris

congress for the British Film Industry' (p. 1-20)

- Neil Matheson, 'The Ghost Stamp, the Detective and the Hospital of boots: Light and the Post-war Battle over Spirit Photography' (p. 35-52)

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- Mark Glancy, 'The War of Independence in feature films: *THE PATRIOT* (2000) and the "special relationship" between Hollywood and Britain' (p. 523-546)
- Laurence Black, 'Whose finger on the button? British television and the politics of cultural control' (p. 547-576)
- Alexander Badenoch, 'Making Sunday what it actually should be: Sunday radio programming and the re-invention of tradition in occupied Germany 1945-1949' (p. 577-598)
- Michael Eckardt, 'Pioneers in South African film history: Thelma Gutsche's tribute to William Kennedy Laurie Dickson, the man who filmed the Boer war' (p. 637-646)

- Roel Vande Winkel, 'Nazi Actresses as trojan horses? "new" and "traditional" interpretations of Third Reich film representations of women' (p. 647-654) *vol. 26, nr. 1 (March 2006)*
- Garth Jowett, 'Apartheid and Socialization: Movie-Going in Cape Town, 1943-1958' (p. 1-20)
- Susan Tegel, 'Leni Riefenstahl's Gypsy Question Revisited: The Gypsy Extras in TIEFLAND' (p. 21-43)
- Janet Bergstrom, 'Jean Renoir and the Allied War Effort: saluting France in two languages' (p. 45-56)
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- Leen Engelen, 'The Black Face of Cinema in Africa' (p. 103-109)

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- Daniël Biltereyst, "'Down with the French vaudevilles!': The Catholic film movement's resistance and boycott of French cinema in the 1930s' (p. 29-42)

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- Juliet Koss, 'On the limits of Empathy' (p. 139-157)
- Mary Bergstein, 'Freud's *Moses of Michelangelo*. Vasari, photography and Art Historical Practice' (p. 158-176)

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- Jonathan Auerbach, 'American Studies and Film, Blindness and Insight' (p. 31-50)
- Elena Razlogova, 'True Crime Radio and Listener Disenchantment with Network Broadcasting, 1935/1946' (p. 137-158)

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- Thomas Wynn, 'Manon through the lens of Clouzot 1948: "images troublantes et précises"' (p. 73-86)

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- Harm Kaal, 'Verderfelijk Vermaak. Het film-, toneel- en dansbeleid van de burgemeesters van Amsterdam, Rotterdam en Den Haag tijdens de *roaring twenties*' (p. 259-277)

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Guest editors Murray Smith and Thomas E. Wartenberg

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- Antoinette Avon, 'Watching Films, Learning Language, Experiencing Culture. An Account of Deaf Culture through History and Popular Films' (p. 185-204)

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Ansje van Beusekom