

# SIGNALEMENT

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## Filmtijdschriften over geschiedenis

### AS Mediatijdschrift

*nr. 174 (zomer 2005)*

- Thomas Elsaesser, 'Melodrama Revisited. Een cinema-genre, een manier van voelen of een wereldbeeld?' (p. 26-45)

### Camera Obscura

*vol. 20 (2005) nr. 2*

- Kerr Houston, "Siam Not So Small!" Maps, History and Gender in *THE KING AND I*' (p. 73-118)
- Paula Armad, "These Spectacles are Never Forgotten": Memory and Reception in Colette's Film Criticism' (p. 119-164)

### Cinémas

*vol. 15 (2005) nr. 1*

Thema : Entre l'Europe et les Amériques. Emigré's & memoires

### Cinema Journal

*vol. 44 (2005) nr. 3*

- Gregory A. Waller, 'Imagining and Promoting the Small-Town Theater' (p. 3-19)
- J. David Slocum, 'Cinema and the Civilizing Process: Rethinking Violence in the World War II Combat Film' (p. 35-63)

*vol. 44 (2005) nr. 4*

- Tim Palmer, 'Side of the Angels: Dalton Trumbo, The Hollywood Trade Press, and the Blacklist' (p. 57-74)

- Joanna E. Rapf (ed.), 'In Focus: Children of the Blacklist, an Extended Family'

### Cinemagie

*nr. 250 (2005)*

- Bruno Bové, 'Eisenstein in België' (p. 89-95)

*nr. 252 (2005)*

- Bruno Bové, 'Eisenstein in Frankrijk' (p. 99-106)

### Early Popular Visual Culture (voorheen: Living Pictures)

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- André Gaudreault and Phillippe Marion, 'A Medium is always born twice....' (p. 3-16)

*vol. 3 (2005) nr. 2*

Special Issue: Vice and Immorality in Popular Victorian Culture

### Filmblatt

*nr. 27 (Frühjahr/Sommer 2005) vol. 10*

- Tobias Ebbrecht, 'Erinnerungsbilder und Zeitdokumente. Frühe Filme über den Holocaust (1945-1948)' (p. 47-56)

### Film History

*vol. 17 (2005) nr. 1*

Thema: Local Film

*vol. 17 (2005) nr. 2/3*

Thema: 1927

**Film & History***vol. 35 (2005) nr. 2*

Thema: Sports in Film, Television, and History

**Historical Journal of Film, Radio and Television***vol. 25 (March 2005) nr. 2*

- Paul Ward, 'Distribution and trade press strategies for British animated propaganda cartoons of the First World War era' (p. 189-201)
- Michael Birdwell, 'Technical fairy first class? Is this any way to Run an Army?: Private Snafu and World War II' (p. 203-212)
- Amy M. Davis, 'The 'dark prince' and dream women: Walt Disney and mid-twentieth century American feminism' (p. 213-230)
- Brian Neve, 'Elia Kazan's first testimony to the house committee on Un-American activities, executive session, 14 January 1952' (p. 251-272)
- Jeremy Hicks, 'The international reception of early soviet sound cinema: ЧАПАЕВ in Britain and America' (p. 273-289)

*vol. 25 (August 2005) nr. 3*

- Jo Fox, 'John Grierson, his "documentary boys" and the British ministry of information, 1939-1942' (p. 345-369)
- Helen Richards, 'Cinema as an attraction: representations of Bridgend's cinema exhibition history in the *Glamorgan Gazette*, Wales, 1900-1939' (p. 427-453)
- Su Holmes, "'Designed specially for television purposes and technique": the development of the television cinema programme in Britain in the 1950s' (p. 455-474)
- Dilek Kaya Mutlu, 'The MIDNIGHT EXPRESS (1978) phenomenon and the image of Turkey' (p. 475-496)

**Screen***vol. 46 (Autumn 2005) nr. 3*

Thema: The Child in Film and Television

**Studies in French Cinema***vol. 5 (2005) nr. 2*

- Rachael Langford, 'Colonial false memory syndrome? The Cinémemoire archive of French colonial films and MÉMOIRE D'OUTRE-MER (Claude Bossion, 1997)' (p. 99-109)

**Historisch-culturele tijdschriften over media****Art History***vol. 27 (nov. 2004) nr. 5*

- Lynda Nead, 'Velocities of the Image c. 1900' (p. 745-769)

**African American Review***vol. 38 (winter 2004) nr. 4*

- Kerr Houston, 'Athletic Iconography in Spike Lee's Early Feature Films' (p. 637-650)

**American Literary History***vol. 17 (2005) nr. 3*

- Curtiz Marez, 'Pacho Villa meets Sun Yat-Sen: Third World Revolution and the History of Hollywood Cinema' (p. 486-506)

**Boekman***vol. 17 (najaar 2005) nr. 64*

- François Stienen, 'De documentaire op het raakvlak van kunst en engagement' (p. 29-39)

**The British Journal of Aesthetics***vol. 45 (2005) nr. 2*

- Scott Walden, 'Objectivity in Photography' (p. 258-272)

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- George Dicky, 'The Triumph in TRIUMPH OF THE WILL' (p. 151-156)
- Clive Cazeaux, 'Phenomenology and radio Drama' (p. 157-174)

**Critical Inquiry***vol. 31 (2005) nr. 4*

- Hannah Landecker, 'Cellular Features: Microcinematography and Film Theory' (p. 903-936)

**Empirical Studies of the Arts***vol. 23 (2005) nr. 2*

- Dean Keith Simonton, 'Film as Art versus Film as business: Differential Correlates of Screenplay Characteristics' (p. 93-118)

**The Historical Journal***vol. 48 (2005) nr. 2*

- Brett Bowles, 'Marcel Pagnol's *THE BAKER'S WIFE*: a cinematic charivari in Popular Front France' (p. 437-470)

**Historisch Nieuwsblad***(2005) nr. 6*

- Willem Melching, 'De Europese geschiedenis in twintig speelfilms' (p. 26-30)

**International Journal of Arts Management***vol. 7 (2005) nr. 3*

- Alain d'Astous, Antonella Carù, Oliver Koll, Simon Pierre Sique, 'Moviegoer's Consultation of Film Reviews in the Search for Information: Multicountry Study' (p. 32-45)

**The Journal of Aesthetics and Art Criticism***vol. 63 (2005) nr. 1*

- Jinhee Choi, 'Leaving It Up to the Imagination: pov Shots and Imagining from the Inside' (p. 17-26)

*vol. 63 (2005) nr. 2*

- Carl Plantinga, 'What a Documentary Is, After All' (p. 105-118)

**The Journal of Urban History***vol. 31 (2004) nr. 1*

- Eric Avila, 'Popular Culture in the Age of White flight. Film Noir, Disneyland, and the Cold War (Sub)Urban Imaginary' (p. 3-22)

**October***112 (Spring 2005)*

- David E. James, 'Artists as filmmakers in Los Angeles' (p. 111-127)

**Weimarer Beiträge***vol. 51 (2005) nr. 3*

- Christa Karpenstein-Essbach, 'Ein Ausweg aus modernen Filmtheorien. Gilles Deleuzes Repolitisierung des Kino's' (p. 325-344)
- Steffen Greshonig, 'Divination Lost. Blickauslösung von Geschöpf und Schöpfer in E.T.A. Hoffmann's *Sandmann* und Ridley Scotts *BLADE RUNNER*' (p. 345-362)
- Jörn Glasenapp, "'Welcome Home, darling" John Fords, *RIO GRANDE* und der Geschlechterkampf an der Frontier des Kalten Krieges' (p. 363-375)

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