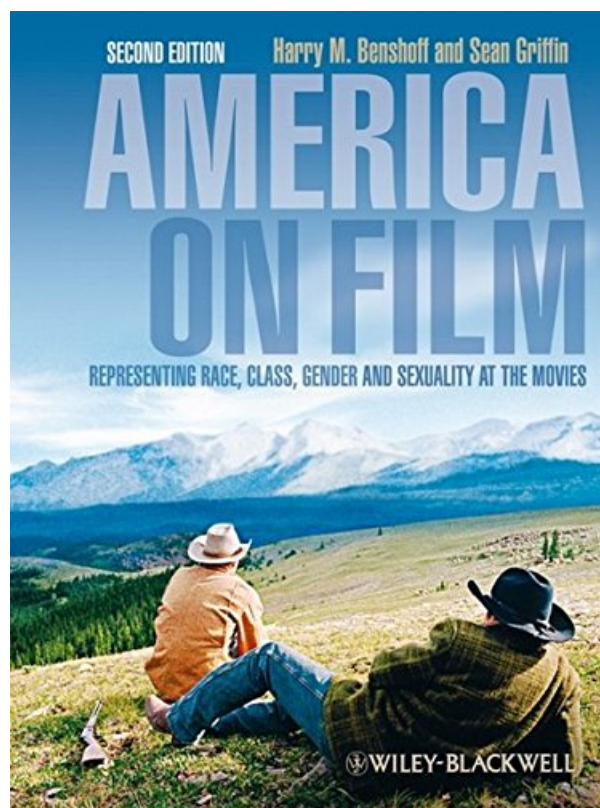
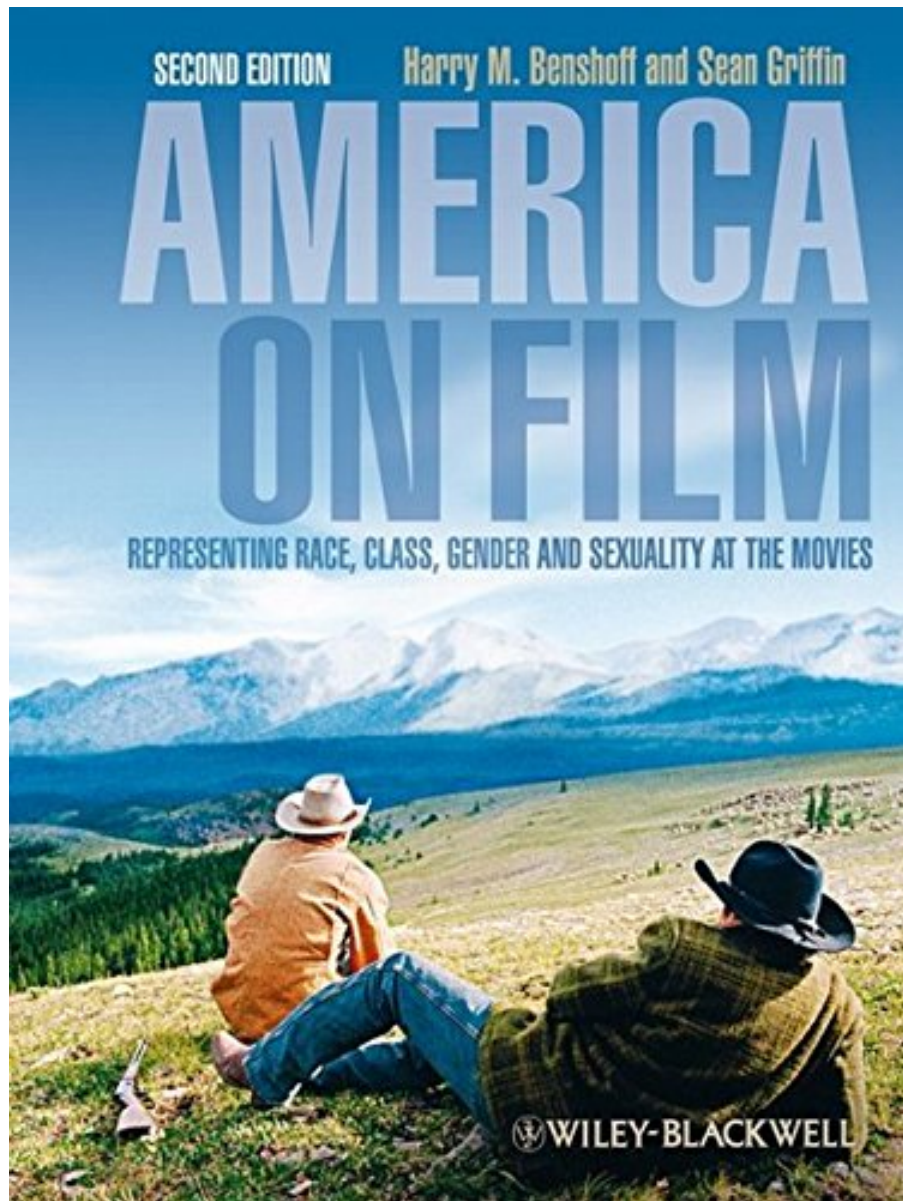


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Review

"Concluding each chapter are discussion questions and lists of further reading and relevant films. Particularly valuable are the 28 two-page case studies (e.g., of Lion King, Jazz Singer, Grapes of Wrath, Gilda, Celluloid Closet, Crash, Brokeback Mountain) scattered throughout. These analyze the films in terms of culture group. A model of sociological criticism and an invaluable tool (in classroom or library) for film students." (CHOICE, August 2009)

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From the Back Cover

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Full of Great Information!

By ivory

This book is full of great information about film and it's history but not in a dated way. There are a ton of case studies of various types of films new and old that help shed some light on the film and get you thinking about it more deeply and not just as entertainment or "I liked or didn't like it". I think the case studeis are the parts I like best and the glossary and index and very easy to read. There are a lot of good pictures of celebrities and scenes from films in the book and many are from the authors own personal collection. The authors explain the new terms clearly and the information is very revelent to anyone who has anything to do with the media. Be it you love watching movies, are a film major, or a culture buff. It's a good read for anyone doesn't seem like a typical textbook. I will be keeping it! America on Film: Representing Race, Class, Gender, and Sexuality at the Movies, Second Edition

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A Baseline for Something Far Better

By Hermin Hollerith, Maker of Tacky Wreaths in the 70's

This book seems most relevant when viewed as a sociology text than as a film text. The authors provide many good examples of films where images of race, class and gender are portrayed in support of what the authors call the "dominant ideology". They are very critical of Hollywood, taking the film industry to task for the many ways it has irresponsibly and carelessly used its power in film as well as the way it treated actors and employees.

However, this isn't a particularly enjoyable book to read. The book is from the viewpoint of the authors and few references cited as external support. There's a seemingly endless supply of example films, but no discussion with actual directors, writers or actors. What is **their** opinion and experiences? You know, the people who worked for these bloodsucking, sexist, racist and abusive studios? Furthermore, while I don't have a problem with using Sigmund Freud's work in either a crediting or discrediting role (the book does both), I would much rather see analysis from contemporary researchers and professionals. Citing Freud when applicable to films or views in his time is appropriate; citing him for a modern or clinical definition of fetishization seems inappropriate considering Freud's reputation for being occasionally wrong, nuts, or both.

With a little less dryness, fresher approaches and more supporting examples, this could be an outstanding work. As it stands right now, it's more like a highly polished version of someone's thesis.

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