Table of Contents

	Acknowledgments and Places of Previous Publication	vii
	General Introduction	1
Par		11
Flas	shback: Of Objects of Love and Objects of Study	11
1	Film Studies in Britain: Cinephilia, Screen Theory and Cultural Studies	13
2	The Name for a Pleasure that has No Substitute: Vincente Minnelli	29
3	All the Lonely Places: The Heroes of Nicholas Ray	41
4	Sam Fuller's Productive Pathologies: The Hero as (His Own Best) Enemy	53
5	Cinephilia: Or the Uses of Disenchantment	63
	t II	
Gei	Genius of the System	
6	The Persistence of Hollywood, Part I: The Continuity Principle	75
7	Why Hollywood?	83
8	Narrative Cinema and Audience Aesthetics: The <i>Mise-en-Scène</i> of the Spectator	95
9	Film as System: Or How to Step Through an Open Door	105
10	Gangsters and Grapefruits: Masculinity and Marginality in The Public Enemy	127

vi • Contents

	rt III Idio and Genre: Auteurs Maudits, Mavericks and Eminent Europeans	143
		143
11	Transatlantic Triangulations: William Dieterle and the Warner Bros. Biopics	145
12	Welles and Virtuosity: Citizen Kane as Character-Mask	159
13	The Dandy in Hitchcock	175
14	Too Big and Too Close: Alfred Hitchcock and Fritz Lang	183
15	Robert Altman's Nashville: Putting on the Show	201
16	Stanley Kubrick's Prototypes: The Author as World-Maker	213
D		
	rt IV nie out of the Bottle: The Return of the System as <i>Auteur</i> ?	223
17	The Pathos of Failure: Notes on the Unmotivated Hero	225
18	Auteur Cinema and the New Economy Hollywood	237
19	The Love that Never Dies: Francis Ford Coppola and Bram Stoker's Dracula	257
20	The Blockbuster as Time Machine	271
21	Auteurism Today: Signature Products, Concept-Authors and Access for All: Avatar	281
D		
	rt V e Persistence of Hollywood	305
22	Digital Hollywood: Between Truth, Belief and Trust	307
23	The Persistence of Hollywood, Part II: Reflexivity, Feedback	
	and Self-Regulation	319
	Endnotes	341
	Index	375