

Contents

<i>Notes on Contributors</i>	ix
Introduction <i>James Chapman, Mark Glancy and Sue Harper</i>	1
Part I History	11
1 <i>Gone With the Wind</i> (1939) and the Lost Cause: A Critical View <i>Melvyn Stokes</i>	13
2 History and Representation: The Case of 1970s British Cinema <i>Sue Harper</i>	27
3 <i>Gallipoli</i> (1981): 'A Poignant Search for National Identity' <i>Mark Connelly</i>	41
4 'This Ship is England': History, Politics and National Identity in <i>Master and Commander: The Far Side of the World</i> (2003) <i>James Chapman</i>	55
Part II Authorship	69
5 Art in Context: British Film Design of the 1940s <i>Laurie Ede</i>	73
6 The Author as Author: Restoring the Screenwriter to British Film History <i>Andrew Spicer</i>	89
7 When 'Hanoi Jane' Conquered Hollywood: Jane Fonda's Films and Activism, 1977–81 <i>Peter Krämer</i>	104
Part III Genre	117
8 The Politics of the Swashbuckler <i>Jeffrey Richards</i>	119

9	The Stalinist Musical <i>Richard Taylor</i>	137
10	<i>Now, Voyager</i> (1942): Melodrama Then and Now <i>Martin Shingler</i>	152
11	From Gangsta to Gangster: The Hood Film's Criminal Allegiance with Hollywood <i>Jonathan Munby</i>	166
Part IV Reception		181
12	<i>Blackmail</i> (1929), Hitchcock and Film Nationalism <i>Mark Glancy</i>	185
13	British Cinema, American Reception: <i>Black Narcissus</i> (1947) and the Legion of Decency <i>Sarah Street</i>	201
14	Studying Cross-Cultural Marketing and Reception: Ingmar Bergman's <i>Persona</i> (1966) <i>Ingrid Stigsdotter and Tim Bergfelder</i>	215
15	<i>The Wicker Man</i> (1973) Email Digest: A Case Study in Web Ethnography <i>Justin Smith</i>	229
	<i>Index</i>	245