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old James Gillespie  
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clive cussler since his  
death in 1986 andrei  
tarkovsky has become  
increasingly recognized  
as one of the great  
masters of world cinema  
in his films solaris  
mirror stalker and the  
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Ratcatcher was the brilliant feature-film debut of the young Scotswoman Lynne Ramsay, one of the finest new talents in world cinema. It is the summer of 1973, and 12-year-old James Gillespie lives with his

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family on a Glasgow estate, which looks increasingly wretched as a dustmen's strike wears on. One day, James inadvertently causes a pal of his to drown in the local canal, and he flees the scene, apparently unseen. He strikes up a touching intimacy with an older girl whom the other estate lads use for sex;

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and he dreams of leaving the estate for one of the big, clean new houses being built a few miles out of town. But finally James cannot escape his circumstances any more than he can forget about his pal's untimely death.

Women Screenwriters is a study of more than 300 female writers from

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The revised and

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expanded edition of  
Working Stiffs, Union  
Maids, Reds, and  
Riffraff offers 350 titles  
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data, cast list, MPAA rating (if any), suggested related films, annotated references to books and websites for further reading, and information about availability of films for rental and/or purchase. This edition addresses both historical and contemporary films and features many more documentaries and hard-

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to find information about agitprop and union-financed films. Working Stiffs, Union Maids, Reds, and Riffraff: An Expanded Guide to Films about Labor features fifty-eight production stills and frame enlargements. It also includes a greatly expanded Thematic Index of Films. Two new sections will help

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the reader discover labor films in chronological order or by nationality or affiliation with certain cinematic movements. To read Tom Zaniello's blog on the cinema of labor and globalization, featuring even more reviews, visit <http://tzaniello.wordpress.com>. Praise for the earlier edition: "Zaniello has created a useful and

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far-reaching guide with  
abundant information....

These are the sorts of  
films that prove what  
James Agee wrote in  
these pages nearly fifty  
years ago: "The only  
movies whose temper  
could possibly be  
described as heroic, or  
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been made by  
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monumental job

identifying the films that  
should be included in  
this genre.... Working

Stiffs, Union Maids,

Reds, and Riffraff is

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Even though mining,

trucking, Jimmy Hoffa,

and class warfare are the

book's major themes,

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what holds the project together is Zaniello's sense of fun and wit. [Zaniello is] a better writer than most major film critics."—Village Voice Literary Supplement

From a near standing start in the 1970s, the emergence and expansion of an aesthetically and



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culturally distinctive  
Scottish cinema proved  
to be one of the most  
significant  
developments within  
late-twentieth and early  
twenty-first-century  
British film culture.  
Individual Scottish films  
and filmmakers have  
attracted notable  
amounts of critical  
attention as a result. The  
New Scottish Cinema,

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however, is the first book to trace Scottish film culture's industrial, creative and critical evolution in comprehensive detail across a forty-year period. On the one hand, it invites readers to reconsider the known - films such as *Shallow Grave*, *Ratcatcher*, *The Magdalene Sisters*, *Young Adam*, *Red Road*

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and The Last King of  
Scotland. On the other,  
it uncovers the  
overlooked, from the  
1980s comedic film  
makers who followed in  
the footsteps of Bill  
Forsyth to the variety of  
present-day Scottish  
film making - a body of  
work that encompasses  
explorations of  
multiculturalism,  
exploitation of the

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macabre and much else in between. In addition to analysing an eclectic range of films and filmmakers, *The New Scottish Cinema* also examines the diverse industrial, institutional and cultural contexts which have allowed Scottish film to evolve and grow since the 1970s, and relates these to the images of

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Scotland which artists have put on screen. In so doing, the book narrates a story of interest to any student of contemporary British film.

Auteur study is a key element of Film Studies, and has become increasingly important in Media Studies, thanks to the popularity of cult

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auteurs such as  
Tarantino and Fincher.  
However, this  
theoretical aspect of  
film can seem obscure  
and difficult to  
communicate. Teaching  
Auteur Study provides a  
coherent and clear  
approach to the topic.  
Using examples  
throughout, the guide  
outlines the main  
elements of Auteur

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theory, provides an overview of how it developed, summarising some of its main proponents, and considers the influence it has had in the way we think about film. It summarises the criteria for defining a filmmaker as an auteur and explores issues of creative control. The guide also looks at the

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idea of film authorship  
from the point of view  
of the audience, and  
how it influences  
audience expectations  
and marketing  
campaigns.

Scotland, its people and  
its history have long  
been a source of  
considerable fascination  
and inspiration for film-  
makers, film scholars



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and film audiences worldwide. A significant number of critically acclaimed films made in the last twenty-five years have ignited passionate conversations and debates about Scottish national cinema. Its historical, industrial and cultural complexities and contradictions have made it all the more a

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focus of attention and interest for both popular audiences and scholarly critics. Directory of World Cinema: Scotland provides an introduction to many of Scottish cinema's most important and influential themes and issues, films and film-makers, while adding to the ongoing discussion concerning how to make

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sense of Scotland's cinematic traditions and contributions. Chapters on film-makers range from Murray Grigor to Ken Loach, and Gaelic film-making, radical and engaged cinema, production, finance and documentary are just a few of the topics explored. Film reviews range from popular box office hits such as

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Braveheart and Trainspotting to lesser known but equally engaging independent and lower budget productions such as Shell and Orphans. This book is both a stimulating and accessible resource for a wide range of readers interested in Scottish film.

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Over the last three decades, Scottish cinema has seen an unprecedented number of international successes. Films ranging from Local Hero to The Last King of Scotland have not only raised the profile of film-making north of Hadrian's Wall, but have also raised a number of questions about the

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place of cinema  
originating from a  
small, historically  
marginalised, as yet  
stateless nation, within  
national and  
transnational film  
cultures. By providing  
detailed case studies of  
some of the biggest  
films of contemporary  
Scottish cinema,  
including Local Hero,  
Mrs. Brown, Morvern

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Callar and others, this volume will help readers to understand the key works of the period as well as the industrial, critical and cultural contexts surrounding their creation and reception. As the field of Scottish film studies has also grown and developed during this period, this volume will also introduce readers to

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the debates sparked by  
the key works discussed  
in the book.

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Tracing the history of  
women in the  
screenwriting profession-  
from Gene Gauntier's  
1911 version of Ben  
Hur to Callie Khouri's

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lives and fortunes of the  
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