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Peter Lev, The Fifties: Transforming the Screen 1950-1959. Berkeley: U of California P, 2003. 382 pp. us\$27.50 (pbk). M. Keith Booker. Peter Lev's The Fifties is an entry in the History of American Cinema series published by the University of California Press, most of the volumes of which cover one decade in American film history.

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Covering a tumultuous period of the 1950s, this work explores the divorce of movie studios from their theater chains, the panic of the blacklist era, the explosive emergence of science fiction as the dominant genre, and the rise of television and Hollywood's response with widescreen spectacles.

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No other era in automotive history is as revered as the 1950s, when Detroit was the center of the auto world and the American V-8 was king of the road. With hundreds of color photos of beautiful restorations and a collection of rare archival photos, Dennis Adler has compiled a detailed history of the emerging postwar American auto industry.

Hollywood's conversion to sound in the 1920s created an early peak in the film musical, following the immense success of *The Jazz Singer*. The opportunity to synchronize moving pictures with a soundtrack suited the musical in particular, since the heightened experience of song and dance drew attention to the novelty of the technological development. Until the near-collapse of the genre in the 1960s, the film musical enjoyed around thirty years of development, as landmarks such as *The Wizard of Oz*, *Meet Me in St Louis*, *Singin' in the Rain*, and *Gigi* showed the exciting possibilities of putting musicals on the silver screen. The *Oxford Handbook of Musical Theatre Screen Adaptations* traces how the genre of the stage-to-screen musical has evolved, starting with screen adaptations of operettas such as *The Desert Song* and *Rio Rita*, and looks at how the Hollywood studios in the 1930s exploited the publication of sheet music as part of their income. Numerous chapters examine specific screen adaptations in depth, including not only favorites such as *Annie* and *Kiss Me, Kate* but also some of the lesser-known titles like *Li'l Abner* and *Roberta* and problematic adaptations such as *Carousel* and *Paint Your Wagon*. Together, the chapters incite lively debates about the process of adapting Broadway for the big screen and provide models for future studies.

From its beginnings, the American film industry has profited from bringing popular and acclaimed dramatic works to the screen. This is the first book to offer a comprehensive account, focusing on key texts, of how Hollywood has given a second and enduring life to such classics of the American theater as *Long Day's Journey into Night*, *A Streetcar Named Desire* and *Who's Afraid of Virginia Woolf?* Each chapter is written by a leading scholar and focuses on Broadway's most admired and popular productions. The book is ideally suited for classroom use and offers an otherwise unavailable introduction to a subject which is of great interest to students and scholars alike.

Nordic Film Cultures and Cinemas of Elsewhere introduces a new concept to Nordic film studies as well as to other small national, transnational and world cinema traditions. Examining overlooked 'elsewheres', the book presents Nordic cinemas as international, cosmopolitan, diasporic and geographically dispersed, from their beginnings in the early silent period to their present 21st-century dynamics. Exploring both canonical works by directors like Ingmar Bergman and Lars von Trier, as well as a wide range of unknown or overlooked narratives of movement, synthesis and resistance, the book offers a new model of inquiry into a multi-varied Scandinavian cultural lineage, and into small nation and pan-regional world cinemas.

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This volume addresses the influence of Italian neorealist films on world cinema well beyond the post-World War II period associated with the movement.

Today, movie theaters are packed with audiences of all ages marveling to exciting science fiction blockbusters, many of which are also critically acclaimed. However, when the science fiction film genre first emerged in the 1950s, it was represented largely by exploitation horror films—lurid, culturally disreputable, and appealing to a niche audience of children and sci-fi buffs. How did the genre evolve from B-movie to blockbuster? *Escape Velocity* charts the historical trajectory of American science fiction cinema, explaining how the genre transitioned from eerie low-budget horror like *It Came from Outer Space* to art films like *Slaughterhouse-Five*, and finally to the extraordinary popularity of hits like *E.T.* Bradley Schauer draws on primary sources such as internal studio documents, promotional materials, and film reviews to explain the process of cultural, aesthetic, and economic legitimation that occurred between the 1950s and 1980s, as pulp science fiction tropes were adapted to suit the tastes of mainstream audiences. Considering the inescapable dominance of today's effects-driven blockbusters, *Escape Velocity* not only charts the history of science fiction film, but also gives an account of the origins of contemporary Hollywood.

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